
RULES FOR ARCHIVAL DESCRIPTION

January 2008

Note: This document contains only those rules and/or parts of *RAD* to which changes have been proposed. Added text is indicated with underlining while deleted text is formatted using a ~~strikethrough~~

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PREFACE TO THE 2006 REVISION

[Text to be determined...]

PREFACE TO THE 1990 EDITION

[No change to text of original preface...]

STATEMENT OF PRINCIPLES

PURPOSES OF ARCHIVAL DESCRIPTION

Archival description serves “to identify and explain the context and content of archival material in order to promote its accessibility.”¹ The Bentley research group identified three specific purposes of archival description, and the methods by which these purposes are achieved.² These purposes are:

1. To provide access to archival material through retrievable descriptions
2. To promote understanding of archival material by documenting its content, context and structure; and
3. To establish grounds for presuming the authenticity of archival material by documenting its chain of custody, arrangement, and circumstances of creation and use

The following principles form a foundation for this standard, and assist institutions to achieve the purposes of archival description.

PRINCIPLES OF ARCHIVAL DESCRIPTION

These principles guide the development of a descriptive practice that employs the system of rules contained in this standard. Principles are grounded in fundamental archival theory as well

¹International Council of Archives (ICA), *International Standard for Archival Description (General)*, 2nd ed. (Ottawa: International Council of Archives, 2000), p. 7.

²Wendy M. Duff and Kent M. Haworth, "Advancing Archival Description: A Model for Rationalizing North American Descriptive Standards," *Archives and Manuscripts*.25, 2 (1997), p. 204.

as the tradition of Canadian archival practice. They are informed by earlier statements on description, and various national and international descriptive standards.³

The “Preface to the 1990 Edition” of *RAD* states:

The principles governing descriptive practice may be defined as the theoretical and practical underpinnings of any descriptive process, while descriptive standards can be characterized as general, officially agreed upon, and widely accepted frameworks... The practical context in which the rules are applied depends on an understanding of the relationship between principles and standards.⁴

If it is to be widely adopted and used, a descriptive standard must rest on a solid intellectual foundation. These principles, widely understood and accepted by archivists, provide a theoretical and practical framework for the rules that follow.

P1.0. Archival description should be undertaken with attention to requirements for use.

Descriptive practice must recognize specific use requirements. To ensure effective access to archival material, decisions related to description and the choice of access points should reflect the archivist’s obligation to all users. The rules in this standard should be applied in a way that results in descriptions and access points suited to both institutional and research needs.

P2.0. The description of all archival material (e.g., fonds, series, collections and discrete items) should be integrated and proceed from a common set of rules. Archival material has traditionally been understood to consist of documents automatically and organically created and/or accumulated and used by a person or organization in the course of that creator’s activities or functions. Understanding the contextual relationships that exist between a whole and its parts is an important factor in attributing value to aggregations of material. However, archival material varies with respect to provenance, and many institutional holdings fall outside the scope of the traditional conception.

In the fulfilment of a particular mission or collections development policy, a repository often acquires collections of documents assembled on the basis of a common characteristic, as well as discrete items that do not form part of a larger body of materials. The value of these records is often related to other characteristics (i.e., subject, form, etc.), and may be independent of a knowledge of their creator, or their context of creation, accumulation and use.

If this range of material is to be described consistently within an institutional, regional, or national descriptive system, the rules must apply to material created by, and acquired from, a variety of sources. It follows that the rules in this standard should be used to describe all archival material, including fonds, series, collections and discrete items.

³See *Toward Descriptive Standards: Report and Recommendations of the Canadian Working Group on Archival Descriptive Standards* (Ottawa: Bureau of Canadian Archivists, 1985), pp. 6–9, pp. 55–59, pp. 63–64; U.S. Working Group on Standards for Archival Description (WGSAD), “Archival Description Standards: Establishing a Process for their Development and Implementation,” *American Archivist* 52, 4 (Fall 1989), pp. 440-43; Duff and Haworth, pp. 198-99, pp. 203-4; *Rules for Archival Description* (Ottawa, Bureau of Canadian Archivists, 1990); ICA, “Statement of Principles Regarding Archival Description,” *Archivaria* 34 (Summer 1992), pp. 8-16; ICA, *ISAD(G)*, pp. 7-12; and *Describing Archives: A Content Standard* (Chicago: Society of American Archivists, 2004).

⁴Kent M. Haworth, “Preface to the 1990 Edition,” in *Rules for Archival Description* (Ottawa: Bureau of Canadian Archivists, 1990), p. xv.

P3.0. *Respect des fonds* is the basis of archival arrangement and description. The archival principle of *respect des fonds* states that the records created, accumulated, and/or maintained and used by an individual or corporate body must be kept together in their original order, if it exists or has been maintained, and not be mixed or combined with the records of another individual or corporate body.

This principle is composed of two parts – provenance and original order. The principle of provenance means that the records created, accumulated and/or maintained by an individual or organization must be represented together, distinguishable from the records of any other creator. The principle of original order means that the order of the records established by the creator should be maintained by physical and/or intellectual means whenever possible to preserve existing relationships between records and the evidential value inherent in this order.

P3.1. Description applies to all material, regardless of form or medium. The principle of provenance demands that no records are excluded from description because of their particular form or medium. However, different media will require different rules to accurately describe their unique characteristics. Rules for archival description must accommodate all media (and the relationships between them) within the body of records of one creator.

P4.0. Creators of archival material must be described. A description of the functions and activities of the creator(s) that produce archival material is important to understanding the context in which they were created. Standardized access points to descriptions should indicate the primary creator and relationships between successive creators (e.g., parts of a corporate body having undergone reorganization). This standard contains rules for presenting this information consistently.

In the context of this standard it is understood that the archivist does not always possess knowledge of the creator(s), nor is a given creator always responsible for more than one unit of material. However, when information relating to creators is known, it must be clearly reflected in (or linked to) the description, enabling retrieval by provenance.

P4.1. Description applies equally to records created by individuals or families, and by corporate bodies. Documents that are the product of the functions and activities of organizations may differ in extent, arrangement, subject matter, etc., from those that result from the activities of individuals or families. However, principles of arrangement and description should be applied equally to materials created by individuals or families, and organizations.

P5.0. Description reflects arrangement (i.e., levels of description are determined by levels of arrangement). Arrangement is the intellectual and/or physical processes of identifying accumulations of documents in accordance with accepted archival principles. Description involves the creation of accurate representations of archival material. Archivists capture, collate, analyze, and organize information about material that serves to identify it and to explain its context and the systems that produced it.

The description of any unit of material will reflect its unique pattern of arrangement. For instance, records arranged as a fonds or collection might be described using multiple levels to represent both the whole and its parts. In the case of a discrete item, the description would reflect only a single level of arrangement.

P5.1. Levels of arrangement and description constitute a hierarchical system. The arrangement of archival material constitutes a hierarchical system of levels that reflect the intellectual and/or physical ordering of the records. This standard recognizes the following levels of arrangement: fonds, series, collection, file and item. Each level of arrangement has a corresponding level of description.

Levels of arrangement may be related to one another in a part-to-whole relationship. For example, a fonds may be composed of series, which in turn may be composed of files, etc. Where lower levels constitute parts of a whole, their significance is tied to their place in the hierarchy. Multilevel description then, involves the preparation of multiple, interrelated descriptive records, of both the whole and its parts.

This standard, however, also recognizes that not all levels of arrangement are required or possible in all cases, and thus not all levels of description are required. Conversely, in some situations additional levels may be required (i.e., a fonds or series may require further subdivision). Ultimately, levels of arrangement and description depend on the provenance and nature of the material, as well as the management needs of the institution preserving it.

P5.2. Descriptions should proceed from general to specific. The representation of multilevel descriptive records must progress from the general to the specific. Description at the highest level should be presented before that of lower levels. Except in the case of discrete items, descriptions at lower levels should not be presented without the description of the larger aggregation(s) of which each forms a part.

P5.3. Information provided at each level of description must be appropriate to that level. Information provided at a given level of description must be relevant to that level. For example, it is inappropriate to provide detailed information about the contents of files in a description of the fonds or the series. Likewise, it is undesirable to repeat information given at higher levels of a multilevel description. To avoid repetition, provide common information at the highest appropriate level.

P5.4. Relationships between levels of description must be clearly indicated. Any relationship existing between levels of description must be clearly indicated. In multilevel description, the whole and its parts must be represented in a way that indicates the nature of the relationships between them. Each level of description must be identified and linked in some way with the next higher unit being described.

Part I – Description

0.1. These rules aim to provide a consistent and common foundation for the description of archival material ~~within a fonds~~, based on traditional archival principles.⁵ The rules can be applied to the description of archival fonds, series, collections, and discrete items. The application of the rules will result in descriptions for archival material at various levels, e.g., fonds, series, file, and item levels, and will aid in the construction or compilation of finding aids of all kinds. The rules cover the description of, and the provision of access points for, all forms of material, e.g., text, graphic material, moving images, commonly found in Canadian archives at the present time. The integrated structure of the text makes the general rules usable as a basis for the description of uncommon material and material yet unknown.

In accordance with the recommendations made by the Canadian Working Group on Archival Descriptive Standards in *Toward Descriptive Standards*,⁶ and the decision of the Planning Committee on Descriptive Standards of the Bureau of Canadian Archivists to make the rules compatible with the *Anglo-American Cataloguing Rules*, second edition (1988 revision)⁷ the rules extend its provisions and translate its language and terminology so as to make it usable for archivists and archival repositories and can be used independently.

Accordingly, the style used in the rules complies with the prescriptions of the *Anglo-American Cataloguing Rules* and, therefore, is in accordance with the *Chicago Manual of Style*⁸ and for spellings with Webster's New International Dictionary.⁹

Where Webster's gives as a permitted alternative a British spelling (e.g., *catalogue*, *centre*), it has been used in the rules; where the American usage is the only one specified (e.g., *capitalize*), it has been used in the rules. As in AACR2, agreement on terminology has similarly resulted sometimes in the use of an American term (e.g., *membership in*) and sometimes in as British term (e.g., *full stop*).

(0.1. and 0.2.)

~~⁵ Since the rules are based on the archival principle of *respect des fonds* (see 0.22), they do not provide *specific* instructions for the description of collections which are artificial accumulations of documents of any provenance that are brought together on the basis of some common characteristic, e.g., subject, medium, type of document, name of collector. Nor do the rules provide *specific* instructions for the description of discrete items (i.e., items that do not form part of a recognizable fonds). Nevertheless, it is assumed that the same rules used to describe a fonds and its parts can be applied to the description of collections and discrete items in archival custody. Moreover, in the interest of standardizing descriptive practices, it is strongly advised that archivists describe their collections and discrete items in accordance with the practices set out in these rules.~~

⁶ *Toward Descriptive Standards* : Report and Recommendations of the Canadian Working Group on Archival Descriptive Standards. – Ottawa : Bureau of Canadian Archivists, Dec. 1985.

⁷ *Anglo-American Cataloguing Rules* / prepared under the direction of the Joint Steering Committee for Revision of AACR, ... ; edited by Michael Gorman and Paul Winkler. – 2nd ed., 1988 revision. – Ottawa : Canadian Library Association ; London : Library Association Publishing Limited ; Chicago : American Library Association, c1988.

⁸ *The Chicago Manual of Style : for Authors, Editors, and Copywriters*. – 13th ed., rev, and expanded. – Chicago ; London : University of Chicago Press, 1982.

⁹ *Websters Third New International Dictionary of the English Language, Unabridged* / editor in chief, Philip Babcock Gove and the Merriam-Webster editorial staff. – Springfield, Mass. Merriam-Webster ; Harlow, Essex : Distributed by Longman Group, c1986.

0.3. In both parts the rules proceed from the general to the specific. In part I the specificity relates to the broad class of material being described, e.g., text, graphic material, sound recordings, moving images, to the level of detail required for each element of the description, and to the analysis of the parts of the ~~fonds~~ unit being described, e.g., series, file(s), item(s). (0.4.)

0.4. In part II the rules are based on the proposition that one or more *provenance*, *author and/or non-subject access points* are chosen to make accessible units ~~for the fonds as a whole, and that this is supplemented by additional provenance, author and other non-subject access points~~ at various levels of description. (0.5.)

0.21. This part of the rules contains instructions on the formulation of descriptions of archival ~~material within a fonds~~, series, collections, and discrete items. Those descriptions need (in most instances) headings added to them to make the descriptions accessible. For instructions on the formulation of such access points, see part II. (0.21.)

0.23. The basic rules for the description of archival material ~~within a fonds~~ are to be found in chapter 1, which sets out all the rules that are of general applicability. Then follow rules for broad classes of material at all levels of description (chapters 2-98 and 11-12) and rules of partial generality (chapters 9-10 and 13). There are no chapters numbered ~~134-20~~; part II begins with chapter 21, the paragraphs of the Introduction to part II being numbered 20.1, 20.2, etc.

Chapter 1 is a general chapter containing those rules that apply to all archival material ~~within a fonds~~. For example, rule 1.1F deals with the statement(s) of responsibility for the material being described and subsequent chapters in part I refer the user to that rule for guidance on that topic. Where certain classes of material demand specific treatment of a certain element, the general chapter contains only brief guidance and the user of the rules will find specific guidance in the chapter dealing with the particular class of material being described. For example, rule 1.5 contains an indication of the type of information found in the physical description area; and detailed guidance on the physical description of graphic material will be found in rule 4.5, on the physical description of moving images in rule 7.5, and so on. Use the chapters in part I alone or in combination as the specific problem demands. The majority of problems, however, can be solved, once the rules have been studied comprehensively, by a single reference to a single rule.

Within the chapters the rule numbering has a mnemonic structure. For example, rule 1 .4B is concerned with the date(s) of creation for all types of archival material, rule 3.4B is concerned with the date(s) of creation for textual records ~~fonds~~, and so on. If a particular rule appearing in chapter 1 is not applicable to the material treated in a subsequent chapter, the rule is omitted from that chapter. (0.23.)

0.24. It is a cardinal principle of the use of part I that the description of a unit of material should be based in the first instance on the chapter dealing with the broad physical class(es) of material to which that unit belongs, e.g., text, moving images, sound recording, microform. In other words, the starting point for description is the physical class of material into which the

descriptive unit falls; for example, describe text in microform as a microform.¹⁰ In the case of units composed of multiple media fonds and discrete items, the description should be based in the first instance on the chapter dealing with multiple media fonds (chapter 2) or discrete items (chapter 13) in conjunction with the chapters dealing with the broad classes of material that make up the fonds unit being described.

When describing reproductions, there will be need in many instances to consult the chapter(s) dealing with the original form(s) of the material in order to complete the description.

(0.24.)

¹⁰ Traditionally, the archivist has focussed on the intellectual characteristics of the material being described. Although, in these rules, the starting point for description is the broad physical class(es) of material into which the descriptive unit falls, this in no way precludes the description of the intellectual content of the material.

1.0A1. Scope. These rules may be used to describe fonds, series, collections, and discrete items.

The description of ~~the a~~ fonds, series, or collection as a whole constitutes the highest ~~or first~~ level of description, while and the descriptions of its parts constitute lower levels of description. ~~The description of the fonds in these rules consists of~~ Using these rules, archival materials are represented by a set of descriptions which show the fonds unit as a dynamic and organic whole, consisting of ~~series which in turn may consist of files which in turn may contain items~~ lower-level parts that may include series, files, and items. Each of these parts becomes (or has the potential to become) an object of description, resulting in multiple descriptions that need to be linked hierarchically to represent the part-to-whole structure ~~of a fonds.~~¹¹

Institutions also acquire discrete items that must be described consistently alongside other holdings. These rules also accommodate the description of discrete items that do not form part of a larger body of materials (e.g., a fonds). The rules promote the consistent description of, and access to discrete items. For the description of discrete items, refer to the rules contained in Chapter 13.

For the level of detail required at different levels of description see 1.0D.

1.0A2. Multilevel description. Use multilevel description for preparing descriptions of ~~a fonds and its parts~~ archival material whose arrangement is characterized by multiple aggregations, and when, in addition to the highest level of description ~~of the fonds as a whole,~~ separate descriptions of some or all of its parts are required.

The following rules apply when establishing a hierarchy of descriptions.

1.0A2a. Description from the general to the specific. At the highest ~~first~~ level of description, give information for the fonds, series or collection as a whole. At the next and subsequent levels, give information for the parts being described. Present the resulting descriptions in a hierarchical part-to-whole relationship proceeding from the highest level ~~fonds~~ to the more specific.

1.0A3. Sources of information. Each chapter in Part I contains a specification of the chief source of information for each level of description at which the material is being described within the broad class of material covered by that chapter.

For each area of the description one or more sources of information are prescribed. Enclose in square brackets information taken from outside the prescribed source(s) unless otherwise instructed in specific rules.

For an aggregate level of description (e.g., for a fonds, series, file) the chief source of information will be collective in nature. ~~An example of a chief source of information that is collective in nature is the chief source of information for a multiple media fonds which is all of the records that constitute the fonds.~~

¹¹ The rules in this chapter do not prescribe the number of levels to be described in a multilevel description. The decision to describe to a certain level is an institutional one that will vary from one unit of material to the next, depending on the nature, size, and importance of the various component parts. Nor do the rules require that, at a given level of description (e.g., at the ~~series~~ file level), *all* the records at that level (e.g., all of the ~~series~~ file) be described.

For an item, the chief source of information may be collective or may be unitary in nature. An example of a chief source of information that is unitary in nature is the chief source for a textual item which is the title page.

Prefer information found in that chief source to information found elsewhere. When the sources of information are placed in a ranking order, follow that order.

1.0B1. At the level of the fonds, series, collection and file the description is divided into the following areas:

- Title and statement of responsibility
- Class of material specific details
- Date(s) of creation
- Physical description
- Archival description
- Note(s)

1.0D. Levels of detail in the description

This rule sets out two levels of detail of description for each level of description (e.g., fonds, series, file, item) each containing those elements that must be given as the minimum for that level. Choose a level of detail of description appropriate to the level of description and in accordance with 0.29 and 1.0B. Include this minimum set of elements¹² for all materials described at the chosen level when the elements are applicable to the unit being described and when, in the case of optional additions, the institution has chosen to include an optional element. Elements of description relating to bibliographic characteristics (e.g., statement of responsibility, publisher's series, publishing information) are provided for only at the item level. If the rules in part I specify other pieces of information in place of any of the elements set out below, include those other pieces of information. Consult individual rules in this chapter and in those following for the content of elements to be included.

1.0D1. First level of detail of description for a fonds, series, or collection. For the first level of detail of description for a fonds, series, or collection include at least the elements set out in this schematic illustration:

- Title proper. – Class of materials specific details. – Date(s) of creation. –Extent of descriptive unit. – Administrative history/ Biographical sketch. – Custodial history. – Scope and content. – Note(s).

1.0D2. First level of detail of description for a series. For the first level of detail for a series, include at least the elements set out in this schematic illustration:

¹² Information contained in the Although the Biographical sketch or Administrative history element of the archival description area information in the archival description area is specified for the fonds and series level of detail of the description, the information may be carried as part of the authority record for those institutions that use authorities and maintain an authority file unless, of course, the authority file and descriptive records are not linked directly in an institution's finding aid system; in such a case, the information should be included in the descriptive records. See also footnote 25.

~~Title proper. — Class of material specific details. — Date(s) of creation. — Extent of descriptive unit. — Administrative history/ Biographical sketch. — Custodial history. — Scope and content. — Note(s).~~

1.0D3. First level of detail of description for a file. For the first level of detail for a file, include at least the elements set out in this schematic illustration:

Title proper. — Class of material specific details. — Date(s) of creation. — Extent of descriptive unit. — ~~Custodial history.~~ — Scope and content. — Note(s).

1.0D4. First level of detail of description for an item. For the first level of detail for an item, include at least the elements set out in this schematic illustration:

Title proper/~~Statement(s) of responsibility.~~ — Edition statement/~~Statement(s) of responsibility relating to an edition.~~ — Class of material specific details. — Date(s) of creation, or when this is not applicable, date of publication, distribution, etc. ~~÷ name of first publisher, distributor, etc., date of publication, distribution, etc.~~ — Extent of descriptive unit. — ~~Custodial history.~~ — Scope and content. — Note(s). — Standard number.

1.1B. Title proper

At all levels of description, always give the title proper ~~even if it is identical to the formal title proper of the unit being described at a higher level.~~ When appropriate, indicate the source of a title proper in a note (see 1.8B2).

1.1B1. Formal title proper. At all levels of description¹³, when the chief source of information for a unit being described, ~~(e.g., a fonds, series, file(s), item(s))~~ bears a formal title proper, transcribe it exactly as to wording, order, and spelling, but not necessarily as to punctuation and capitalization. The transcribed title must be common to all the material being described at the level at which it is being described. Give accentuation and other diacritical marks that are present in the chief source of information (see also 1.0G). Capitalize according to appendix A.

Register of baptisms in the parish of Saint George in the county of Halifax

The waste book

Testament de François Noel

The Abercrombie album

Anthology

My American cousin

Initiation potpourri

Pièces comptables et livres comptables

(Titre officiel propre d'une série faisant partie du Fonds du Centenaire du Saguenay)

¹³ A formal title proper is seldom found at the fonds, series, or collection level.

Fighting words
Adventures in Rainbow Country

Home mission fund record book

Prix d=histoire du Canada de la Société Saint-Jean-Baptiste de Montréal
(*Titre officiel propre d=un dossier faisant partie du Fonds Gérard Dion*)

Black marks register

Genealogy of the Hoyt and Wiles families

Lettre du Québec
(*Titre officiel propre d=une pièce faisant partie du Fonds Pierre Perrault*)

Register of the attendance, deportment, and general standing of the pupils attending school in industrial school with a record of visitation

Société d'étude et de mathématique appliquée

If the formal title proper as given in the chief source of information includes the punctuation marks ... or [], replace them by C (a 2 em dash) and (), respectively.

– And he was created in his own image
(Source of information reads: ...and he was created in his own image)

1.1B1d. ~~Abridging~~ Abridge a long formal title proper. At the series, file and item level, Abridge a long formal title proper only if this can be done without loss of essential information. Never omit any of the first five words of the formal title proper (excluding the alternative title). Indicate omissions by the mark of omission. If appropriate, transcribe the remainder of the title in a note (see 1.8B4).

Commission royale sur les circonstances qui ont entouré l'écrasement de l'avion Douglas DC-8F...
Note: Suite du titre... CF-TJN à Sainte-Thérèse-de-Blainville (Québec), le 29 novembre 1963.

1.1B1e. Title elements scattered by layout or typography. ~~At the file and item levels,~~ When parts of the title are scattered over the chief source of information, transcribe the formal title proper based on those elements distinguished by position, typography, or size of lettering. When the title information is arranged decoratively, deduce the logical sequence and then record the title in its semantic order.

1.1B1h. Traditional title. ~~At all levels,~~ If the unit being described is traditionally known by a title that does not appear prominently in or on the chief source of information, supply a title proper in accordance with 1.1B2 and give the traditional title in a note (see 1.8B1).

1.1B1i. ~~For the series, file and item levels,~~ If the chief source of information bears more than one title, in the same language and script, choose the formal title proper on the basis of the

sequence or layout of the titles. If these are insufficient to enable the choice to be made or are ambiguous, choose the most comprehensive title.

1.1B2. Supplied title proper. ~~At all levels of description (e.g., fonds, series, file or item),~~ If no formal title appears prominently in, or on, the chief source of information, compose a brief descriptive title as instructed in the following subrules. The supplied title proper may be based either on the internal evidence of the material being described; or it may be based on an external source. Do not enclose the supplied title proper in square brackets.

Royal Commission on the Donald Marshall Jr. Prosecution fonds

Note: Title based on the content of the fonds

(Supplied title and Source of supplied title for a fonds)

Procès-verbaux des Affaires criminelles et pénales

Note: Titre basé sur le contenu des documents

(Supplied title and Source of supplied title for a series)

Letters of Presbyterian missionaries serving in Manitoba

Note: Title supplied from file contents

(Supplied title and Source of supplied title for a file)

Glass plate negative of Lake Louise, Banff

Note: Title based on content of the image

(Supplied title and Source of supplied title for an item)

1.1B3. Supplied title proper for a fonds or collection.

The supplied title proper for a fonds or collection is composed of the nature of the archival unit and the name element¹⁴.

1.1B3a. Nature of the archival unit. Supply the word *fonds*¹⁵ or *collection* for the nature of the archival unit being described.

Adele Wiseman fonds

Larry Becker mesmerism collection

Mary Desti collection about Isadora Duncan

Jeniva Berger theatre programs collection

If, as instructed in rule 1.1B3b, no name element has been recorded because the name of the collector is unknown or because the repository has assembled the material, include in the nature element an indication of the theme, content, etc. of the collection.

Canadian philatelic dealer's price lists collection

Saskatchewan homesteading experiences collection

¹⁴ The order of the sub-elements is not prescribed.

¹⁵ ~~If these rules are being used to describe a collection, use the word *collection* instead of *fonds*. For the distinction between a fonds and a collection, see the glossary.~~

If, as instructed in rule 1.1B3b, no name element has been recorded because the name of the collector is unknown or because the repository has assembled the material, and the subject of the collection is the name of the person, express the title of the collection in a way that clearly indicates that the subject of the collection is not the collector.

Collection about Isadora Duncan
(not Isadora Duncan collection)

1.1B3b. Name element. Record the name(s) of the person(s), family (families), or corporate body predominantly responsible for the creation of the fonds or collection as a whole. Record the name(s) in direct order according to the language of the person's country of residence or activity. Give the official form of the name of a corporate body if appropriate. The name may be abbreviated if a fuller form of the name appears elsewhere in the descriptive record (e.g., in the Administrative history/Biographical sketch).

Crawford Brough MacPherson

Office of the Chief Electoral Officer

Peter Neve Cotton

Imbert Orchard

Pony Films Ltd.

If three or fewer persons who do not share the same family name are credited with, or predominantly responsible for, the creation of the fonds or collection as a whole, give their names in direct order natural language.

Raoul Dandurand et Josephine Marchand

If responsibility for the creation of the fonds or collection as a whole is dispersed among more than three persons who do not share the same family name, give the name of the individual whose material predominates. If this does not apply, choose the name considered most appropriate. *Optionally*, include all the names of the persons who are credited with or predominantly responsible for the creation of the fonds or collection as a whole.

If two or more persons who are related and share the same family name are credited with or predominantly responsible for the creation of the fonds or collection as a whole, give the family name followed by the word *family*.

Crease family

J.S. Ireland family

If two or three families are credited with, or predominantly responsible for, the creation of the fonds or collection as a whole, give all the family names followed by the word *family*.

Moodie, Strickland, Vickers, Ewing family fonds

If responsibility for the creation of the fonds or collection as a whole is dispersed among more than three families, give only the name of the family whose material predominates. If this does not apply, choose the name considered most appropriate. *Optionally*, include all the names of the families who are credited with, or predominantly responsible for, the creation of the fonds or collection as a whole.

For a collection, if the name of the collector is not known, or if the repository has assembled the material, do not record a name element. However, if the repository has assembled the material, consider the name of the repository if the nature of the archival unit is generic, i.e., likely to be ambiguous outside of a single repository.

University of Saskatchewan Archives photograph collection

1.1B4. Supplied title proper for parts of a fonds or collection (e.g., series, file, item) or for a series as the highest level of description.

When describing a part of a fonds or collection, (e.g. a series, file, or item), or a series presented as the highest level of description, which lacks a formal title proper, compose a brief descriptive title as instructed in the following subrules.

1.1B4a. Name element. At the series level, if the name(s) of the person(s), family (families) or corporate body (bodies) predominantly responsible for the creation, and/or accumulation and use of the unit being described is different from the name(s) of the creator of the fonds unit as a whole, include the name(s) as part of the supplied title proper. Record the name(s) in direct order according to the language of the person's or body's country of residence or activity.

Optionally, if the series is presented as the highest level of description, include the name(s) of the person(s), family (families), or corporate body (bodies) predominantly responsible for the creation, and/or accumulation and use of the series as a whole as part of the supplied title proper. Record the name(s) in direct order according to the language of the person's or body's country of residence or activity.

Speaker

(Name element for a series with the supplied title of Correspondence of the Speaker that forms part of the Saskatchewan Legislature fonds)

Treasurer

(Name element for a series with the supplied title of Financial records of the Treasurer that forms part of the Fredericton Skating Association fonds)

Elvire Saint-Jean

(Name element for a series of letters received by Elvire Saint-Jean that forms part of the Fonds de la famille Saint-Jean)

John MacLean

(Name element for a series of letters received by John MacLean that forms part of the MacLean family fonds)

At the series, file, or item level, if the name(s)¹⁶ of the person(s) and/or the corporate body (bodies) primarily responsible for the form and the intellectual or artistic content of the unit being described is different from the name(s) of the creator of the unit, include the name(s) of the author(s) as part of the supplied title proper.

Correspondence with James Ewings
(*File forms part of the Arthur Meighen fonds*)

Letter from Ira Dilworth
(*Letter from Ira Dilworth to Emily Carr forms part of the Emily Carr fonds*)

1.1C. Optional addition. General material designation. At the highest ~~first~~ level of description, give the GMD term(s) that pertains to the unit being described ~~fonds~~ as a whole, as instructed in 1.1C1. At each subsequent level of description, give the GMD term(s) that pertains to the part being described according to the same instructions.

If the option to give the GMD is chosen, it should be given at each level of description, unless a GMD in a lower level description is identical to that given in a higher level description.

1.1D. Parallel titles¹⁷

At all levels of description, when applicable, transcribe parallel titles that appear in conjunction with the formal title proper as instructed in the following rules.

1.4A6. Give the date(s) of accumulation or collection of the unit being described, if different from the date(s) of creation, in a note (see 1.8B8a).

1.4B4. For the material described at an aggregate level of description, e.g., described at the level of a fonds, or series, and for which the unit being described is not yet complete, e.g., an open fonds or series, record the dates as instructed in 1.4B2 and make a note explaining that further accruals are expected (see 1.8B19). When new accruals are received, update the date information. This rule should be used in conjunction with 1.5B4.

1906-1985
Note: Further accruals are expected

Optionally, give the earliest or earlier date only, and follow it with a hyphen and four spaces. Make a note indicating the frequency of accruals¹⁸. This option should be used in conjunction with the option of 1.5B4. Establish this option at the ~~fonds~~ highest level of description and exercise it consistently for all applicable parts.

1965-
Note: Records from the Office of the Ceremonials Assistant are transferred to the archives five years following the academic year to

¹⁶ The name element may be the personal name of the author of the document(s), the name of the position the person holds when authoring and issuing the document(s) in that capacity, or the name of the corporate body, institution, or agency issuing the document(s).

¹⁷ A parallel title is seldom found at higher levels of description (e.g., the fonds, or series level, or collection).

¹⁸ Combine all notes created in conjunction with 1.4B4 and 1.5B4 in one note (see 1.8B19).

which the records relate. Records are transferred to the archives annually on Aug. 1

When the unit is closed, add the latest or later date. Make a note indicating that the unit is considered closed. If this option is exercised, 1.1E7 does not apply.

1965-1985

Note: No further accruals are expected

Do not close the dates of a unit being described if any of its parts remain open.

1.7A1. Scope. For all levels of description use this area to present information about the context and content of the unit being described. Record an Administrative history/Biographical sketch only at the for fonds, and series, collections, and discrete items levels.

The Administrative history/Biographical sketch provides information about the external structure or context of the records being described. The Administrative history gives an account of the authority and functional relations and administrative procedures important to an understanding of the context of the records. The Biographical sketch gives an account of the activities important to an understanding of the context of the records of person(s) or family(ies)¹⁹.

The Custodial history gives information about the chain of agencies, officers, or persons, if different from the creator(s), that have exercised custody or control over the records at all stages in their existence.

The Scope and content gives, whenever relevant, information about the scope of the records in terms of the sphere or kinds of activities generating them, the period of time, and geographical area to which they pertain; about the internal structure of the records in terms of their arrangement, organization, classification and documentary forms; and about the substantive matters to which the records pertain.

1.7A4c. Structure of the elements. Structure the Administrative history/Biographical sketch by presenting the information in the order prescribed by the sequence of the sub-elements as instructed in 1.7B rules.

Optionally, record information prescribed in the sub-elements, but not necessarily in their sequence, in narrative form. Establish this option at the ~~fonds~~ highest level of description and exercise it consistently for all applicable parts.

1.7B1. Administrative history.

At the ~~fonds~~ highest level of description give information about the history of the corporate body responsible for the creation and/or accumulation and use of the unit being described ~~fonds~~ as a whole. At subordinate levels, ~~the series-level~~ give information about the history of the corporate body responsible for the creation and/or accumulation and use of the unit being described ~~series~~.

¹⁹ For further explanation of the importance of contextual information see Terry Eastwood, ed., *The Archival Fonds: from Theory to Practice / Le fonds d'archives: de la théorie à la pratique* (Ottawa: Bureau of Canadian Archivists, 1992). While the scope of this text is limited to the archival fonds, the focus placed on contextual information is relevant to series, collections and discrete items as well.

Do not create an administrative history at subordinate levels ~~the series level~~ unless the creator at that level of the series is different from the creator of the unit being described ~~fonds~~ as a whole. When primary responsibility for the creation and/or accumulation and use of a unit being described ~~fonds or series~~ is shared between two or more corporate bodies, create separate administrative histories for each corporate body.

Do not create an administrative history for a collection assembled by an archival repository. Where this information is relevant to understanding the collection, it should be presented as a general note (see 1.8B21).

Give information relevant to the understanding of the creator's functions, activities, and relations with other corporate bodies as instructed in the following sub-elements. Put information about documentary processes and procedures important to the understanding of the records and of their creation in the Scope and content (see rule 1.7D).

Administrative history: By order-in-council dated 25 August 1987 the Nova Scotia Royal Commission on Health Care was established to undertake a comprehensive review of the health care system, including issues of cost and efficiency. The Commission's primary activities centred around public hearings, research and consultations with a variety of health care officials. Its report was submitted on 8 December 1989 and the Commission was dissolved
(Administrative history in a narrative form for the fonds level description of the Nova Scotia Royal Commission on Health Care fonds.)

The Statistics Office began as the office of the Secretary of the Board of Statistics in 1851. The Statistics Office was responsible for conducting the censuses of 1851 and 1861. With the passage of the Registration Act of 1864 it administered the registration of births, marriages and deaths for the colony. After confederation in 1867, it became the local office of the Statistics Branch of the federal Department of Agriculture and Statistics and served as the Nova Scotia administrative office for the 1871 census
(Administrative history in a narrative form for a series forming part of the Nova Scotia Registrar General of Vital Statistics fonds.)

1.7B2. Biographical sketch. At the highest level of description ~~fonds level~~ give information about the history of the person(s) or family(ies) responsible for the creation and/or accumulation and use of the unit being described ~~fonds~~ as a whole. At subordinate levels ~~the series level~~ give the information about the history of the person(s) or family(ies) responsible for the creation and/or accumulation and use of the unit being described ~~series~~.

Do not create a biographical sketch at subordinate levels ~~the series level~~ unless the creator at that level of the series is different from the creator of the unit being described ~~fonds~~ as a whole. When primary responsibility for the creation and/or accumulation and use of a unit being described ~~fonds or series~~ is shared between two or more persons or families, create separate biographical sketches for each person or family.

Give information relevant to the understanding of the creator's life or activities, as instructed in the following sub-elements. Put information about documentary processes and procedures important to the understanding of the records and of their creation in the Scope and content (see 1.7D).

Reta Gueneva Mary Rowan came from England to Manitoba in 1919, then to Edmonton in 1920, where her husband, William Rowan, taught at the University of Alberta. Her interests were varied, ranging from involvement with cultural groups such as the Folk Festival Committee, to involvement with the Alberta Adult Education Society and with the Women's International League for Peace and Freedom. It was, however, her work with minority groups at the civic and provincial levels that claimed most of her time between 1942 and 1967. These included the Council for Canadian Unity, the Friends of the Indians Society and the Indian Association of Alberta.

(Biographical sketch at the fonds level for the Reta Rowan fonds.)

Muriel Helena Duckworth (nee Ball) was born in East Bolton, Quebec, in 1908. She received a Bachelor of Arts Degree in French and economics from McGill University in 1929 and afterwards studied with her husband, Jack Duckworth, at Union Theological Seminary. In 1930 they returned to Montreal where their children John, Martin, and Eleanor were born. During their residence in Montreal, Muriel Duckworth was active in the C.G.I.T., the Student Christian Movement, and Notre Dame de Grace Community Centre. She also helped to acquire for Jewish teachers the right to teach in Protestant Schools in Quebec. In 1947 the Duckworth family moved to Halifax, and Muriel joined the Adult Education Division of the Nova Scotia Dept. of Education as a part-time parent education advisor. Between 1962 and 1967 she worked as a program advisor to the Department. From 1967 she dedicated her efforts to groups concerned with the role and rights of women in society, education, pacifism, world development and cooperation and social justice. She was a founding member of the Voice of Women (Halifax) and national president of the Voice of Women (Canada) from 1967-1971. She was also a founding member of the Canadian Conference on Children, the Canadian Research Institute for the Advancement of Women, the Nova Scotia Festival of the Arts and the Junior School of Community Arts. She has received six honorary doctorates and holds the Insignia of the Order of Canada

(Biographical sketch at the fonds level for the Muriel Duckworth fonds)

1.7C. Custodial history

At the highest ~~first~~ level of description give the custodial history of the unit being described fonds as a whole. At each subsequent level of description give the custodial history that pertains to the part being described. The custodial history should be appropriate to the level of description of the unit being described.

Give the history of the custody of the unit being described, i.e., the successive transfers of ownership and custody or control of the material, along with the dates thereof, insofar as it can be ascertained²⁰.

²⁰ Do not confuse information given in the Administrative history/Biographical sketch of the creator of the unit with the history of its custody.

When describing the custodial history of a reproduction, include, if ascertainable, information relating to the original material if it is relevant to the creation of the reproduction. If the custodial history is unknown, record that information. When the unit being described is acquired directly from the creator, record this information in the Note Area (see 1.8B12).

Les documents de ce fonds ont été réunis par l'aînée des petits-enfants de Joseph Leduc, Hélène Jobin. Ils ont été légués aux Archives en 1941 par le frère de cette dernière, Arthur Jobin.

The Ocean Falls Corporation records remained in the custody of Pacific Mills Ltd., and its successor companies, until the mill and townsite were taken over by the B.C. provincial government in 1973. In 1976 the records were transferred to the Ocean Falls Public Library, which began the rearrangement of the records in their current form. The project was never completed, however, due to lack of funding and the collection lay in basement storage of the library until the Crown Corporation, B.C. Cellulose, announced the closing of the mill in 1980. Abandoned over a period of several years, the records were moved from one temporary storage location to another as buildings were demolished, and suffered extensive losses and water damage due to neglect. When the final dismantling of the Ocean Falls facility was announced in 1986, a team of curators from the Royal British Columbia Museum retrieved what remained of the records from the townsite. These were transferred to the Provincial Archives in late 1986.

Après son décès, les documents de cette pionnière du mouvement féministe furent dispersés parmi les membres de sa famille et les associations dont elle avait été l'âme dirigeante. C'est à la suite de nombreuses interventions des archives que le fonds a pu enfin être reconstitué, puis acquis en 1990.

Eastern Kings Unitarian Universalist Fellowship records were sent to the Universalist Unitarian Church in Halifax for safekeeping in 1980 and transferred to the Public Archives of Nova Scotia with the Universalist Unitarian Church of Halifax records.

1.7D. Scope and content

At the fonds, and series, and collection levels of description, and when necessary at the file and the item levels of description, indicate the level being described and give information about the scope and the internal structure of or arrangement of the records, and about their contents.

1.7D1. Scope and content for a fonds or collection²¹. Give information on the type of function or activity to which the records comprising the fonds unit being described pertain, the relationship between them, the organization of the records, and their documentary forms.

For the scope of the fonds unit being described, give information about the functions and/or kinds of activities generating the records, the period of time, and the geographical area to which they pertain.

²¹ For further explanation of the structure and definitions for the scope see Subject Indexing Working Group, *Subject Indexing for Archives* (Ottawa: Bureau of Canadian Archivists, 1992), pp. 45-90.

For the content of the ~~fonds~~ unit being described, give information about the internal structure of the fonds by indicating its arrangement, organization and/or enumerating the series. Summarize the principal documentary forms (e.g., reports, minutes, correspondence, drawings, speeches).

Fonds illustrates Francis Shanly's work as an engineer and contractor, and also contains records relating to his family history and background. Engineering project records include: correspondence, letter books, reports, estimates, invoices and receipts, payrolls, force returns, specifications, tenders and contracts, maps, drawings, and other materials. These records are arranged alphabetically by project. Personal records include: correspondence; subject files (relating to Shanly's involvement in a number of areas, including his role as City Engineer of Toronto, and his election campaign of 1872); notebooks; bank books; diaries; financial records (including invoices, receipts, statements, and accounts); genealogies and other materials.
(Scope and content for the Francis Shanley fonds)

Fonds reflects M.O. Hammond's career and interests as a journalist, writer, editor, amateur photographer and figure of the Canadian arts and literary scene in the early decades of the twentieth century. His photographs are arranged into five series, spanning his entire photographic career from the late 1890s to the 1930s. Textual records in the fonds consist of correspondence relating to Hammond's research and writing; correspondence to Hammond from Canadian literary figures as Duncan Campbell Scott, Arthur Stringer, Charles G.D. Roberts and Robert Service; published and unpublished manuscripts written by Hammond; research notes and clippings related to his writing on Canadian history, art and literature and his reporting of reciprocity negotiations between Canada and the United States in 1910-1911; and his personal diaries for the years 1890, 1894 and 1903-1934.
(Scope and content for the M.O. Hammond fonds)

1.8B8a. Date(s) of accumulation or collection. Make notes on the date(s) of accumulation or collection of the unit being described.

Records were accumulated by Litigation Support Services between 1969 and 1977 in preparation for the land claims case

1.8B18. Associated material. If records in another institution are associated with the unit being described by virtue of the fact that they share the same provenance, make a citation to the associated material at the fonds, series or collection level, or for discrete items, and indicate indicating its location if known.

1.8B20. Related groups of records in ~~different fonds~~ external to the unit being described. Indicate ~~At the fonds and series level, indicate~~ groups of records having some significant relationship by reason of shared responsibility or shared sphere of activity in one or more ~~fonds~~ units of material external to the unit other than the one being described. For reference to records of the same provenance in other repositories use 1.8B18.

Other records relating to the delivery of health care services can be found in the Health Care Services Division files of the Dept. of Health fonds

1.8B20a. Related groups of records within the same fonds, series or collection. If the unit being described consists of a group of records within a fonds, series or collection (e.g., ~~series or sub-series~~), that has a direct and significant connection to another group of records within the same fonds, series or collection (e.g., a series or sub-series comprising file control records such as indexes and registers or, in the case of letters sent, letters received) indicate the related group of records.

RULES FOR DESCRIPTION OF MULTIPLE MEDIA FONDS

2.0A. Scope. A multiple media fonds, series, collection, file, or item, consists of records of more than one broad class of material. To prepare the description of a unit consisting of multiple media fonds and its parts, consult chapter 1 and the relevant chapters dealing with the broad classes of material for the unit being described as instructed below:

Area 1: Consult Chapter 1; for instructions on general material designations consult 1.1C and the .1C rules of the relevant chapters dealing with the broad classes of material of the unit being described.

Area 2: Consult Chapter 1.

Area 3: Consult the .3 rules of Chapters 5 and 6 if appropriate.

Area 4: Consult Chapter 1.

Area 5: Consult Chapters 1 and the .5 rules of the relevant chapters dealing with the broad classes of material of the unit being described.

Area 7: Consult Chapter 1.

Area 8: Consult Chapter 1 and the .8 rules of the relevant chapters dealing with the broad classes of material of the unit being described.

Area 9: Consult Chapter 1.

DISCRETE ITEMS

13.0 GENERAL RULES

13.0A. Preliminary rule

13.0A1. Scope. The rules in this chapter may be used to describe discrete items as instructed in 1.0A1. A discrete item is defined as an item that is not part of a larger body of material, e.g., a fonds or collection. Examples of discrete items include: a textual record such as a single letter, diary, or logbook; graphic material such as a single photograph, postcard, or drawing; cartographic material such as a map or atlas; or object such as a sculpture or medal.

These rules form the basis for a single descriptive record for material(s) in any physical form. Use these rules in conjunction with the chapter(s) dealing with the broad class(es) of material relating to the intellectual form of the unit being described.

Archives most often consist of aggregations of materials and are managed as such. However, repositories do acquire materials that do not form a part of a larger fonds, collection or series. Context of creation, accumulation and use may or may not be known. Where provenance is known, no other materials of the same provenance may be held by the repository. Alternately provenance may be unknown and the material(s) acquired on the basis of another attribute. For this reason, the rules in the chapter accommodate the presentation of any information that may help to situate material(s) contextually.

13.0B. Sources of information

13.0B1. Chief source of information. For the chief source of information for discrete items, consult the item-level .0B1 rules of the chapter(s) dealing with the broad class(es) of material relating to the intellectual form of the unit being described.

13.0B2. Prescribed sources of information. Areas of description used for discrete items are presented in 1.0B2.

For the prescribed source(s) of information for each area of description, consult the .0B2 rules of the chapter(s) dealing with the broad class(es) of material relating to the intellectual form of the unit being described.

Enclose information taken from outside the prescribed source(s) in square brackets, unless otherwise instructed in specific rules.

13.0C. Punctuation

For the punctuation of the description as a whole, see 1.0C.

For the prescribed punctuation of elements, see the following rules.

13.0D. Levels of detail in the description. See 1.0D.

13.0E. Language and script of the description. See 1.0E.

13.0F. Inaccuracies. See 1.0F.

13.0G. Accents and other diacritical marks. See 1.0G.

13.0H. Examples. See 0.12. A selection of full-length example descriptions has been prepared using the rules in this chapter. Following the .9 rules, the partial examples presented on a rule-by-rule basis in this chapter, have been synthesized to form complete descriptions (see 13.10).

The inclusion of full-length examples illustrates the application of the rules in the creation of complete descriptive records. The examples are intended to illustrate, but not prescribe, various possible outputs.

13.1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

13.1A. Preliminary rule

13.1A1. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Enclose the general material designation in square brackets.

Enclose the qualifier(s) to the general material designation in parentheses.

Separate general material designation terms with a comma.

Precede each parallel title by an equals sign.

Precede each unit of other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

13.1B. Title proper

13.1B1. Formal title proper. Transcribe a formal title proper as instructed in 1.B and 1.1B1.

Also consult the .1B1 rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.1B2. Supplied title proper. If no formal title proper appears prominently in or on the chief source of information, supply a title as instructed in 1.1B2 and 1.1B4.

Fragment of a parchment roll recording payments by the Lords of the Treasury to Thomas Barclay and Henry Drummond

Davidson County (N.C.) physician's account book

13.1C. Optional addition. General material designation

13.1C1. Immediately following the title proper, give the appropriate general material designation as instructed in 1.1C.

13.1D. Parallel titles

13.1D1. Transcribe parallel titles as instructed in 1.1D.

13.1E. Other title information

13.1E1. Give other title information as instructed in 1.1E. Also consult the .1E rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.1F. Statements of responsibility

13.1F1. Transcribe explicit statements relating to persons or bodies responsible for the creation of the item as instructed in 1.1F. Also consult the .1F rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.2. EDITION AREA

13.2A. Preliminary rule

13.2A1. Scope. See 1.2A1.

13.2A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space.

Precede the first statement of responsibility following an edition statement by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

13.2B. Edition statement

13.2B1. Give the edition statement as instructed in 1.2B. To determine the source of information presented in this area, consult the .0B rules in the chapters dealing with the broad classes of materials relating to the intellectual form of the unit being described.

13.2C. Statements of responsibility relating to the edition

13.2C1. Transcribe a statement of responsibility relating to one or more editions, but not to all editions, as instructed in 1.2C.

13.3. CLASS OF MATERIAL SPECIFIC DETAILS AREA

13.3A. Preliminary rule

For instructions regarding this area consult the .3 rules of the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.4. DATE(S) OF CREATION, INCLUDING PUBLICATION, DISTRIBUTION, ETC., AREA

13.4A. Preliminary rule

13.4A1. Scope. See 1.4A1. Also consult the .4A1 rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.4A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space.

Precede a second or subsequently named place of publication, distribution, etc., by a semicolon.

Precede the name of a publisher, distributor, etc., by a colon.

Enclose a supplied statement of function of a publisher, distributor, etc., in square brackets.

Precede the date of publication, distribution, etc., by a comma.

Enclose the details of manufacture (place, name, date) in parentheses.

Precede the name of a manufacturer by a colon.

Precede the date of manufacture by a comma.

13.4A3. In presenting information in the dates of creation, including publication, distribution, etc., area, follow the instructions set out in 1.4A3-1.4A7.

13.4B. Date(s) of creation

13.4B1. Give the date(s) of creation for the unit being described as instructed in 1.4B. Also consult the .4B rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described. For discrete items that are published, distributed, etc., see rules 13.4C - 13.4G.

1782

1835-1839

13.4C. Place of publication, distribution, etc.

13.4C1. Give the place of publication, distribution, etc., of the unit being described as instructed in 1.4C.

13.4D. Name of publisher, distributor, etc.

13.4D1. Give the name of the publisher, distributor, etc., of the unit being described as instructed in 1.4D. Also consult the .4D rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.4E. Optional addition. Statement of function of publisher, distributor, etc.

13.4E1. Add to the name of the publisher, distributor, etc., a statement of function as instructed in 1.4E.

13.4F. Date of publication, distribution, etc.

13.4F1. Give the date of publication, distribution, etc., as instructed in 1.4F. Also consult the .4F rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.4G. Place of manufacture, name of manufacturer, date of manufacture

13.4G1. Give the place of manufacture, name of manufacturer, and/or date of manufacture of the unit being described as instructed in 1.4G.

13.5. PHYSICAL DESCRIPTION AREA

13.5A. Preliminary rule

13.5A1. Scope. See 1.5A1.

13.5A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede each physical description by a full stop, space, dash, space or start a new paragraph.

Precede other physical details (i.e., other than extent or dimensions) by a colon.

Separate each part of the description of other physical details by a comma, conjunction, or preposition.

Precede dimensions by a semicolon.

Precede each statement of accompanying material by a plus sign.

Enclose physical details of accompanying material in parentheses.

13.5A3. In presenting information in the physical description area, follow the instructions set out in 1.5A3-1.5A5.

13.5B. Extent of descriptive unit (including specific material designation)

13.5B1. Record the extent of the unit being described as instructed in 1.5B. Also consult the .5B rules in the chapter(s) dealing with the broad class(es) of material to which the unit being described belongs.

3 p.

1 v.

13.5C. Other physical details

13.5C1. Give any physical details other than extent or dimensions, if known and considered important, as instructed in 1.5C1. Also consult the .5C rules in the chapter(s) dealing with the broad class(es) of material to which the unit being described belongs.

13.5D. Dimensions

13.5D1. Give the dimensions of the physical unit(s) as instructed in 1.5D1 and the .5D rules in the chapter(s) dealing with the broad class(es) of material to which the unit being described belongs.

13.5E. Accompanying material

13.5E1. Give details of accompanying material as instructed in 1.5E1. Also consult the .5E rules in the chapter(s) dealing with the broad class(es) of material to which the unit being described belongs.

13.6. PUBLISHER'S SERIES AREA

13.6A. Preliminary rule

13.6A1. Scope. See 1.6A1.

13.6A2. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 1.0C.

Precede this area by a full stop, space, dash, space or start a new paragraph.

Enclose each publisher's series statement in parentheses.

Precede each parallel title by an equals sign.

Precede other title information by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

Precede the numbering within a publisher's series or subseries by a semicolon.

13.6B. Publisher's series statement

13.6B1. Transcribe the publisher's series statement as instructed in 1.6. Also consult the .6 rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.7. ARCHIVAL DESCRIPTION AREA

13.7A. Preliminary rule

13.7A1. Scope. See 1.7A1.

13.7A2. Punctuation

Precede each element of description with a full stop, space, dash, space or start a new paragraph for each element of description.

Separate introductory wording of an element of description from the main content by a colon followed but not preceded by a space.

13.7A3. Form of presentation of information. In presenting information in the archival description area, follow the instructions set out in 1.7A3-1.7A5.

13.7B. Administrative history/Biographical sketch

13.7B1. Administrative history. If provenance is known, give a concise administrative history as instructed in 1.7B1. In cases of unknown provenance, do not use this element.

Do not use this element to record information about the corporate body chiefly responsible for the intellectual or artistic content of the unit being described. For the presentation of this information, see 13.8B5, 13.8B6 or 13.8B20.

The Conseil d'État du roi was a body through which the king of France illuminated his actions, and declared his will through *ârrêts*, provisions, ordinances, letters patent and other acts issued by his person.
(Administrative history for discrete item with known provenance)

13.7B2. Biographical sketch. If provenance is known, give a concise biographical sketch as instructed in 1.7B2. In cases of unknown provenance, do not use this element.

Do not use this element to record information about the person chiefly responsible for the intellectual or artistic content of the unit being described. For the presentation of this information see 13.8B5, 13.8B6 or 13.8B20.

Note: Watercolour may have been painted by British admiralty topographer Henry Wolsey Bayfield (1795-1885). Bayfield, a native of Hull, Yorkshire, entered the Royal Navy in 1806. His appointment as Admiralty Surveyor in British North America in June of 1817, began a forty-year career of that involved plotting a sizeable portion of the Great Lakes, namely Lakes Erie, Huron and Superior and their connecting waters. Bayfield also surveyed the Gulf of St. Lawrence, Strait of Belle Isle, and the islands in the Gulf (Anticosti, Magdalens, and Sable), as well as much of the coastal areas of the Maritime provinces. He resided at Québec from 1827 to 1841, and thereafter at Charlottetown, P.E.I. There is no information from either the source of the acquisition or the watercolour itself to further substantiate this attribution
(Attributions and conjectures note for discrete item with unknown provenance)

13.7C. Custodial history. Give the custodial history as instructed in 1.7C.

The watercolour was sent to the National Archives by British art dealer Michael Graham-Stewart from whom was also acquired a work by Catherine Reynolds. The deal does not have further information on the chain of custody of this work

13.7D. Scope and content. Give information about the scope and the internal structure of or arrangement of the material and about the contents of the unit being described as instructed in 1.7D4. Also consult the .7D rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

Item is a fragment of a parchment roll, recording the payment by the Lords of the Treasury to Thomas Barclay and Henry Drummond, contractors, of money advanced to deputy paymasters of the forces at New York, Quebec, Halifax and Boston, for pay issued 1769-1770, and for expenses involved in the transfer of funds and for exchange, 1782

Account book of an unidentified Davidson County N.C. physician. Details provided in the accounts are generally sparse, often providing only the date and cost. The volume records little information about procedures performed or medications dispensed. During the 1860's, almost half of the account book was used as a scrapbook to compile newspaper clippings, poetry, and household tips

13.8. NOTE AREA

13.8A. Preliminary rule

13.8A1. Scope. See 1.8A1.

13.8A2. Punctuation

Precede each note by a full stop, space, dash, space or start a new paragraph.

Separate introductory wording from the main content of a note by a colon followed but not preceded by a space.

13.8A3. Form of presentation of notes. See 1.8A4.

13.8A4. Notes relating to reproduced material. See 1.8A5.

13.8B. Notes. Make notes as instructed in 1.8B. Also consult the .8 rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.8B1. Variations in title. Make notes on variant titles as instructed in 1.8B1.

Formerly known as Anonymous account book (physician's), 1835-1839

13.8B2. Source of supplied title proper. Indicate the source of a supplied title proper as instructed in 1.8B2.

13.8B3. Parallel titles and other title information. Make notes on parallel titles and other title information as instructed in 1.8B3.

13.8B4. Continuation of title. Complete the transcription of the formal title proper and/or other title information as instructed in 1.8B4.

...navigation for connecting the Atlantic and Pacific Oceans
(Continuation of title: Map showing the route by road and...)

13.8B5. Statement(s) of responsibility. Make notes on any statement(s) of responsibility as instructed in 1.8B5.

Illegible signature in lower left corner

The unknown author identifies himself as D.B.L. on page 206 and on occasion as L

13.8B6. Attributions and conjectures. Make notes on authors to whom the unit being described has been attributed as instructed in 1.8B6.

Unknown artist, believed to be active in the late 19th century

13.8B7 Edition. Make notes relating to the edition as instructed in 1.8B7.

A similar version of this watercolour, by Catherine Reynolds, is in the collection of the Fort Malden National Historic Site. Their version is a watercolour in sepia tones of the same subject and view; however, their copy does not include some of the architectural and foliage details, the small children playing with the land, and the boats on Lake Erie in the distance.

13.8B8 Date(s) of creation, including publication, distribution, etc. Make notes on dates and other details of publication, distribution, etc., as instructed in 1.8B8.

Date of situation based on completion of the C.P.R. in November 1885

13.8B9 Physical description. Make notes relating to the physical description of the unit being described as instructed in 1.8B9.

13.8B9a Physical condition. Make notes on the physical condition of the unit being described as instructed in 1.8B9a.

13.8B9b Conservation. Make notes on conservation work performed as instructed in 1.8B9b.

13.8B9c. Accompanying material. Make notes on accompanying material as instructed in 1.8B9c.

To accompany: Report on the exploration of the country between Lake Superior and the Red River Settlement and between the latter place and the Assiniboine and Saskatchewan / by S.J. Dawson Toronto : J. Lovell, 1859; and Rapport sur l'exploration de la contrée située entre le lac Supérieur et la colonie de la Rivière Rouge et entre ce dernier endroit et les rivières Assiniboine et Saskatchewan / par S.J. Dawson Toronto : J. Lovell, 1859

13.8B10. Publisher's series. Make notes on important details of publisher's series as instructed in 1.8B10.

13.8B11. Alpha-numeric designations. Make notes of any important numbers borne by the unit being described as instructed in 1.8B11.

13.8B12. Immediate source of acquisition. Make notes on the immediate source of acquisition as instructed in 1.8B12.

Acquired at auction, Ritchies Auctioneers and Appraisers, 388 King Street East, Toronto, On., sale number 651, on 7 March 2002

13.8B13. Arrangement. Make notes on the arrangement as instructed in 1.8B13.

13.8B14. Language. Make notes on the language of the unit being described as instructed in 1.8B14.

Text in Mi'kmaq, predominantly in hieroglyphics with some Romanized notations

13.8B15. Originals and reproductions.

13.8B15a. Location of originals. Make notes on the location of originals as instructed in 1.8B15a.

The originals are held by the British Library, London, England

13.8B15b. Availability of other formats. Make notes on the availability of other formats as instructed in 1.8B15b.

Also available on microfilm, reel C-4848

13.8B16. Restrictions on access, use, reproduction, and publication. Make notes on restrictions as instructed in 1.8B16.

Box 1 contains the original document and is not available for consultation by researchers. Instead, consult the photocopies located in Box 2

Copyright rests with the estate of Frederick B. Taylor until the year 2037

13.8B17. Finding aids. Make notes on finding aids as instructed in 1.8B17.

No finding aid available

13.8B18. Associated material. Make notes on associated material as instructed in 1.8B18.

See also, the Royal Ontario Museum's stylistically similar watercolour by William Edgar entitled "Celebration on Halifax common of the Coronation of Queen Victoria, 28 June 1838"

13.8B19. Related groups of records external to the unit being described. Make notes regarding related groups of records as instructed in 1.8B20.

For further information on Walter O'Hara's career and family, see the papers of his grandson, F.C.T. O'Hara, Deputy Minister of Trade and Commerce at Ottawa, (MG30, E104), his son Robert (MG55/29, 46), and his daughter Gertrude (MG22, A14)

13.8B20. General note. Use this note to record any other descriptive information considered important as instructed in 1.8B21.

The illustrations were included in the Archives Canada Microfiches (#4) series and have been provided with a catalogue containing the artist's biography, a bibliography and a detailed descriptive entry for each item

13.9. STANDARD NUMBER AREA

13.9A. Preliminary rule

13.9A1. Scope. See 1.9A1. Also consult the .9 rules in the chapters dealing with the broad classes of material relating to the intellectual form of the unit being described.

13.9A2. Punctuation

Precede this area by a full stop, space, dash, space or start a new paragraph.

13.9B. Standard number. See 1.9B.

13.10. EXAMPLES

13.10.1. The application of the rules in this chapter do not prescribe any particular output. The presentation of particular finding aids is a matter of institutional policy and will depend on the type and purpose of the finding aid being prepared and on the institution's descriptive system. This section contains examples of complete descriptive records intended to illustrate, but not prescribe, various possible outputs.

Fragment of a parchment roll recording payments by the Lords of the Treasury to Thomas Barclay and Henry Drummond [textual record]. — 1782. — 3 p.

Item is a fragment of a parchment roll, recording the payment by the Lords of the Treasury to Thomas Barclay and Henry Drummond, contractors, of money advanced to deputy paymasters of the forces at New York, Quebec, Halifax and Boston, for pay issued 1769-1770, and for expenses involved in the transfer of funds and for exchange, 1782

Davidson County (N.C.) physician's account book [textual record]. — 1835-1839. — 1 v.

Account book of an unidentified Davidson County N.C. physician. Details provided in the accounts are generally sparse, often providing only the date and cost. The volume records little information about procedures performed or medications dispensed. During the 1860's, almost half of the

account book was used as a scrapbook to compile newspaper clippings,
poetry, and household tips

Formerly known as Anonymous account book (physician's), 1835-1839

Part II – Headings and References

20.1. When a description of a fonds and its parts has been made according to the Rules in Part I, establish access points to facilitate the process of searching ~~these~~ this descriptions.

The rules in Part II deal with the choice and form of non-subject access points. Chapter 21 gives rules for choosing access points for names of entries responsible for the creation and/or accumulation and use of the unit being described ~~fonds and its parts~~ (provenance access points), the names of authors, and other names. Chapters 22 to 24 deal with the form of names used as access points. Chapter 26 deals with references from one access point to another.

In each chapter, general rules precede special rules. Where no specific rule exists for a specific problem, apply the more general rule(s).

21.0A1. Scope.

The rules in this chapter are used to determine the choice of non-subject access points by which an archival description is identified and searched.

These access points are generally the names of persons, families, or corporate bodies having some responsibility for the creation and/or accumulation and use, or intellectual or artistic content of the unit being described ~~of the fonds, or parts thereof~~.

21.0A2. Access points and multilevel description

For all levels of description, use the rules in this chapter to determine the choice of access points for an archival description. Proceed from the highest level of description and move toward lower levels, where applicable ~~fonds to the other levels of description in descending order~~. Normally, do not repeat an access point at lower levels of description when that access point has been chosen at a higher level. The rules give instruction on the choice of provenance access points, author access points, and other non-subject access points.

21.0A3. Provenance, author and other non-subject access points

Provenance access points provide access to the name of the creator person(s), family (ies), or corporate body (bodies) responsible for the creation and/or accumulation and use of the unit being described ~~fonds as a whole, and to its series, if the name of the creator of the series is different from the name of the creator of the fonds~~.

Author access points provide access to the name of the person(s), corporate body(ies) responsible for the form and intellectual or artistic content of the unit being described, if different from the creator of that unit.

Other access points may be chosen to provide access to the name(s) of custodians, offices held by a person, persons holding office, persons comprising a family, and to title.

21.0B. Sources for choosing access points

~~Choose access points for the fonds and its parts from the archival descriptions. Information for choosing the provenance access point is found in most cases in the name element(s) for the creator appearing in the title proper in the description.~~

Choose provenance, author and other non-subject access points from the archival description, as appropriate. All access points must be apparent from the archival description to which they relate.

PROVENANCE ACCESS POINTS

21.1. GENERAL RULE

In a multilevel description, make an access point(s) for the name(s) of the creator of the unit being described at the highest level (e.g., fonds, and of its series, or collection). Make an access point(s) for the name(s) of the creator of a series if the name(s) of the creator of the series is different from the name of the creator of the fonds unit at the highest level.

Make an access point(s) for the name(s) of the creator of a discrete item where provenance is known.

21.2. ACCESS POINT(S) AT THE FONDS OR COLLECTION LEVEL

21.2A. One person, corporate body, or family as creator

Make an access point for the name identified in the title proper.

Leanna Rutherford fonds
(Make provenance access point for Leanna Rutherford)

George Frederick Bowen fonds
(Make provenance access point for George Frederick Bowen)

Montreal Water and Power Company fonds
(Make provenance access point for Montreal Water and Power Company)

Canadian Joker Society fonds
(Make provenance access point for Canadian Joker Society)

Nova Scotia Royal Commission on Health Care fonds
(Make provenance access point for Nova Scotia Royal Commission on Health Care)

Methodist Episcopal Church in Canada fonds
(Make provenance access point for Methodist Episcopal Church in Canada)

Tinner family fonds
(Make provenance access point for Tinner family)

Tuzo-Wilson family fonds
(Make provenance access point for Tuzo-Wilson family)

Bronson family fonds
(Make provenance access point for Bronson family)

Mary Desti collection about Isadora Duncan
(Make provenance access point for Mary Desti)

Jeniva Berger theatre programs collection
(Make provenance access point for Jeniva Berger)

21.3. ACCESS POINT(S) AT THE SERIES LEVEL

21.3A. One person, corporate body, or family as creator

Make an access point for the name of the creator identified in the title proper.

Fonds title: Bronson family fonds
Series title: David Bronson correspondence
(Make provenance access point for series level description for David Bronson)

Fonds title: Manitoba Department of Health fonds
Series title: Registrar of Vital Statistics correspondence
(Make provenance access point for series level description for Registrar of Vital Statistics)

Title of series presented as highest level of description: Ontario Water Resources Commission prosecutions files
(Make provenance access point for series level description for Ontario Water Resources Commission)

21.4. ACCESS POINT(S) AT THE DISCRETE ITEM LEVEL

21.4A. One person, corporate body, or family as creator

Make an access point for the name associated with the discrete item, if appropriate.

Third Canadian Philatelic Exhibition scrapbook
(Make provenance access point for Third Canadian Philatelic Exhibition)

Peter Bernard's notebook
(Make provenance access point for Peter Bernard)

Tableau généalogique de la famille Guillimin
(Make provenance access point for Guillimin (famille))

21.4B. More than one person, corporate body, or family as creator

Make an access point for each of the names associated with the discrete item, if appropriate.

Acte de mariage de David Asselin et de Catherine Baudard
(Make provenance access points for David Asselin and Catherine Baudard)

Letter to Sicotte and William P. Howland from William M. Dawson advocating a route to British Columbia through British territory
(Make provenance access points for Louis-Victor Sicotte and William P. Howland)

21.4C. Creator whose name has changed

21.4C1. Person.

If the creator is a person whose name has changed, make an access point for the person's name in accordance with rule 22.2C.

21.4C2. Corporate bodies.

If the creator is a corporate body whose name has changed, make an access point for each of the names for which the records are held, as appropriate and in accordance with 24.1C.

Imperial Munitions Board [contract record]

(Note: The item dates between 1914 and 1918. The Imperial Munitions Board superseded the Canadian Shell Committee on 30 November 1915.)

(Make provenance access point for Imperial Munitions Board and for Canadian Shell Committee)

AUTHOR ACCESS POINTS

21.7. ACCESS POINT(S) AT THE ITEM LEVEL

Make access point(s) for the name(s) of the author(s) identified in the archival description Title and statement of responsibility area, the scope and content and/or the statement of responsibility note.

Letter by O. Mowat Jr. on behalf of John A. Macdonald to Andrew Wilson

(Title proper of a discrete item)

(Make author access points for O. Mowat Jr. and John A. Macdonald)

...Photographs by G.W. Wilson and London Stereo and Photographic Company.

(Part of the scope and content of the discrete item Standard Otis Brothers & Company Elevators album)

(Make author access points for G.W. Wilson and London Stereo and Photographic Company)

Letter from Ira Dilworth to Emily Carr

(Title proper of an item in the Emily Carr fonds)

(Make author access point for Ira Dilworth)

(Statement of responsibility note: Copied by H.J. Cundall, L.S.)

(Make author access point for H.J. Cundall)

Geological map of the region north of Lake Huron / H.G.S. [Herbert G. Skill]

(Title proper of an item forming part of the Geological Survey of Canada fonds)

(Make author access point for Herbert G. Skill)

24.1A. Enter a corporate body²² directly under the name by which it is identified, except when the rules that follow provide for entering it under the name of a higher or related body (see 24.13) or under the name of a government (see 24.18).

Determine the name by which a corporate body is identified from the following sources and in the order of preference given:

²² For definition, see glossary.

- a) the name that appears in published items issued by the body
- b) the name that appears in reference sources²³
- c) the name that appears in the ~~fonds~~ archival material.

If the name of a corporate body consists of or contains initials, omit or include full stops and other marks of punctuation according to the predominant usage of the body. In case of doubt, omit the full stops, etc. Do not leave a space between a full stop, etc., and an initial following it. Do not leave spaces between the letters of an initialism written without full stops, etc.

Make references from other forms of the name of a corporate body as instructed in 26.3.

ABS Productions
 Canadian Expedition to Study the Alpha Ridge ...²⁴
 Canadian Newspapers Company
 COTA
 Harmon Foundation
 Insight Publishing
 Maritime Telegraph and Telephone Company
 Springhill Heritage Group
 University of British Columbia

(24.1A.)

24.2A. Apply this rule if a body uses variant names in published items issued by it, if variant names are used in reference sources or, if variant names appear in the ~~fonds~~ archival material. Apply the special rules in 24.3 as well when they are appropriate.

(24.2A.)

24.2D. Variant names found in the ~~fonds~~ archival material

24.2D1. If variant forms of the name are found in the ~~fonds~~ archival material, use the name as it appears in the following categories of records and in the order of preference given:

- a) records legally establishing the body (e.g., acts of incorporation, letters patent)
- b) records of administrative regulations (e.g., executive orders, constitutions, bylaws)
- c) other records of policy (e.g., minutes, policy and procedures manuals)

24.2D2. If the ~~fonds~~ archival material does not include records that fall into the categories listed above, use the form of name that appears most frequently in other records.

²³ Reference sources, as used in this chapter, include official publications such as gazettes, registers, statutes, orders, regulations and, also, books and articles written about the body.

²⁴ For additions to the name of a conference, congress, expedition, etc., see 24.7B.

Appendix D

Accrual. An ACQUISITION of archival material which belongs to a FONDS unit of archival material that is already in the custody of the repository. (*Versement complémentaire*) See also Open fonds, collection or series.

Arrangement. The process and results of the analysis and identification of DOCUMENTS as they belong to accumulations within a FONDS, in accordance with archival principles, undertaken with the aim of achieving different types of control (e.g., intellectual, physical, etc.). (*Classification, Classement*)

Author. See **Personal author.** The person(s), corporate body(ies), or family(ies) chiefly responsible for the intellectual or artistic content of a document. (*Auteur*)

Collection. An artificial accumulation (1) A grouping of DOCUMENTS of any PROVENANCE brought together intentionally assembled on the basis of some common characteristic; e.g., way of acquisition, subject, language, medium, type of DOCUMENT, name of COLLECTOR, which may be treated for descriptive purposes as a unit under a common TITLE (2) A level of description. (*Collection*)

Discrete item. An item that does not form a part of a larger body of materials.

File. (2)- (1) An organized unit of DOCUMENTS, usually within a SERIES, brought together because they relate to the same subject, activity, or transaction. (4)- (2) A LEVEL OF DESCRIPTION. (*Dossier*)

Fonds. (1) The whole of the DOCUMENTS, regardless of form or medium, automatically and organically created and/or accumulated and used by a particular individual, family, or CORPORATE BODY in the course of that creator's activities or functions. (2) A LEVEL OF DESCRIPTION. (*Fonds*)

Note: The fonds is the highest LEVEL OF DESCRIPTION in a MULTILEVEL DESCRIPTION. For the purposes of these rules, that part of a fonds that is actually present in the repository is what is described at the fonds LEVEL OF DESCRIPTION. A fonds is not equivalent to an accession. A fonds may contain two or more accession units; similarly, an ACCESSION may contain more than one fonds.

Item. ~~The LOWEST LEVEL OF DESCRIPTION and the smallest intellectual entity within a FONDS useful for descriptive purposes~~ 1. An archival unit that can be distinguished from a group and that is complete in itself; 2. A level of description. (*Pièce*)

Level of arrangement. A level established during the analysis and identification and ordering of the FONDS into its constituent parts documents making up a unit of archival material. (*Niveau de classification*)

Level of description. The LEVEL OF ARRANGEMENT of the UNIT BEING DESCRIBED, e.g., FONDS, SERIES, COLLECTION, FILE, ITEM. (*Niveau de description*)

Open fonds, collection or series. A FONDS, COLLECTION or SERIES to which ACCRUALS are expected. (*Fonds ouvert, collection ouverte ou série ouvert*) See also **Accrual**

Personal author. ~~The person chiefly responsible for the intellectual or artistic content of a DOCUMENT.~~ (*Auteur*) See Author

Series (archival). ~~(2) FILE units or RECORDS within a FONDS~~ (1) DOCUMENTS arranged systematically or maintained as a unit because they relate to a particular function or subject, result from the same activity, have a particular form, or because of some other relationship arising out of their creation or, arising out of their receipt and use. ~~(1).~~ (2) A LEVEL OF DESCRIPTION. (*Série*)

Supplied title. A TITLE provided for the UNIT BEING DESCRIBED that has no FORMAL TITLE. It may be taken from ~~elsewhere in the FONDS~~ the archival material, from an external source, or it may be composed by the archivist. (*Titre composé*)