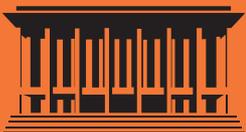




Preserving Australia's
Documentary Heritage

A Starter Kit for Community Groups



NATIONAL
LIBRARY OF AUSTRALIA



Helping community groups preserve Australia's documentary heritage

Community organisations play a major role in making Australia such a vibrant and diverse place to live. There are more than 700,000 community organisations in Australia and over 65% of Australians belong to one or more of them. For that reason archival records of community groups represent a very significant part of Australia's documentary heritage.

Part of this heritage is comprised of records your organisation creates in the daily course of its business. Your organisation may have also started collecting various documents from individuals and other organisations active in your community. Heritage records may be in many forms—photographs, minutes of meetings, correspondence, newsletters and magazines, newspaper clippings, video and audiotapes, electronic files, diaries, music, religious documents and so on.

Such records document the activities and decisions of your organisation, tell the stories of your community, and usually are unpublished. This means you are likely to hold the only copies of those documents, and if they are lost or damaged over time, the history of your community and its contribution to Australian society may also be lost.

The National Library of Australia has compiled this starter kit to assist community groups in managing and preserving their documentary collections. The kit provides practical advice for groups that:

- have kept their organisational records and would like some help with developing their archive;
- have started collecting materials from within their community and would like some assistance in organising these records;
- have not yet started collecting but would like to set up an archive.

Jan Fullerton
Director-General
National Library of Australia



About this starter kit

The National Library of Australia has developed this kit to help community organisations get started in looking after their archival collections: organisational records, letters, diaries, newsletters and magazines, photographs, audio and videotapes, oral history records, electronic files, and other unpublished materials. We all know that such materials can be easily damaged or lost if not looked after properly.

HOW TO USE THE STARTER KIT

The kit has been designed in the form of fourteen fact sheets to provide you with practical information and advice on collection management and preservation. You can also use the fact sheets to help you solve some of the problems you may have come across.

What if ...	Find your answer in:
You want to organise the records you collected but don't know where to start?	FACT SHEET 01  WHERE TO START
Records documenting your traditions are being lost and you want to save them?	FACT SHEET 02  COLLECTING RECORDS
You don't know if records you collected would be useful to anyone?	FACT SHEET 03  WORKING OUT THE SIGNIFICANCE OF YOUR RECORDS
Your group is given a box of old letters but you don't know what to do with them?	FACT SHEET 04  ACCESSIONING
The photos and documents in your collection are all mixed up and difficult to organise?	FACT SHEET 05  ARRANGEMENT AND DESCRIPTION OF YOUR COLLECTION
Your photographs are fading and negatives started smelling like vinegar?	FACT SHEET 06  PRESERVATION AND STORAGE OF YOUR COLLECTION
The storm water drain flooded into your boxes of records?	FACT SHEET 07  HOW TO BE PREPARED FOR A DISASTER
No one knows that you have unique documents that tell your story?	FACT SHEET 08  MAKING YOUR COLLECTION ACCESSIBLE
You want to know about copyright and how it relates to your archive?	FACT SHEET 09  COPYRIGHT
You would like to know about archival projects done by other organisations?	FACT SHEET 10  COMMUNITY ARCHIVES IN ACTION—SOME EXAMPLES
You have big plans for your collection but no money to carry them out?	FACT SHEET 11  FUNDING YOUR COLLECTION NEEDS
You don't know how to ask sponsors for money?	FACT SHEET 12  APPLYING FOR GRANTS
You don't know the meaning of some archival words?	FACT SHEET 13  LIST OF TERMS
What if you have read all this and want to know more?	FACT SHEET 14  LIST OF OTHER RESOURCES



Some sample forms and documents have also been included and you may adapt them for use by your organisation:

- Record Transfer Form (with Fact Sheet 4)
- Agreement for Deposit of Historical Materials (with Fact Sheet 4)
- Finding Aid Sample (with Fact Sheet 5)
- User Registration Form (with Fact Sheet 8)
- Photocopying Request Form (with Fact Sheet 8)
- Permission to Quote or Publish from the Archive Collection (with Fact Sheet 8)
- Warning on Copyright Restrictions (with Fact Sheet 8)

The fact sheets include these easy-to-spot parts:



Definitions providing simple explanations of the key terms used



Checklist for action to help you go through all the necessary steps of each activity



More information to let you know about other easy-to-find information sources, often available on the Internet

HOW TO KEEP UP TO DATE

This kit is also available on the National Library's website at <www.nla.gov.au/services/comgroups.html>.

The Library will update the Internet version as necessary so in the future you may want to reprint the updated sections and replace them in the kit.

All website addresses given in the kit were correct at the time of publication.

CONTACT US

Any comments or suggestions regarding this information kit can be sent to:

Ms Barbara Rozmus
Manager National Initiatives
National Library of Australia
Parkes Place
Canberra ACT 2600

Tel.(02) 6262 1575 Fax.(02) 6273 2545
Email: brozmus@nla.gov.au

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– Conservation and restoration
– Handbooks, manuals, ect.
I. National Library of Australia.

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Fact Sheet 1

WHERE TO START



ITEM

THE SMALLEST UNIT OF ARCHIVAL MATERIAL, SUCH AS A LETTER, REPORT, PHOTOGRAPH, ETC.



DOCUMENT

A PAPER OR SET OF PAPERS WITH WRITTEN OR PRINTED INFORMATION, ESPECIALLY OF AN OFFICIAL TYPE



RECORD

A DOCUMENT OR OTHER MATERIAL CREATED BY AN ORGANISATION OR AGENCY IN THEIR DAY-TO-DAY BUSINESS



POLICY

A WRITTEN PLAN OF WHAT TO DO IN PARTICULAR SITUATIONS AGREED BY AN ORGANISATION



PROCEDURE

A SET OF ACTIONS WHICH IS THE OFFICIAL OR AGREED WAY OF DOING SOMETHING

Starting and maintaining an archive requires a commitment to the task, an attention to detail, and knowledge of basic archival principles. Many decisions must be made. The role and scope of the archive must be decided. Collection and access policies must be established. Sources of funding identified. Supplies and a storage area obtained. Records arranged, described and preserved.

The fourteen fact sheets in this starter kit cover all these issues in a concise and practical way and will take you step by step through the process of organising your archival materials and making the necessary decisions.

KNOWING ARCHIVISTS' LANGUAGE

First of all, let's have a look at some important terms and concepts you need to know about.

An **archive** is a place where materials of historical value are kept. In small organisations an archive may be just a room where such materials are stored. Archival materials are often called **records**. They may include written or printed documents or objects such as photographs, maps, sound recordings, computer disks, etc.

Archivists, or persons working with archival records, know that records have a natural life cycle. Organisations create records in their day-to-day business and use these records for a certain time. After this time has passed, the organisation does not use the records very often or perhaps will not use them again. At that point, they can be transferred to the archive.

Manuscripts is another name used for personal papers of an individual. They may include unpublished, typed or handwritten documents.

Oral history is a type of historical record created by recording interviews with people who have an important story to tell. Archives and libraries make collections of oral history available to present and future generations for research use by transcribing the interviews (or preparing their full written copies), preserving them, and listing them in national directories.

These and other key terms used throughout the kit are explained in Fact Sheet 13 *List of terms*.

HOW TO START PLANNING

The key to getting started is deciding what you want to happen to your material and how you want it to be used. If you write down those ideas then you will have made a start in the planning process. Developing your policies and procedures will help you make decisions about your archive. Such documents may need to be approved by the management of your organisation.

WRITE A POLICY ABOUT DEVELOPMENT OF YOUR COLLECTION

A key policy for an archive is a **collection development policy**. It should provide guidelines on what materials to collect, and what materials not to collect. It may include:

- a statement of purpose
 - why your collection exists
- a statement on what materials must be kept
 - for example, your organisation's minutes of meetings and reports
- a statement on what materials could be kept if space permits
 - for example, photograph collection of cultural events
- a statement on what groups of materials will not be kept
 - for example, copies of the local paper



WRITE A POLICY ABOUT HOW YOUR COLLECTION CAN BE USED

Another important policy for an archive is an **access policy**. It sets the rules on who can use the records in your archive and on what conditions. You may have different access conditions for members of your organisation and outside researchers.

An access policy usually includes:

- a statement regarding who can use certain groups of records
 - what persons, in general, are permitted to use records (for example, officers of your organisation; accredited researchers)
 - what other persons, if any, can only use your collection under certain special circumstances (for example school children, family historians)
- a listing of access conditions to groups of records
 - see Fact Sheet 8 for more details

INVESTIGATE ARCHIVAL MANAGEMENT SOFTWARE

Various software products are available to manage archives. Two examples of such products developed in Australia and available for download free of charge are:

- Heritage Documentation Management System <www.austehc.unimelb.edu.au/HDMS/>—available under licence at no cost for non-commercial, heritage and public good purposes; developed by the Australian Science and Technology Heritage Centre
- Tabularium <<http://tabularium.records.nsw.gov.au>>—a Microsoft Access database application; made available by the State Records Authority of NSW to support good archival practice in the community.

WHAT TO DO NEXT?

After you have written down some policies for your archive, you can start to sort out the material and create lists of the documents so you, and other users of your archive, will be able to use them. You can then decide how to look after your collection so that it will last for many generations. To work out what to do next go to the remaining fact sheets in this kit and they will guide you through each step.



CHECKLIST FOR ACTION:

- Start using this starter kit to guide you through all the steps of caring for a collection.
- Use the ideas in this kit as suggestions. Change them to fit your situation. Your organisation is unique and will have its own problems and priorities.
- Look into developing policies and procedures for your archive.
- Find out more about archival management software products which may be suitable for your archive.



MORE INFORMATION

- Ellis, Judith, (ed.), *Keeping Archives*. Port Melbourne: Thorpe in association with the Australian Society of Archivists, 1993.
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- John Curtin Prime Ministerial Library, 'Basic Concepts and Principles of Archives and Records Management' in *Understanding Society Through its Records*, John Curtin Prime Ministerial Library, Perth. Available at: <<http://john.curtin.edu.au/society/archives/management.html>>.
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Fact Sheet 2

COLLECTING RECORDS



HERITAGE

THE CULTURE AND TRADITIONS
HANDLED FROM ONE
GENERATION TO ANOTHER



ORAL HISTORY

HISTORICAL RECORD CREATED
BY RECORDING INTERVIEWS
WITH PEOPLE WHO HAVE AN
IMPORTANT STORY TO TELL

Small community groups have had a strong presence in Australia for many years. Groups such as local voluntary associations, cultural organisations, sporting clubs, charitable groups, religious, indigenous and ethnic groups all have stories to tell, relating to various aspects of Australian history, culture and identity.

These precious stories, however, are often locked away or even in danger of being lost forever. People move on or pass away, documents change hands or become forgotten in the attic or garage shed. The next generation may not realise that personal papers or photographs of their grandparents are in fact an important part of the Australian heritage. Community organisations can save their documentary heritage and make it known to a wider community.

Heritage records are not just impressive old documents and photographs concerning major events. They may relate to everyday things, be quite new, and may only be important to a specific group of people. Their significance comes from being a reflection of people's lives, personal views, concerns and aspirations at a particular point in time. See Fact Sheet 3 for more information on significance.

Encourage people in your community to look for photographs, letters, diaries, newspaper cuttings and any other records that together will tell a story of your group. Ask them to consider placing their records in your care so you can:

- sort out and describe the records so they can be easily found when needed
- make sure the fragile records are stored in an appropriate way so they will survive into the future
- make the records available to those who want to research the history of your community
- ensure that when researchers use the records to tell the story of your community, they acknowledge the source of the records
- put together displays and exhibitions bringing back old memories on which everyone can reflect
- save and safely keep documents that will tell young people in your community about its traditions and history

To stop valuable documents being thrown away, everyone should know that there is a place where their papers and photographs can be deposited. Organisations need to invite their members and the wider public to give unwanted materials to the organisation's archive. Your organisation may be able to do this through a newsletter or by placing notices on bulletin boards. When someone gives material to the archive write about it in the newsletter and others will be encouraged to do the same.

Some people who have historically significant items would like them to be preserved for future generations but are unwilling to give away the originals. With their permission, your organisation could make copies of their photographs and documents, and give back the originals. This way the community can share the treasures that are privately owned.

Those who do not have many documentary records of their life may be happy to tell you their story. Such stories can be captured in an **oral history interview**, recorded using an audio or video tape recorder. Through a series of questions a skilled interviewer can help the person interviewed speak at length about their life experiences and involvement in the life of the local community. This can be done in English or the person's first language if more convenient. In addition, folk songs and music can also be recorded. Oral history interviews are an excellent way of creating archival records relating to the history of a community.



CHECKLIST FOR ACTION:

- Talk to the people in your community about the importance of saving their documentary records.
- Offer to take care of records of individuals and other related organisations if they don't have their own archive.
- Make and preserve copies of valuable privately owned photographs or documents.
- Start an oral history program and record interviews with people who have interesting stories to tell.



MORE INFORMATION

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SIGNIFICANCE ASSESSMENT
IS THE PROCESS OF STUDYING
AND UNDERSTANDING THE
MEANINGS AND VALUES OF
INDIVIDUAL ITEMS OR
WHOLE COLLECTIONS

Fact Sheet 3

WORKING OUT THE SIGNIFICANCE OF YOUR RECORDS

WHAT IS SIGNIFICANCE?

Significance means the historic, aesthetic, scientific and social values that an item or collection has for past, present and future generations.

Significance of an item is built from all the elements that give it meaning, including its context, history, uses, and its social and spiritual values. When you know this information you can understand why items in your collection are significant. Then you can make good decisions about how to preserve and look after them. You can also think about ways of presenting your collection to researchers and the public, so they can understand the value of it as well. The significance of an item is not fixed—it may increase or decrease over time.

HOW CAN YOU TELL IF AN ITEM OR COLLECTION IS SIGNIFICANT?

You can look for the following values in the item or collection:

- historic—involving an event or people with which the item is associated
- aesthetic—its beauty or style
- scientific, research or technical
- social or spiritual—what part of life or way of life it illustrates

You can also compare the item to other items:

- provenance—who created it or has owned it since
- representativeness—how typical it is of similar documents
- rarity—how uncommon it is or how unusual it is compared to other similar documents
- condition, completeness or intactness and integrity
- interpretive potential—how useful it is in showing the public or researchers a way of life or special event

EXAMPLES OF TYPES OF POTENTIALLY SIGNIFICANT ARCHIVAL RECORDS

Archives collect many kinds of records and historical materials, whether they are on paper, on film, on tape, or in electronic form. These include:

- personal letters, diaries, speeches, reminiscences
- photographs, maps, drawings, prints
- religious records, bulletins, sermons
- video tapes, motion picture films, sound recordings
- scrapbooks, newspaper cuttings
- organisation's minutes, correspondence, reports, ledgers



CHECKLIST FOR ASSESSING SIGNIFICANCE:

- Find out about the history of the item and who owned it or used it.
- Find out the historic context of the item—what events were happening, what were the social conditions and what was changing when the item was created.
- Think about why the item is significant by asking these questions:
 - What people or organisations helped make or use the item?
 - How does it help you understand a special event in history?
 - What way of life does it represent?
 - What can it show about a particular occupation or industry?
 - Does it show a skill in design or craftsmanship?
 - Will it be useful to have it in the future to compare with other objects or documents?
 - Does it show or tell about something that future researchers may want to study, like scientific data?
- Compare your item with other similar items and note down how it is a good example or how it is unusual or uncommon.
- Put together all the knowledge you have gathered and write a short summary that will show how significant the item is.



MORE INFORMATION

- Russell, Roslyn (*significance*): *A Guide to Assessing the Significance of Cultural Heritage Items and Collections*. Canberra: Commonwealth of Australia on behalf of the Heritage Collections Council, c.2001. Also available at: <http://sector.amol.org.au/publications_archive/museum_management/significance>.
- State Library of Queensland 2004. *Archival Collection Management - Chapter 7: Appraisal—Is it Worth Getting?* State Library of Queensland, Brisbane. Available at: <<http://fhr.slq.qld.gov.au/lhsa/ch7.htm>>.



Fact Sheet 4

ACCESSIONING



CUSTODY

IS THE SAFE-KEEPING, CARE AND PROTECTION OF ARCHIVAL MATERIAL. CUSTODY DOES NOT ALWAYS MEAN LEGAL OWNERSHIP OR THE RIGHT TO CONTROL WHO CAN ACCESS THE MATERIAL



A DEPOSITOR

IS A PERSON OR ORGANISATION THAT PLACED—OR DEPOSITED—MATERIALS IN YOUR ARCHIVE



AN ACCESSION REGISTER

IS A DOCUMENT THAT LISTS ALL THE GROUPS OF MATERIAL AS THEY ARE RECEIVED INTO YOUR ARCHIVES' CUSTODY. IT IS USUALLY DIVIDED INTO YEARS TO MAKE IT EASY TO SEE WHAT WAS RECEIVED EACH YEAR

WHAT IS ACCESSIONING?

Accessioning is the process of transferring legal and physical control of materials (or their custody) to the archive. When documents first arrive at the archive you need to accession them.

In the process of accessioning you should:

- enter important information about the material into an accession register, listing each item or collection as it arrives
 - include the date of receipt, the item or collection, the quantity of the material (for example, 3 boxes, 3 folders) and a brief description of the contents
- fill in an accession form
 - include the collection's title, a brief description of contents, a note on the present arrangement (if any), physical condition, quantity, depositor (the person placing the material in the archive), restrictions on access (if any), and location of the material in the archive
- attach to the accession form any documents related to the process of acquiring the material
 - for example: notes, correspondence, an agreement with the depositor
- file the accession form for future reference
- label the boxes clearly with the collection's title and the accession number as recorded in the accession register
- place the boxes with the materials in your storage area

ACCEPTING INTERNAL AND EXTERNAL MATERIALS TO YOUR ARCHIVE

Your archive may have to deal with two types of archival records—materials created by your own organisation and received from an office bearer or member, and personal materials such as personal papers and correspondence, diaries, photographs and other memorabilia.

You may need to treat these two types of records differently when accepting them to your archive:

- records received from your own organisation
 - use a simple transfer form, dated and signed by the staff member or office bearer who sent the material, and by you, the archivist, on receiving the material; a sample Record Transfer form is attached
 - the transfer form should note access conditions for the material (see Fact Sheet 8)
- records received from outside your organisation
 - obtain a deposit agreement at the time of receiving the material; a sample Agreement for Deposit of Historical Materials form is attached
 - such an agreement formally transfers legal title of the materials to the archives and explains the exact terms of the acquisition, including access restrictions
 - make sure that a deposit agreement is signed by the depositor and by an official representative of your organisation
 - give a copy of the agreement to the depositor, and keep the original on file in the archive



CHECKLIST FOR ACTION:

- Start an accessioning register. You can use a book and mark it up into columns to contain all necessary information like date, depositor, title or description, quantity of material.
- Create an accession form.
- Start a file for all completed accession forms.
- Develop a record transfer form for your archive; you can adapt the attached Record Transfer Form.
- Develop a deposit agreement form for your archive; you can adapt the attached Agreement for Deposit of Historical Materials.
- Make or buy labels, folders and boxes to have on hand for newly received material.



MORE INFORMATION

- Hunter, Gregory S., *Developing and Maintaining Practical Archives: A How-to-do-it Manual*. New York: Neal-Schuman Publishers, c.1997, ch. 4.
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- State Library of Queensland 2004. *Archival Collection Management - Chapter 8: Accessioning*. State Library of Queensland, Brisbane. Available at: <<http://fhr.slq.qld.gov.au/lhsa/ch8.htm>>.



Fact Sheet 5

ARRANGEMENT AND DESCRIPTION OF YOUR COLLECTION

Each collection will need to be arranged in a logical order. Researchers and users of the material will need to know that arrangement so they can find the information they need.

ARRANGEMENT

To be able to arrange your collection you need to decide what identifies or describes each group of material. Then you can arrange the material in a way that reflects that decision.

You can use two traditional archival principles explained below in the process of arrangement of materials:

- the **principle of provenance** can be used to identify who created the material and for what purpose. You need to know who created, received or used the material and keep all that material together. When first obtaining materials note down any names of related organisations, individuals, dates, etc.
- the **principle of original order** can be used to identify series or subsets of material in each group of materials. When records are created they will often have their own internal groupings: personal photos may be grouped by date or place, meeting minutes may be grouped by committee name and then by date, etc. It is best to retain this original order when arranging materials, as it preserves the context in which the records were created and used, and the relationships between the grouped items.

LEVELS OF ARRANGEMENT

To be able to quickly locate particular records when you need them it is useful to arrange them in a way reflecting how they relate to the other records in the group. The following levels of arrangement are often used to organise archival materials:

- **Record group or personal papers group**—this is a group of material kept or created by one organisation or individual. You may only hold your own organisation's records or you may also hold personal papers of several prominent individuals and/or records of other organisations.
- **Series**—is the next level of arrangement and shows the subgroups of material. For example, personal papers may be divided into letters, photographs and diaries. Organisational records may be divided into general records, correspondence, financial records and newspaper clippings.
- **Files (sometimes also called folders)**—the file level is how the material is divided within each series. Records of an organisation may be grouped within files called meeting minutes, project records or committee records. A person's photographs may be divided by subject or simply by date.

Each of these levels may be very large and extend over many folders or boxes. On the other hand many files or even series may fit into one box.

DESCRIPTION OF MATERIAL

To describe your collection you need to write down what you know about the collection and where each part of the collection is located. This description often means making a finding aid. Finding aids are lists of whose records you have, what they contain and where they are. Any notes that are taken during arrangement of records can be useful in the process of preparing finding aids.

You should include the following information in your finding aids, arranged in two parts:

- a descriptive section about the collection or group of records. The descriptive notes should include the name of the creator of the records; scope and content note; information on the history of the organisation or a biographical note on the individual; date range; access conditions
- a list of the boxes and folders containing the collection or group of records. The box and folder list should describe the contents of each box, file by file, showing the titles of each box and folder and the date. The researcher can quickly scan the box and folder list to find out what the collection contains. Individual boxes and files can then be selected for use.



PRINCIPLE OF PROVENANCE

MATERIAL FROM ONE PERSON OR ORGANISATION SHOULD BE KEPT TOGETHER AND NOT MIXED WITH MATERIAL FROM ANOTHER PERSON OR ORGANISATION



PRINCIPLE OF ORIGINAL ORDER

THE WAY MATERIAL WAS ARRANGED WHEN IT WAS CREATED OR IN USE SHOULD BE KEPT WHEN MATERIAL IS MOVED TO AN ARCHIVE



GENERAL TO SPECIFIC

DESCRIBE YOUR COLLECTION FROM THE GENERAL TO THE SPECIFIC ONLY GOING TO THE NEXT LEVEL OF DESCRIPTION WHEN THE MORE GENERAL IS COMPLETE. FOR EXAMPLE, MAKE A LIST OF ALL THE ORGANISATION'S OR PERSON'S RECORDS YOU HOLD, BEFORE LISTING AND DESCRIBING THE DIFFERENT ACTIVITIES OR INDIVIDUAL ITEMS



FINDING AIDS

ARE GUIDES TO THE MATERIALS IN YOUR ARCHIVE THEY GIVE A DETAILED DESCRIPTION OF THE CONTENTS OF A COLLECTION, OFTEN LISTING THE MATERIALS IN EACH BOX



The National Library of Australia has made many finding aids for its collections. One example is included with this kit to give you an idea about how a finding aid can be arranged. It is a guide to the Records of the Wilderness Protection Committee and can also be found at the National Library of Australia website at <<http://nla.gov.au/nla.ms-ms6087>>.



CHECKLIST FOR ACTION:

- Go through the entire collection without moving anything to get a feel for the collection. Take notes of names, dates and subjects of each group of materials to help you arrange the collection at a later time.
- You can tell one record group from another by asking 'Who created these records?'
- Keep the material from each group in the same order that was used by the person or organisation that collected or made them.
- If there is no obvious original order, arrange the records in the simplest order possible, for example by date or type of materials.
- Note down any series of records, for example series of financial records, correspondence, files of photographs.
- Give each series and file a title that is meaningful but short.
- Create folders for each series or file. You may need a few folders for bigger series.
- Make a rough list of what is in each box and folder; write down dates and any other information you will need later when writing up your finding aid.
- Prepare a finding aid description for each of the groups you have identified; when writing the finding aids be brief and use consistent language in your descriptions, avoid specialist words if possible, and use clear headings and a numbering system.
- Make copies of the finding aids available to researchers.



MORE INFORMATION

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Fact Sheet 6

PRESERVATION AND STORAGE OF YOUR COLLECTION

COLLECTION PRESERVATION

Preservation is the maintenance of archival materials to ensure that they will be available for use by future generations.

Here are some of the important facts you need to know about preservation:

- Paper can, in fact, be very durable and paper documents have survived for many centuries. If the paper in your collection is over a century old, its condition is probably good. If stored carefully, it should last for a long time.
- Some modern papers, such as newspaper or newsprint, contain impurities that will eventually destroy them. There is currently no cost effective treatment to prevent this happening and material should be copied to preserve it.
- Photographic negatives, microfilm, microfiche, motion picture films, and early magnetic audio recordings often have a base of cellulose acetate which can decompose and be unusable after time. The smell of vinegar is a sign of the decomposition (called 'vinegar syndrome'). The affected materials should be kept away from other materials, and stored in low temperature/low humidity conditions. Copying the items onto a more stable medium is the best solution to this problem.
- It is a good idea to copy frequently used material—such as paper records, photographs or audio and videotapes—and only allow public use of the copy. Copies can be made by photocopying, photographing, microfilming or audiotape duplication.
- Fragile items, records on poor quality paper or frequently used records can be photocopied onto permanent paper. Black and white photography and microfilming can also provide a long lasting record of your documents.
- Preserving electronic data is difficult as all digital storage media require appropriate storage conditions, production of back-up copies, a testing program to monitor degradation of data, and a migration strategy to maintain accessibility to the content. Keeping this in mind, you can store electronic data on CD-Rs (Compact Disc-Recordable) using such file formats as TXT or PDF for text material, TIFF for images and WAV or BWF for audio. In the case of text and image files you can also store hard copy printouts made on permanent paper.

Before you start to make any big, overall changes to the way you store or look after your materials, it is a good idea to do a **preservation needs assessment survey**. It will help you decide if any materials in your collection are likely to be damaged by handling or storage under your current environmental conditions.

A preservation needs assessment survey will help you decide what materials need preservation treatment or changes to storage conditions to keep materials in the best condition for the longest time. This may include improving security, good housekeeping, housing material in envelopes, folders or other enclosures and providing a cool dry stable storage environment.

COLLECTION STORAGE

Ensuring that your collection is stored in appropriate conditions will help you preserve your records for a long time.

Here is what you can do to achieve this:

- Do not store materials directly on the floor, under the house, in the roof space or in the garage or garden shed. Do not store materials near a heat source such as a fireplace or a heater.
- Store your records away from windows, wet areas and plumbing to reduce the risk of water damage.
- Keep the storage area as free from animal pests and insects. Practise good housekeeping: do not eat near collection storage areas, do not store your materials near garbage or food, put screens on windows, keep room temperatures and humidity levels low. Use baits and sticky traps to control the insect problem. Avoid sprays as they can cause staining of materials.



PRESERVATION TREATMENTS ARE THE ACTIONS YOU CAN TAKE TO KEEP MATERIAL IN GOOD CONDITION AND ALLOW IT TO BE USED FOR AS LONG AS POSSIBLE BY FUTURE RESEARCHERS



PERMANENT PAPER IS A PAPER THAT WILL HAVE VERY LITTLE CHEMICAL OR PHYSICAL CHANGES OVER TIME. IT WILL LAST SEVERAL HUNDRED YEARS. IT WILL NOT BECOME YELLOW OR BRITTLE. IT IS ACID FREE AND SOMETIMES HAS AN ADDITIVE TO NEUTRALISE ACIDS ABSORBED FROM THE ENVIRONMENT.



PRESERVATION MICROFILMING IS THE PROCESS OF RECORDING ON MICROFILM DOCUMENTS THAT OTHERWISE COULD NOT BE USED BECAUSE OF THEIR FRAGILE STATE. THE RESULTING MICROFILM CAN BE READ WITH A MAGNIFYING MACHINE READER AND WILL LAST OVER 500 YEARS IF FILMED, PROCESSED AND STORED CORRECTLY



- Minimize variations in humidity and temperature as much as possible—high temperatures and dryness make paper brittle; damp causes mould.
- Protect your records from dust with appropriate packaging such as polyethylene plastic bags, closed boxes or enclosed shelving.
- Many types of paper, cardboard and plastic contain substances that can harm your collections if used as storage materials. They can be used as outer containers, but first place your documents in good quality wrapping such as alkaline tissue, stable plastic or permanent paper.
- Polyester, polyethylene and polypropylene (often marked as 'Copy Safe') are safe plastics to use. Oven bags are particularly appropriate as they are transparent and made out of polyester, which is very stable. Lamination is not recommended.
- Photograph albums are a good way of storing and displaying small items. Use albums with plastic sheets welded to paper in a form of horizontal pockets. Albums with 'magnetic' or 'self-adhesive' materials are to be avoided as they may stain and damage your documents.



CHECKLIST FOR ACTION:

- Handle objects with clean, dry hands.
- Make copies of very fragile and/or frequently used materials.
- Handle or display original documents in protective mounts and folders.
- Do not attempt to 'mend' objects or paper based records.
- Do not use 'sticky tape' on your documents as permanent staining may occur.
- If it is necessary to annotate documents, use only a soft pencil.
- Do not use metal pins, staples, paper clips as they will rust.
- Check your collection of negatives and audiovisual tapes for the vinegar syndrome.
- Make print or electronic copies of your computer files and store them in appropriate storage conditions.
- Keep storage areas clean; vacuum regularly.
- Avoid extremes of temperature and humidity.
- Avoid exposure to direct sunlight.
- Regularly inspect storage areas to prevent insect or animal infestation.



MORE INFORMATION

- See Fact Sheet 14 for a list of suppliers who stock preservation storage materials.
- National Archives of Australia, *Archives Advices – Preservation*. Available at: <www.naa.gov.au/recordkeeping/preservation/advices/preservation.html>.
- National Library of Australia, *Community Heritage Grants–Useful Links*. Available at: <www.nla.gov.au/chg/links.html>.
- National Library of Australia, *PADI: Preserving Access to Digital Information*. Available at: <www.nla.gov.au/padi/>.
- National Library of Australia, *Preservation Needs Assessment Survey*. Available at: <www.nla.gov.au/chg/assess.html>.
- Patkus, Beth (2003) *Assessing Preservation Needs: A Self-Survey Guide*. Available at: <www.nedcc.org/selfsurvey/survman.htm>.
- State Library of Tasmania, *Conservation Information*. Available at: <www.statelibrary.tas.gov.au/Heritage/cons.htm>.



Fact Sheet 7

HOW TO BE PREPARED FOR A DISASTER

Collections can be put at risk by a range of incidents, natural disasters or emergencies. Disasters come in many forms: floods, fires, vandalism, theft, air conditioning failure, burst pipes, and other hazards, both man-made and natural. You can minimise the effects of these incidents by developing a risk management strategy.

HOW TO PREPARE A RISK MANAGEMENT STRATEGY

- Make a disaster preparedness plan with a description of what to do in case of emergency, including: emergency supplies list, emergency telephone numbers list, list of jobs each staff member or volunteer will do in an emergency, what is most important to do first, and contact details of conservation experts.
- Make a program of training for staff and volunteers in what to do in emergency situations.
- Check your organisation's insurance coverage to make sure it is as complete as possible.

You can guard against damage by understanding what may happen in different types of disasters. Your organisation can examine your building, looking for trouble spots in case a disaster should happen. Two disasters all archivists need to plan for are fire and water damage. Use the checklists here to make sure your organisation is doing everything possible to prevent a disaster.



FIRE PREVENTION CHECKLIST:

- Never allow smoking in records storage areas.
- Do not store flammable and combustible materials near records.
- Keep all chemical and solvent containers closed, replace lids directly after use.
- Do not use electrical appliances near flammable materials.
- Turn off electrical appliances when not in use.
- Check electrical outlets, fixtures, equipment, and appliances regularly.
- Check fire extinguishers regularly.
- Check security alarms regularly.
- Keep all fire doors closed.
- Store as many loose items as possible in boxes or other enclosed containers.
- Use fire-resistant furniture wherever possible.



WATER PREVENTION CHECKLIST:

- Do not store records below pipes, bathrooms or toilets.
- Do not store records near windows, skylights or heating/cooling units.
- Do not store records on the floor.
- Do not install carpet in storage areas.
- Do not store particularly valuable records on the bottom or top shelves.
- Avoid basement storage as much as possible.
- Store records at least 30 cm from outside walls to prevent condensation.
- Find all drains and gutters and check regularly that they are not blocked.
- Place drip pans under exposed pipes.
- Inspect the roof regularly for leaks.
- Keep plastic sheeting nearby to cover records quickly in case of water emergencies.



WHAT TO DO AFTER WATER DAMAGE

One of the most common problems for collections is water damage. When records have become wet they are extremely vulnerable to damage. This danger increases as time passes, so you must act quickly.



SAVING WATER-DAMAGED MATERIALS – CHECKLIST FOR ACTION:

- If possible stop the source of the leak.
- If the leak is beyond your control, either try to protect materials from further exposure or carefully move them.
- Most wet paper items can be dried by a combination of air drying, interleaving with absorbent paper and mild pressing.
- Avoid drying material in sunlight as this can cause yellowing, fading and uneven drying, damaging the structure.
- Never use warm air fans and blowers as this will raise humidity levels and increase the risk of mould growth.



MORE INFORMATION

- *Be Prepared: Guidelines for Small Museums for Writing a Disaster Preparedness Plan*. Canberra, ACT: Commonwealth Dept. of Communications, Information Technology and the Arts, 2000. Available at: <http://sector.amol.org.au/publications_archive/collections_management/be_prepared>.
- Matthews, Graham and Feather, John (ed.), *Disaster Management for Libraries and Archives*. Aldershot, Hants, England; Burlington, VT: Ashgate Pub., 2003.
- National Archives of Australia, *Salvaging Flood-damaged Records* (Archives Advice 28). Available at: <www.naa.gov.au/recordkeeping/rkpubs/advices/advice28.html>.



Fact Sheet 8

MAKING YOUR COLLECTION ACCESSIBLE



REFERENCE SERVICES

ARE ALL THE THINGS THE ARCHIVE'S STAFF DO TO HELP RESEARCHERS USE THE ARCHIVAL MATERIAL AND FIND INFORMATION

The records your organisation creates in its daily business and the documents collected can be a valuable research resource when they become a part of an archive. Archivists try to make records equally accessible to all researchers. Some records however may not be available for use because of laws or other restrictions. To make records available you will need to decide on access conditions and what reference services to provide. You will also have to think about how to promote and encourage the use of your collection.



COPYRIGHT

IS A LEGAL PROTECTION FOR PEOPLE WHO CREATE IDEAS AND EXPRESS THEM IN CERTAIN FORMS. ONLY THE CREATORS OF A WORK HAVE THE RIGHT TO COPY IT, WITH AN EXCEPTION OF THE RIGHT OF RESEARCHERS TO COPY SMALL PARTS OF WORKS FOR RESEARCH OR STUDY

ACCESS TO MATERIAL AND REFERENCE SERVICES

Your organisation will need to decide who should be allowed to use the collection, how they should use it, when they can use it, and if there are any situations where people cannot use it. Access decisions should be written into policies and procedures to ensure that:

- equal and easy access is available to records
- records are made available according to any deposit agreements and legal conditions; these may include copyright and the right to privacy or the requirement to close access to records for a period of time
- records are protected from theft, damage or rearrangement

Be aware that copyright ownership in relation to unpublished materials such as personal papers and organisational records is complex. Refer to Fact Sheet 9 for more details.



RIGHT TO PRIVACY

IS A LEGAL PROTECTION FOR PEOPLE'S PERSONAL INFORMATION. THERE ARE FEDERAL LAWS THAT PROVIDE DETAILS OF WHAT PERSONAL INFORMATION CAN BE COLLECTED AND HOW IT CAN BE USED OR RETOLD TO OTHER PEOPLE

HOW TO MAKE AN ACCESS POLICY

It is important to develop a written access policy. This will help you treat all researchers consistently, fairly, and according to any laws or your organisation's policies. There is not one set of policies that could be used for all archives or collections. Your organisation will have to make decisions on many issues. Your policy may change as new problems come up or when you have additions to your collection that do not allow the same access.

In an access policy you should include decisions on all of the following:

- Access conditions; which may be:
 - open access (anyone may view the material)
 - open with exceptions (relating to certain sensitive portions)
 - closed access (no one may view the material)
 - closed except for ... (certain users, for example officers of your organisation)
- Rules for use of the archive, including opening hours, mobile phone use, forbidding food in the archive, etc.
- Fees for access or photocopying

OFFERING REFERENCE SERVICES

The reference services include all the processes involved in assisting internal or external users to use archival records. It is not your role to know the answer to enquiries but rather to help the user locate the information that will provide the answers. Archivists sometimes have to limit the amount of research they do for researchers. It is the archivists job to help researchers find the records they need and not to do the research itself.

Reference services usually include providing:

- a space for viewing the records
- use of finding aids, lists, inventories
- equipment for using microform, audio or video tape and electronic resources if you hold them
- answers to phone, mail and email enquiries



You should monitor all reference use and keep detailed statistics. These may involve counting onsite researchers, visitors, telephone enquiries and correspondence. Statistics will help you in reporting on the archive use and planning for its future development.

Archives often develop specific forms to enable access to collections and ensure that legal requirements are observed. These may include:

- user registration form (sample attached); it may include guidelines for using the materials at your archive which must be read and signed by users
- photocopying request form (sample attached); it may include a notice concerning copyright restrictions which must be read and signed by users
- permission to quote or publish from the archive collection (sample attached) which must be read and signed by users.

If you provide copying and recording equipment for use by visitors it is very important to make the users aware of the copyright restrictions by displaying a copyright notice near the equipment. We advise that you photocopy the attached notice (the requirements of the Copyright Act regulations specify that this must be done on A4 size paper) and display it near photocopiers, scanners and computer terminals.

ENCOURAGING USE OF YOUR COLLECTION

There are a number of things you can do to make people aware of your organisation's archival records and the valuable information they contain, for example:

- organise exhibitions, tours or open days
- produce pamphlets or brochures on the archive
- develop a website with information on the archive
- publish feature articles in the local paper or your organisation's newsletter
- list your archive in directories of archives, such as:
 - Register of Australian Archives and Manuscripts (RAAM) <www.nla.gov.au/raam/>
 - Australia's Oral History Collections: A National Directory <www.nla.gov.au/ohdir/>
 - Directory of Archives in Australia <www.archivists.org.au/directory/asa_dir.htm>



CHECKLIST FOR ACTION:

- Decide on access conditions for the records.
- Make an access policy.
- Make a space for researchers to work.
- Make finding aids and lists of records available.
- Keep statistics on onsite researchers, visitors, telephone enquiries and correspondence.
- Develop appropriate forms to facilitate access to your collection; you can adopt the attached sample forms for use in your archive.
- Post a warning on copyright restrictions from the *Copyright Act 1968* near photocopying machines.
- Find out if your collection can be listed in any relevant directories.
- Undertake promotional activities appropriate for your archive.



MORE INFORMATION

- See Fact Sheet 9 for more information on copyright.
- Brunton, Paul and Robinson, Tim, 'Access and Reference Services', in Ellis, Judith, (ed.), *Keeping Archives*. Port Melbourne: Thorpe in association with the Australian Society of Archivists, 1993, pp. 273–305.
- Hunter, Gregory S., *Developing and Maintaining Practical Archives: A How-to-do-it Manual*. New York: Neal-Schuman Publishers, c.1997, ch. 9.
- Yakel, Elizabeth, *Starting an Archives* [Chicago, Ill.?]: Metuchen, NJ: Society of American Archivists; Scarecrow Press, 1994, ch. 7.



Fact Sheet 9

COPYRIGHT

COPYRIGHT PROTECTION

Copyright is a legal protection for people who create ideas and express them in certain forms, such as text, photographs, drawings, sound recordings, music, films, etc. In Australia, copyright protection is automatic and covers both published and unpublished works for a certain period of time. The *Copyright Act 1968* (Cwlth) states that only the creators of a work have the right to copy it. The Act allows the copying of material that is out of copyright, and limited portions of some in-copyright material for research or study.

FAIR DEALING

Under the 'fair dealing' provisions of the Copyright Act a reasonable portion of an item in copyright can be copied, without the need for permission from the copyright owner, for purposes such as research and study, criticism or review, reporting the news, and giving legal advice. The reasonable portion for copying is considered as:

- for journals—one article per issue, or two or more articles per issue if those articles relate to the same subject matter
- for other published works—the greater of either 10 per cent of the number of pages (or if published in an electronic format, 10 per cent of the number of words) or one chapter from a book of 10 or more pages.

For more details see <www.copyright.org.au/PDF/InfoSheets/Go79.pdf>.

The starter kit includes an example of a Photocopying Request form.

USING COPYRIGHT MATERIAL IN AN ARCHIVE

When the fair dealing provisions do not apply and a more substantial part of an item from an archival collection is required to be published or reproduced, the user must take the following actions:

- find out if the item is in copyright
- if the item is in copyright, obtain permission from the copyright owner
- complete a Permission to Quote or Publish form, on which the user will undertake to acknowledge the archive and cite the source material (the starter kit includes an example of such a form).

HOW LONG DOES COPYRIGHT LAST?

This varies for different types of material. Generally, copyright lasts from the time the material is created until 50 years after the year of the creator's death. Copyright in photographs varies according to whether they were taken before or after 1 May 1969. Copyright also applies to unpublished items such as letters, which remain in copyright forever, or if published, for 50 years from the date of first publication.

For more details see <www.copyright.org.au/PDF/InfoSheets/Go23.pdf>.

WHO OWNS COPYRIGHT?

Usually the creator (i.e. the author) is the person who first owns copyright in the work. However the creators can assign their copyright to others, for example to a publisher or distributor. In some cases the employer is the owner of any copyright work created by employees in the course of their employment.

For more details see <www.copyright.org.au/PDF/InfoSheets/Go58.pdf>.



GETTING A PERMISSION FROM COPYRIGHT OWNER

It is important to remember that there may be a distinction between the 'author' (who has created the work) and the 'copyright owner' (who has acquired ownership from the author).

When an archive accepts material from other organisations or individuals for its collection, it should establish who is to be the copyright owner of this material. This can be recorded together with other conditions of agreement for deposit of the material (see Fact Sheet 4 of this starter kit).

It is a responsibility of the user to get permission from the copyright owner before publishing or reproducing copyright material. The archive should be able to provide general advice on how to obtain such permission.

The rule of thumb is that, for books and journals, the publisher will generally be the copyright owner or will be able to provide contact details for the copyright owner. For unpublished material such as manuscripts, art works and photographs, and oral history recordings the author is usually the copyright owner.

For more details see <www.copyright.org.au/PDF/InfoSheets/Go51.pdf>.

COPYRIGHT ADVICE

Please note that this fact sheet does not constitute legal advice. To obtain legal advice on copyright consult a lawyer or contact the Australian Copyright Council, which can provide free legal advice on copyright issues. For details see Australian Copyright Council's *Free Legal Advice Service* at <www.copyright.org.au/page7.htm>.



CHECKLIST FOR ACTION:

- Display a warning on copyright restrictions from the *Copyright Act 1968* near photocopying machines.
- Develop a Photocopying Request form for your archive.
- Develop a Permission to Quote or Publish form for your archive.
- Develop an Agreement for Deposit of Historical Materials form for your archive, and include in it a copyright clause.
- Request that users of copyright material in your archive obtain permission from the copyright owner prior to using those materials.



MORE INFORMATION

- Australian Copyright Council Online Information Centre, Information Sheets. Australian Copyright Council, Redfern, NSW. Available at: <www.copyright.org.au/page3.htm>.
- *Copyright Act 1968*. Available at: <www.austlii.edu.au/au/legis/cth/consol_act/ca1968133/>
- Copyright Agency Limited 2003, *Copyright Agency Limited*. Available at: <www.copyright.com.au>.



Fact Sheet 10

COMMUNITY ARCHIVES IN ACTION—SOME EXAMPLES



DIGITISATION
IS THE PROCESS OF
CONVERTING DATA INTO
DIGITAL FORMAT SO IT CAN
BE STORED AS AN
ELECTRONIC FILE. VALUABLE
PAPERS AND PHOTOGRAPHS
ARE COMMONLY DIGITISED,
AND INCREASINGLY ALSO
SOUND AND VIDEO
RECORDINGS

Many community groups have realised the value of documenting their history and are taking steps to collect and preserve their records. We include below profiles of three such organisations with the hope that you can use their projects and experiences as a source of inspiration for your own ideas.

STRATHALBYN NATIONAL TRUST MUSEUM

The Strathalbyn National Trust Museum's collection, started in 1939, consists of many artefacts related to the history of the town and a large number of paper-based records. These include the *Southern Argus* newspaper (1867–2003), almost 2000 photographs in various forms (large and small framed, loose, stuck on card in scrap books), personal and business letters, diaries, invitations, scrap books containing all sorts of ephemera, plans, minute books and other items relating to local organisations.



REHOUSING
IS THE PROCESS OF
CHANGING THE PACKAGING
AND STORAGE CONDITIONS
OF ARCHIVE MATERIALS TO
ENSURE THEY ARE IN THE
BEST ENVIRONMENTS TO BE
PRESERVED

Most of the collection has been catalogued and entered into the Mosaic database. Currently images are being added to the cataloguing records. Photographs are being scanned and artefacts are being photographed with the digital camera.

The 2003 Community Heritage Grant funding enabled the museum to engage a conservator to undertake a conservation survey of the collection. The follow-up tasks include the rehousing of the collection to ensure long-term preservation as well as to enable better access for research and exhibition purposes. The first step has been the establishment of dedicated storage and working areas. The next step will be to purchase supplies of the appropriate storage systems and materials.

Rehousing your documentary heritage could be one of the best things you could do for your collection because:

- placing documents in acid-free envelopes or folders will protect them from light, dust, pollution and small changes in humidity; it will also lessen the chance of documents becoming brittle with age.
- moving material to the correct size folders or filing drawers will stop the need for folding or rolling of the paper-based documents.
- moving collections into storage areas with good conditions for preservation can lessen damage caused by insects, rodents or temperature/humidity changes.

BENEDICTINE COMMUNITY OF NEW NORCIA ARCHIVES

New Norcia—founded by the Benedictine Community as a mission for Aboriginal people in 1846—developed its archive at the same time to take care of the records of the trip from Europe, lists of monks and workers, diaries, correspondence etc. As the mission grew into a thriving farm, town and educational facility more and more records were stored in a mixed fashion. Since the mid-1970s the storage of the records has improved and from 1989 a catalogue has been created using DBText software.

The New Norcia Archives has undertaken microfilming projects since 1972 when it worked with the JS Batty Library on copying nineteenth-century records that included Bishop Rosendo Salvado's diaries from 1846–1900, and the correspondence to and from him and other administrators of New Norcia. The subsequent microfilming efforts took the copied records into the 1950s. In 1998, 1999 and 2003 the archive successfully applied for Community Heritage Grants to fund other microfilming projects. One of them involved microfilming community diaries dated 1901–1999. Some of the diaries were in the process of disintegration as they were written in old ledger books and calendars. Microfilming them has saved the information and made it available to future generations of researchers.



Microfilming is an example of a **reformatting** project which could help your archive because:

- a new format will ensure the survival of fragile or partially damaged materials, for example:
 - microfilming of records is usually done to reproduce deteriorated and heavily used parts of the collections
 - photocopying newspaper clippings onto permanent paper will save them from crumbling to dust in a few years
 - copying old audiotapes onto archival quality audiotapes will preserve their content that otherwise may become unusable
- access to bulky material or material that is stored in a complex way will become easier, for example:
 - large maps or technical drawings can be digitised onto a CD
 - reproductions of photographs can be used rather than originals which can be stored in safe archival enclosures.



REFORMATting
IS THE PROCESS OF
CONVERTING A DOCUMENT
FROM ONE FORMAT TO
ANOTHER TO ENSURE ITS
LONG-TERM PRESERVATION.
REFORMATting IS
COMMONLY DONE FROM
NEWSPAPER TO MICROFILM,
FROM PHOTOGRAPHS TO
COMPACT DISK, FROM
FRAGILE AUDIOTAPE TO A
POLYESTER AUDIOTAPE.

ITALIAN HISTORICAL SOCIETY

The Italian Historical Society was established in 1980 by CoAsIt, the Italian Assistance Association. The Society collects material relating to the migration experience, settlement and contribution to Australia from people of Italian origin. Their collection comprises approximately 12 000 images, 80 boxes of manuscripts and documents, 320 tapes of oral histories, numerous newspaper cuttings and books—dating from the nineteenth century to the present day.

In the last three years the Society has created extensive cataloguing records for their photographic collection and has started a collection preservation program. They have also undertaken a project involving archival arrangement and description of their most significant manuscript collection—the Santospirito Collection. As a part of this project a finding aid to the collection was created. Its draft is now available on the Internet at <www.coasit.com.au/historical/HDMS/cast.htm>. The Society's next project is to digitise 2500 documents in the Santospirito Collection, which will enhance their preservation and improve access to the collection for research and study purposes.

A **digitisation project** could be valuable to your archive because:

- placing documents in acid-free envelopes or folders will protect them from light, dust, pollution and small changes in humidity; it will also lessen the chance of documents becoming brittle with age.
- moving material to the correct size folders or filing drawers will stop the need for folding or rolling of the paper-based documents.
- moving collections into storage areas with good conditions for preservation can lessen damage caused by insects, rodents or temperature/humidity changes.



MORE INFORMATION

For more information you can contact the three organisations directly. We are grateful to all of them for providing us with details of their activities.

Strathalbyn National Trust Museum

Branch Chairman
1 Rankine Street
PO Box 585
Strathalbyn SA 5255
Tel. (08) 8536 8053
Email: sscheiffers@bigpond.com

Benedictine Community of New Norcia Archives

www.newnorcia.wa.edu.au/archives.htm
Archivist
New Norcia
Western Australia 6509
Tel. (08) 9654 8018
Fax. (08) 9654 8097
Email: archives@newnorcia.wa.edu.au

Italian Historical Society

www.coasit.com.au/historical/historic.html
Curator & Collection Manager
189 Faraday Street
Carlton Victoria 3053
Tel. (03) 9349 9000
Fax. (03) 9349 1063
Email: ihs@coasit.com.au



Fact Sheet 11

FUNDING YOUR COLLECTION NEEDS

Your organisation can get help in looking after its archival materials through grant funding. If your group has identified a project that cannot be undertaken without extra funds then you could apply for a suitable grant to fund it.

HOW TO FIND A SOURCE OF FUNDS

- Using the information provided in this fact sheet look for a grant program that may be right for your project. Try to find grant programs with aims and objectives related to your project.
- For each grant that looks like it may be suitable find out everything you can about the grant. Ask for guidelines, selection criteria, closing dates. It is important to know you are applying for the correct grant because most grants have only one opening each year.

COMMUNITY HERITAGE GRANTS PROGRAM

Community Heritage Grants program <www.nla.gov.au/chg/> is managed by the National Library of Australia in partnership with the Commonwealth Department of Communications, Information Technology and the Arts, National Archives of Australia, Department of Immigration & Multicultural & Indigenous Affairs, and the Australian Film Commission; the program provides grant funding of up to \$8000 for preservation and access projects, as well as preservation training through intensive workshops.

AUSTRALIA-WIDE GRANTS INFORMATION

The following websites provide directory listings of various grants available to community organisations Australia-wide. You can examine the information they provide to find a grant program that may be suitable for your project.

Easy Grants <www.ourcommunity.com.au/funding/grant_search.jsp> an online grants database provided by ourcommunity.com.au; searching is free to subscribers to the Easy Grants Newsletter; non-subscribers can purchase a set of search results.

GrantSearch Australia <www.grantsearch.com.au/> a fee-based service providing access to a database of almost 3000 sources of financial support for a range of projects and activities; sample searches can be done for free.

GrantsLINK <www.grantslink.gov.au/> allows free searching for Federal Government grants for community projects; assistance in completing application forms and links to other sites with grants information is also provided.

Guide to Community Grants <www.aph.gov.au/library/intguide/sp/spgrants.htm> provided by the Parliamentary Library, the guide includes links to the funding sources from the Federal and state/territory governments, non-government organisations, and commercial services.

Philanthropy Australia <www.philanthropy.org.au/> offers many links to Australian grant-makers, as well as a fee-based directory and other resources for grant-seekers.

GRANTS INFORMATION FOR EACH STATE

AUSTRALIAN CAPITAL TERRITORY

ACT Government <www.act.gov.au/> provides a grants listing which can be found by following the links: Government – Grants and assistance schemes.

NEW SOUTH WALES

Funding Facts <www.communitybuilders.nsw.gov.au/finding_funds/> a listing of grants from Federal, state and local government, and non-government organisations; hints on submission writing are also provided.



Heritage Funding <www.heritage.nsw.gov.au/02_index.htm> provides information about funding assistance for heritage projects offered by the NSW Heritage Office and other government departments and organisations.

WESTIR Limited (Western Sydney Regional Information and Research Service) <www.westir.org.au/> produces a directory of community funding and provides weekly funding updates.

NORTHERN TERRITORY

Grants Overview <www.dcdsca.nt.gov.au/dcdsca/intranet.nsf/pages/GrantsOverview/> provided by the Northern Territory Department of Community Development, Sport and Cultural Affairs offers a wide range of grants for community projects.

QUEENSLAND

Gambling Community Benefit Fund <www.gcbf.qld.gov.au/grants_subsite/general/index.shtml> provides grants for a variety of projects including community development and organisational development.

Queensland Government Funding Opportunities <www.getinvolved.qld.gov.au/stay_connected/grants/fundingopport/index.html> information on the funding programs and opportunities available to the community through Queensland Government agencies

SOUTH AUSTRALIA

South Australian History Fund <www.history.sa.gov.au/chu/programs/ch_fund.htm> a grant program aiming to encourage and support historical societies, museums and other eligible community organisations to research, publish and preserve aspects of South Australia's social and community history.

TASMANIA

Grants and Other Forms of Support <www.statelibrary.tas.gov.au/Heritage/grants.htm> a listing of heritage grants in Tasmania compiled by the State Library of Tasmania.

Funding Opportunities <www.tasmaniatogether.tas.gov.au/how_to/funding_opps.html> a list of grants from Federal, state and local government, and private sector organisations, provided by the Tasmania Together program.

VICTORIA

GRANTS@DVC <www.grants.dvc.vic.gov.au/> provides information on the grants program administered by the Department for Victorian Communities (DVC) and advice on the application process and DVC's priority areas.

Local History Grants Program <www.prov.vic.gov.au/lhgp/welcome.htm> administered by Public Record Office Victoria, the program aims to enable communities to record and publicly present stories of notable events, movements and people from Victoria's past.

WESTERN AUSTRALIA

Grants Directory <<http://grantsdirectory.dlgrd.wa.gov.au/>> includes grants and assistance programs provided by the Western Australian and Federal Governments, as well as private sector organisations.

WA Online – Community Grants and Funding <<http://onlinewa.com.au/standard/community/>> a listing of grants available from the Government of Western Australia.



MORE INFORMATION

- See Fact Sheet 12 for hints on how to apply for a grant.
- *Australian Directory of Philanthropy 2002–2003*. 11th edition. Port Melbourne: Thorpe in association with Australian Association of Philanthropy. See also the Philanthropy Australia website at: <www.philanthropy.org.au/>.
- Summers, Julie, *The GrantSearch Register of Australian Funding*. Perth: GrantsSearch, 2003.



Fact Sheet 12

APPLYING FOR GRANTS



GRANT APPLICATION

A WRITTEN REQUEST TO ASK FOR FINANCIAL HELP FROM GROUPS THAT OFFER ASSISTANCE; IT SUPPLIES INFORMATION ABOUT THE PROJECT AND YOUR ORGANISATION



BUDGET

A PLAN OF WHAT YOU WILL SPEND IN CARRYING OUT YOUR PROJECT



TESTIMONIAL

A LETTER OR DOCUMENT RECOMMENDING THE GOOD CHARACTER OF YOUR ORGANISATION OR PROJECT PLANS. IT IS WRITTEN BY SOMEONE WHO HAS AUTHORITY IN THE SUBJECT OR WHO HAS SOME RESPONSIBILITY TO JUDGE THE SITUATION



ATTACHMENTS

TO AN APPLICATION ARE ANY ADDITIONAL DOCUMENTS THAT YOU WANT READ TOGETHER WITH YOUR GRANT APPLICATION. THEY USUALLY PROVIDE MORE DETAILS ON WHAT WAS PRESENTED BRIEFLY IN THE MAIN DOCUMENT

GETTING STARTED

Once you have found a grant to apply for you need to understand what is expected from the applicants. It often means that you will need to find out additional information before you start writing a grant application.

Here are some helpful hints on the preparation process:

- Read the guidelines several times; each time highlight points you need to question.
- Map out your project proposal; make sure it brings together the main themes from the guidelines.
- Check that you are clear about:
 - the aim/objectives of your project
 - the scope of your project (national, state or regional)
 - the budget constraints (as per the guidelines)
 - the submission deadline for the applications
 - details/headings required in the application
 - the aims of the organisation from which you are seeking support.
- If you are not clear on any of these items seek clarification from the grant making body.
- Phone the contact officer to:
 - check if your interpretation of the guidelines is correct
 - ask questions, seeking additional clarification where necessary
 - explain your project proposal to see if it fits within the guidelines
 - ask permission to call back if you require additional clarification
 - thank them for their assistance.

WRITING AN APPLICATION

Make sure you gather all the facts and figures you will need before you start writing so that you can focus on the application itself.

Here are some useful hints for writing a grant application:

- Use clear and simple language—use short sentences, write to the point, include additional information in attachments.
- Be as specific as possible with your proposal—describe in detail the project you would like to undertake.
- Present clearly and concisely all documented evidence to support your proposal—mention any successful projects your archive did in the past; include testimonials from other organisations or the community.
- Ensure your application brings together the themes and values described in the guidelines.
- Be accurate—double-check your spelling, grammar, budget details, etc.
- Use the application form if provided.
- Make a checklist of all documents you need to send. These often include:
 - a covering letter with your contact details and a list of attachments
 - a table of contents with page numbers and a list of attachments
 - a completed application form
 - a budget in a clear and concise form
 - attachments, for example, information on staff responsible for the project, a brochure about your organisation, etc.



MORE INFORMATION

- See Fact Sheet 11 for hints on how to find a suitable grant for your archival needs.
- New South Wales Government, *A Guide to Submission Writing* <www.communitybuilders.nsw.gov.au/finding_funds/submissions/submissions.html>.
- FundAssist, Hints and Tips. Available at: <www.fundassist.com.au/tips_hints/funding_tips.htm>.
- Our Community Pty Ltd, *Increasing your Chances of Grant Success*. Available at: <www.ourcommunity.com.au/management/view_help_sheet.do?articleid=57>.
- Our Community Pty Ltd, *The Basic Components of a Grant Proposal*. Available at: <www.ourcommunity.com.au/management/view_help_sheet.do?articleid=52>.
- WA Department of Local Government and Regional Development, *CommunityWise Tool: Guide to Submission Writing* <www.communitywise.wa.gov.au/tools/submission.htm>.



Fact Sheet 13

LIST OF TERMS

access	the right, opportunity or means of finding and using documents or information.
accessioning	the process of accepting custody of archival materials and recording that activity.
(to) acquire	to add to the collection material obtained by transfer, deposit, donation or purchase.
acquisition	an addition of material to the collection of an archive; an acquisition can be by transfer, deposit, donation or purchase.
archive or archives	<ol style="list-style-type: none">1. a collection of documents such as letters, official papers, photographs or sound recordings, kept for their historical interest2. an organisation or agency responsible for collecting and storing such documents3. the place where such documents are kept; also called repository
archivist	a person working with archival records, usually in an archival institution.
arrangement	the intellectual and physical organisation of records according to accepted archival principles to facilitate use of the records.
collection	all records and objects gathered in an archive.
conservation	the physical care and maintenance of archival materials, including cleaning, storage, and repair.
copyright	a legal protection for people and organisations who create ideas and express them in certain forms. Only the copyright owners of a work have the right to copy it, with an exception of the right of researchers to copy small parts of works for research or study.
custodian	a person responsible for taking care of archival records.
custody	<ol style="list-style-type: none">1. the responsibility for the care of records or archives. Custody does not always include legal ownership or the right to control access to records.2. the physical location of the records or archives.
(to) deposit	to place material in the custody of an archive while retaining legal title (right) to it.
depositor	the person who placed material in the custody of an archive while retaining legal title (right) to it.
digitisation	the process of converting data into digital format so it can be stored as an electronic file.
disaster preparedness	a set of policies and procedures describing the actions to be taken to minimise the risks and effects of disasters such as fire, flood or earthquake, etc.
document	<ol style="list-style-type: none">1. a paper or a set of papers with written or printed information, especially of an official type.2. something (as a photograph or a recording) that serves as evidence or proof of an activity.
donation	the act of giving material into the custody of an archive together with transferring legal title (right) to it.
donor	a person or organisation who gives material into the custody of an archive together with transferring legal title (right) to it.



file	an organised unit of documents, kept together because they deal with the same subject or activity and were brought together by their creator.
finding aid	any description of records put together by an archive to assist staff and the public to find those records and the information in them.
heritage	the culture and traditions passed from one generation to another.
item	the smallest unit of archival material such as a letter, report, photograph, etc.
manuscript	a hand-written or typed document.
microfiche	a microfilmed transparency about the size and shape of a filing card which may have on it many pages of print.
microfilm	16mm or 35mm wide film containing a sequence of microphotographs.
microform	all forms of micro reduction on film or paper; includes microfilm, and microfiche.
oral history	a type of a historical record created by recording interviews with persons who have a story to tell based on their experience.
permanent paper	paper which during long term storage in libraries, archives and other protected environments will undergo little or no change in properties that affect use; permanent paper must comply with Australian Standard 4003-1996.
preservation	the actions which enable the materials in an archive to be kept for as long as they are needed, which often means for use by future generations.
principle of original order	material moved to an archive should be kept in the same way as it was arranged when first created or when it was in use.
principle of provenance	materials from one person or organisation should be kept together and not mixed with material from another person or organisation.
record	<ol style="list-style-type: none">1. a document or other material created by an organisation or agency in their day-to-day business2. recorded information.
reference service	all the things the archivists do to help researchers use the archival material, such as providing information and advice, enabling access to records, providing finding aids, etc.
reformatting	converting a document from one format to another without changing its content, usually undertaken to ensure the long-term survival of a document.
rehousing	the process of changing the packaging and storage conditions of archive materials to ensure they are in the best environments to ensure their long-term preservation.
researcher	a person who consults records held by an archive for research purposes; also called a user.
right to privacy	a legal protection for people's personal information. Federal laws describe what personal information can be collected and how it can be used or passed to other people.
series	a group of records kept together within a collection because of some connection the records had when first created or used.
significance	importance or meaning of an item or collection for past, present and future generations based on its historic, aesthetic, scientific and social values.
(to) transfer	to change the physical custody of the records to an archive; this generally applies to material already owned by the organisation.



Fact Sheet 14

LIST OF OTHER RESOURCES

BOOK AND INTERNET RESOURCES

Your local library can help you find the books and articles listed here. The National Library of Australia can also help through a fee-based service called Copies Direct <www.nla.gov.au/copiesdirect/>. It can supply you with copies of articles, chapters of books and other material from its collections. Many useful resources are available through the Internet. If you do not have access to the Internet, your local library will be able to provide you with access.

Australian Copyright Council Online Information Centre, Information Sheets. Australian Copyright Council, Redfern, NSW. Available at: <www.copyright.org.au/page3.htm>.

Australian Museums and Galleries Online 2004, *Australian Museums and Galleries Online*. Haymarket, NSW. Available at: <<http://amol.org.au/>>.

Australian Society of Archivists Inc. 2004, *Australian Society of Archivists Inc.* Dickson, ACT. Available at: <www.archivists.org.au>.

Ellis, Judith (ed.), *Keeping Archives*. Port Melbourne: Thorpe in association with the Australian Society of Archivists, 1993.

Heritage Collections Council, *reCollections: Caring for Collections across Australia*. Canberra, A.C.T.: Heritage Collections Council, c.1998. Also available at: <<http://amol.org.au/recollections/>>.

Hunter, Gregory S., *Developing and Maintaining Practical Archives: A How-to-do-it Manual*. New York: Neal-Schuman Publishers, c.1997.

International Records Management Trust 1999. *Managing Archives: a Procedures Manual*. London. Available at: <www.irmt.org/download/DOCUME%7E1/EDUCAT%7E1/MPSR/maproman.pdf>.

John Curtin Prime Ministerial Library, *Understanding Society through its Records*, John Curtin Prime Ministerial Library, Perth. Available at: <<http://john.curtin.edu.au/society/index.html>>.

National Archives of Australia 2000, *Archives Advices – Preservation*. National Archives of Australia, Canberra. Available at: <www.naa.gov.au/recordkeeping/preservation/advices/preservation.html>.

Patkus, Beth, *Assessing Preservation Needs: A Self-Survey Guide*. Andover, Mass.: Northeast Document Conservation Center, 2003.

Robertson, Beth M., *Oral History Handbook*. Adelaide: Oral History Association of Australia (South Australian Branch) Inc., 2000.

Russell, Roslyn, (*significance*): *A Guide to Assessing the Significance of Cultural Heritage Objects and Collections*. Canberra: Commonwealth of Australia on behalf of the Heritage Collections Council, c.2001. Also available at: <http://sector.amol.org.au/collections/interpretation/assessing_significance>.

State Library of Queensland 2004. *Training Manuals*. State Library of Queensland, Brisbane. Available at: <<http://fhr.slq.qld.gov.au/lhsa/tutorial.htm>>.

Yakel, Elizabeth, *Starting an Archives* [Chicago, Ill.?]: Metuchen, NJ: Society of American Archivists ; Scarecrow Press, 1994.

CONSERVATION MATERIALS SUPPLIERS IN AUSTRALIA

The following suppliers can provide a catalogue on request and supply suitable conservation materials in required amounts. You can check the Yellow Pages <www.yellowpages.com.au/> under **art restoration & conservation** or **antiques–reproductions and/or restorations** for details of private conservators.

Albox Australia Pty Ltd
www.albox.com.au
56 North Terrace
Kent Town SA 5067
Tel. 1300 555 717

Conservation Resources International (Australia)
www.conservationresources.com.au
PO Box 210
Enmore NSW 2042
Tel. 1300 132 570

Zetta Florence Pty Ltd
www.zettaflorence.com.au
PO Box 1173
Collingwood VIC 3066
Tel. 1300 555 124



PROFESSIONAL PRESERVATION AND CONSERVATION SERVICES IN AUSTRALIA

Here are some places you can contact for advice on managing and preserving your collection. You can start with exploring their websites as they often provide valuable information. You can also check Yellow Pages <www.yellowpages.com.au/> under **art restoration, conservation, bookbinders**, etc. for professional conservation services in your local area.

AUSTRALIA WIDE

Australian Institute for the Conservation of Cultural Material Inc. (AICCM)
www.aiccm.org.au/
Tel. (03) 9326 9851 or 9326 7266
Email aiccm@mateng.asn.au
Provides a list of conservators in local areas.

Australian War Memorial Conservation Department
www.awm.gov.au/
Treloar Crescent
Campbell ACT 2612
General enquiries:
Tel. (02) 6243 4211
Email info@awm.gov.au
Advice only

National Archives of Australia Preservation Section
www.naa.gov.au/
Queen Victoria Terrace
Parkes ACT 2600
Tel. (02) 6212 3600
Email preservation@naa.gov.au
Advice only

National Library of Australia Preservation Services Branch
www.nla.gov.au/pres/
Parkes Place
Canberra ACT 2600
Tel. (02) 6262 1278
Email cwebb@nla.gov.au
Advice only

National Museum of Australia Conservation Section
www.nma.gov.au/
Lawson Crescent
Acton Peninsula
Canberra ACT 2600
Tel. (02) 6208 5036
Advice only

ScreenSound: The National Film and Sound Archive Preservation Branch
www.screensound.gov.au/
McCoy Circuit
Acton ACT 2601
Tel. (02) 6248 2254
Email preservation@screensound.gov.au

NEW SOUTH WALES

Australian Museum Materials Conservation
www.austmus.gov.au/
6 College Street
Sydney NSW 2010
Tel. (02) 9320 6105
Email colinm@austmus.gov.au
Advice only

State Library of New South Wales Collection Preservation
www.sl.nsw.gov.au/
Macquarie Street
Sydney NSW 2000
Tel. (02) 9273 1683
Email library@sl.nsw.gov.au
Advice only

NORTHERN TERRITORY

Northern Territory Archives Service
www.nt.gov.au/dcis/nta/
25 Cavenagh Street
Darwin NT 0800
Tel. (08) 8924 7677
Email nt.archives@nt.gov.au
Advice only

QUEENSLAND

State Library of Queensland Collection Preservation
www.slq.qld.gov.au/about/act/pres/
South Bank
South Brisbane QLD 4101
Tel. (07) 3840 7841 or (07) 3840 7779
Email grant.collins@slq.qld.gov.au
Advice only

SOUTH AUSTRALIA

State Library of South Australia Preservation Unit
www.slsa.sa.gov.au/
North Terrace Adelaide
Adelaide SA 5001
Tel. (08) 8207 7317
Email brown.heather@slsa.sa.gov.au
Advice only

TASMANIA

State Library of Tasmania Tasmania's eHeritage
www.statelibrary.tas.gov.au/eheritage/
91 Murray Street
Hobart TAS 7000
Tel. (03) 6233 7503
Email elizabeth.clark@education.tas.gov.au
Advice only

VICTORIA

Preservation and Storage State Library of Victoria
www.slv.vic.gov.au/slv/conservation/
328 Swanston Street
Melbourne VIC 3000
Tel. 1800 999 735 or (03) 8664 7359
Email charlott@slv.vic.gov.au
Advice only

WESTERN AUSTRALIA

State Library of Western Australia
www.liswa.wa.gov.au/
Perth Cultural Centre
Perth WA 6000
Tel. 1800 198 107 or (08) 9427 3111
Email info@liswa.wa.gov.au
Advice only



MS 6087

Records of the Wilderness Protection Committee

[Scope and Content Note](#)
[Historical Note](#)
[Series List](#)
[Series Description](#)
[Box List](#)

Scope and content note

Records

1972-73

56 cm. (4 boxes)

Available for reference

The collection was donated by the Secretary of the Committee to the National Library in 1979.

The records include correspondence, notes, drafts, cuttings, copy of its constitution, submissions, minutes of meetings, leaflets, photographs and some printed material.

The main correspondents include the Australian Conservation Foundation, East Australia Pipeline Corporation, Sir Robert Askin, Wal Fife, C.H. Bannister, T.L. Lewis and Harold O'Neill. Copies of letters of R.D. Wood, Secretary of the Wilderness Protection Committee, are also included.

The records have been kept in numbered files and have been listed by the Committee. The National Library has preserved this arrangement.

Historical note

The Wilderness Protection Committee was formed in 1972. The aim of the organisation was to ensure that environmental study and public enquiries were undertaken before projects which could endanger national parks went ahead.

The Committee was formed by a group of people who were concerned about the proposed route of the gas pipelines from South Australia to Sydney. The original plan was to take the pipelines through the Blue Mountains National Park. The campaign was successful in stopping the pipelines from being built through the environmentally sensitive Hawkesbury River area.

Series list

Series / Title

- 1 General records, 1972-73
 - 2 Newspaper clippings, 1972-73
 - 3 Correspondence, 1972-73
-



Series Description

Series 1 General records, 1972-73

The records include a copy of the constitution, notes, photocopies, leaflets, submissions and photographs relating to the activities of the Wilderness Protection Committee and the natural gas pipeline.

The list of files was compiled by the Committee.

Folder

- 1 River and Peak Explorers: constitution and record of early activities
- 2 Wilderness Protection Committee: aims of the Committee, record of its early activities and notes on possible action on the gas pipeline
- 3 Document prepared by the Wilderness Protection Committee containing information collected on the natural gas pipeline
- 4 Notes on the drafts of studies on gas pipeline capacity
- 5 Journal articles, tender documents and miscellaneous information
- 6 Documents relating to environmental legislation and other acts of Parliament; and brochures published by government authorities
- 7 Material relating to the preparation of a brochure entitled 'Natural gas for Sydney - What price progress' by the Wilderness Protection Committee
- 8 Material relating to a public meeting held at Springwood in the Blue Mountains on 8 December 1972
- 9 Photographs relating to gas pipeline issue and for election campaign publicity
- 10 Distribution lists for gas pipeline brochure and gas pipeline information sheets and list of contemporary conservation societies and related organisations
- 11 Preliminary Environmental Impact Statement for natural gas pipeline
- 12 State Pollution Control Commission Enquiry: submissions notes and references
- 13 State Pollution Control Commission Enquiry: proceedings of the first day and submissions of other organisations
- 14 State Pollution Control Commission Enquiry: report and findings of the Commissioner
- 15 Hawkesbury By-election: notes on media campaign, drafts of news releases, news releases and other publicity material
- 16 Hawkesbury By-election: notes on brochure preparation, final brochures and 'How-to-vote' tickets
- 17 Hawkesbury By-election: publicity material distributed by other candidates
- 18 Documents relating to other environmental issues
- 19 Environmental Election Lobby: minutes of meetings (1973), publicity material, correspondence (1973) and other material

Series 2 Newspaper clippings, 1972-73

The cuttings, which were arranged according to subjects, relate to the controversy and Hawkesbury and Parramatta by-elections, 1972-73. natural gas pipeline

Folder

- 1 Gas pipeline and closely related issues
- 2 Pipe supply contract controversy
- 3 Issues related to gas pipeline issue (decentralisation, service corridors and regional growth)



- 4 Published letters on gas pipeline, Hawkesbury by-election and other issues
 - 5 General gas and energy issues
 - 6 Commonwealth Government role in gas pipeline issue
 - 7 Notifications of intention to apply for a permit
 - 8 Hawkesbury by-election and related issues
 - 9 General environmental issues
 - 10 Newspaper supplements and features
 - 11 Parramatta by-election and related issues
-

Series 3 Correspondence, 1972-73

The files comprise correspondence with Federal and State politicians, government departments, conservation organisations and the media, 1972-73. The correspondents include the Australian Conservation Foundation, East Australia Pipeline Corporation, Sir Robert Askin, R.D. Wood, Wal Fife, C.H. Bannister, T.L. Lewis and Harold O'Neill.

Folder

- 1 State politicians
 - 2 Commonwealth politicians
 - 3 State and Commonwealth Government departments and organisations
 - 4 East Australia Pipeline Corporation
 - 5 Australian Conservation Foundation
 - 6 Conservation organisations
 - 7 The media
 - 8 General
-

Box list

Box	Series	Folder
1	1	1-11
2	1	12-19
2	2	1-2
3	2	3-9
4	2	10-11
4	3	1-8



Chinese Historical Society Archives

10 Main Rd. Hobart TAS Phone (03) 6756 3434

Sample Only

USER REGISTRATION FORM

Please complete the form and read the guidelines. By signing this form you agree to follow the guidelines. Photo ID will need to be checked. Your registration using this form will help us to protect the archive material and allow us to review the usefulness of the archives. Once you have submitted this form and been approved you will receive information on how to use the archive collection.

FIRST NAME _____

LAST NAME _____

HOME ADDRESS _____

Street/P.O. Box

City

State

Post Code

LOCAL ADDRESS _____

Street/P.O. Box

City

State

Post Code

HOME PHONE _____ **WORK PHONE** _____ **DATE OF BIRTH** _____

PHOTO ID _____ **ID No.** _____

USER CATEGORY

- | | |
|--|--|
| <input type="checkbox"/> Researcher | <input type="checkbox"/> High school student |
| <input type="checkbox"/> Undergraduate Student | <input type="checkbox"/> Visitor |
| <input type="checkbox"/> Graduate student | <input type="checkbox"/> Staff |

TYPE OF RESEARCH

Research/information/service requested _____

Topic of research _____

INTENDED USE (Tick all that apply)

- | | |
|---|--|
| <input type="checkbox"/> Article/book | <input type="checkbox"/> Personal interest |
| <input type="checkbox"/> TV/video/film | <input type="checkbox"/> Thesis/dissertation |
| <input type="checkbox"/> Lecture/presentation | <input type="checkbox"/> Work related/professional |
| <input type="checkbox"/> Exhibit | <input type="checkbox"/> Records management |
| <input type="checkbox"/> Class assignment | <input type="checkbox"/> Other |
| <input type="checkbox"/> Family history (Genealogy) | |

Guidelines for using the material at the Archives:

1. Coats, bags, briefcases, parcels and personal books are not permitted in the research rooms. Please leave them at the front desk.
2. Smoking, eating and drinking in the archive rooms is prohibited.
3. No ink may be used in the research area, use pencil only. Computers may be brought in and used at the discretion of the archivist.
4. Items that may cause damage to archival materials (for example, knives or scissors) are not permitted in the archive rooms.
5. All archival material must be handled with care. Do not trace illustrations or maps. Do not place books face down. Do not lean on material. Do not write on your own paper with archival material underneath.
6. No material may be removed from the archives
7. Persons requiring access to restricted material must first obtain written permission from the required authority.
8. Persons requesting copying of material other than small amounts and for purposes other than research or study must first have permission from the document's creator. This is the responsibility of the researcher and not the archives.
9. Use of cameras or scanners is forbidden.

Signature of User _____ Date _____



Sample Only

Chinese Historical Society Archives

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PHOTOCOPYING REQUEST FORM

Please be aware that copyright restrictions apply to photocopying materials covered by copyright. Only up to 10 per cent or one full chapter (whichever is the least) of a book or document can be photocopied under the *Copyright Act 1968* where the material is not to be used for any purpose other than study or research. Photocopying permission is subject to compliance with all relevant legal guidelines. Photocopying without valid permission is unauthorised. To proceed, please fill in the form and submit to the archivist desk.

There is a \$1.50 photocopying charge for the first 5 pages + \$0.10 for each additional page.

FIRST NAME _____

LAST NAME _____

ADDRESS _____
Street/P.O. Box City State Post Code

HOME PHONE _____ **WORK PHONE** _____ **MOBILE PHONE** _____

PHOTOCOPYING REQUEST

I request photocopies of the following materials (*Please supply us with as much identifying information as possible*):

Collection name _____

Series name or number _____

Box number _____

Folio numbers _____

I agree to use the copied materials only for my research or study. I understand it is my responsibility to abide by copyright legislation, including obtaining permission from the copyright owner for any other use of copied material.

Signature of User _____ Date _____

Staff use only

Reproduction cost

Order to be ready by

Money received by (staff initials)

Date paid



Sample Only

Chinese Historical Society Archives

10 Main Rd. Hobart TAS Phone (03) 6756 3434

PERMISSION TO QUOTE OR PUBLISH FROM THE ARCHIVE COLLECTION

You are required to submit this form before quoting or publishing materials from the Archives, regardless of copyright status. You do not need to obtain the Archive's permission if you are simply quoting a few sentences from textual material. All quotes regardless of size need to be acknowledged with the words: *By permission of the Chinese Historical Society Archives.*

FIRST NAME _____

LAST NAME _____

ADDRESS _____
Street/P.O. Box City State Post Code

HOME PHONE _____ WORK PHONE _____ MOBILE PHONE _____

I am creating the following project:

- Exhibit or display
- Multimedia (CD-ROM, DVD, video)
- Publication (printed matter)
- Website (internet, intranet)
- Broadcast (radio, television, film)
- Other (Please describe) _____

Please provide the title or description of the project. For exhibitions or displays please include the name and location of the gallery, museum or public space; for broadcasts—the details of broadcast; for websites—the URL.

I would like permission to use the following:

- Textual record
- Photograph
- Map or plan
- Film, video, sound recording

Reference Code (Collection/Series/Folio no.)	Title/Description of File or Item	Date of Record(s)

Note: Permission requests are for one time use only. If you wish to re-issue, re-broadcast or re-publish, please submit another request form.

I understand and agree to the following conditions:

- (a) Compliance with the requirements of the *Copyright Act 1968* is my responsibility and the Archive is not liable if I fail to comply.
- (b) I will include in the publication acknowledgment of the Chinese Historical Society Archives.

Signature of User _____ Date _____



Sample Only

Chinese Historical Society Archives

10 Main Rd. Hobart TAS Phone (03) 6756 3434

RECORD TRANSFER FORM

for transferring records from Society members into the Archives

Record/File Information

RECORD/FILE TITLE _____

DATE FROM _____ DATE TO _____

CONTENTS DESCRIPTION _____

Depositor Information

FIRST NAME _____

LAST NAME _____

OFFICE HELD (e.g. President, Treasurer, Secretary, etc.): _____

RECEIVED BY _____

DATE DEPOSITED _____

Access Conditions for the Record/File

open access

open with exceptions: (*specify*) _____

closed access

closed except for: (*specify*) _____



COMMONWEALTH OF AUSTRALIA

Copyright Regulations 1969

WARNING

Copyright owners are entitled to take legal action against persons who infringe their copyright. A reproduction of material that is protected by copyright may be a copyright infringement. Certain dealings with copyright will not constitute an infringement, including:

A reproduction that is a fair dealing under the *Copyright Act 1968 (the Act)*, including a fair dealing for the purposes of research or study; or

A reproduction that is authorised by the copyright owner.

It is a fair dealing to make a reproduction for the purposes of research or study, of one or more articles on the same subject in a periodical publication, or, in the case of any other work, of a reasonable portion of a work.

In the case of a published work in hardcopy form that is not less than 10 pages and is not an artistic work, 10% of the number of pages, or one chapter, is a reasonable portion.

In the case of a published work in electronic form only, a reasonable portion is not more than, in the aggregate, 10% of the number of words in the work.

More extensive reproduction may constitute fair dealing. To determine whether it does, it is necessary to have regard to the criteria set out in subsection 40(2) of the Act.

A court may impose penalties and award damages in relation to offences and infringements relating to copyright material.

Higher penalties may apply, and higher damages may be awarded, for offences and infringement involving the conversion of material into digital or electronic form.