

CARING FOR YOUR
**THEATRE
ARCHIVES**



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Ellen Ellis

**New edition revised & edited by
Rosemary Collier & Ruth Graham**

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CHAPTER 1

INTRODUCTION

Theatrical performance is an ephemeral art. How does one get a grip on the story of our theatre when every performance melts like a snowflake on a river?

Why keep theatre archives?

Very little evidence remains of New Zealand's thriving nineteenth-century theatre industry apart from a few posters, programmes, and newspaper reviews and advertisements. The story is a little better for the twentieth century, but theatre is still one of the most neglected strands in our social history. The theatre has been entertaining New Zealanders by the thousands for over 180 years. Since the Depression and the rise of local dramatic societies and professional theatre companies, theatre has reflected New Zealand society and even helped us think about ourselves.

Memories may fade but all is not lost. There are records – reviews, programmes, photographs, newsletters, society minutes, company ledgers, costume sketches and prompt scripts, and even audio and videotapes. But where are these records? Does anyone look after them? Where can one look for the story of our rich theatre history?

Actors and directors and all those involved with amateur and professional companies create documents, and many try to preserve some record of their productions. These documents may get brought out for displays in theatre foyers, but much can be neglected in the scramble to get another year's shows on the stage. Packed away, they may be relegated to sheds and attics, and sometimes even thrown away.

Enter the Theatre Archives New Zealand

Theatre Archives New Zealand (TANZ) is a trust supported nationwide by theatre people, which aims to preserve our theatre heritage through the preservation of records. The Trust receives donations from its supporters and has in the past received grants from the Lottery Grants Board, the Macklin Bequest, the Trustees of the National Library, the Wellington Community Trust, the Victoria University of Wellington Foundation and the Downstage Theatre Foundation.

Its first initiative was to identify all significant public and private collections. This survey resulted in the establishment of the TANZ database, a register of theatre archives held by societies, companies, individuals and repositories such as archives, libraries, museums and historical societies. This database is now accessible at theatrearchives.nz

Following on from this initiative, there are two key components to the TANZ's current undertakings. Firstly, it encourages and assists groups to deposit 'at risk' collections in libraries or local historical repositories. TANZ is especially concerned about theatre records that are no longer being looked after. It does NOT collect archives itself – it has no buildings or staff – but it has established links with repositories (libraries, museums, archives and historical societies) keen to provide professional care for theatre archives.

In these places they remain accessible to those who have deposited them, and copies can be made for display. They are safely stored and available for future generations. ([See Appendix 2](#) for a list of repositories which may be willing to receive donations of theatre archives, or contact your local library.)

Secondly, it provides advice and training in archives care to societies and companies who retain their records.

This manual gives advice on caring for your theatre archives. It can be used by anyone holding theatre records and archives, be they regular theatregoers who have amassed their own collections of programmes and other ephemera, or companies with business and production records.

How to use this manual

The first chapters give general information about theatre records and archives and why they are worth saving. Read these chapters as a background before deciding on whether you want to retain or deposit your records and archives.

The next section, '[Guide to the Manual](#)' is designed to help you choose the best course of action for the optimum survival of your theatre records. It asks a series of questions and guides you to chapters of the manual that provide relevant advice for that stage of managing your archives.

Even if you wish to deposit your records immediately with your local repository, read through the remaining chapters of the manual. This will help you understand what will happen to your records once they are in the care of a repository and catalogued by professional staff.

Design of the manual

The manual is divided into chapters; each chapter corresponds to one element of an archives management programme. Chapters begin with general information including definitions and explanations of specialist terms and concepts; next are issues to consider and procedures to follow in order to complete each of the archives processing tasks. Additional materials such as copies of forms and lists are given as appendices.

The manual was written by Ellen Ellis and edited by Trust members Rosemary Collier and Ruth Graham.

Further help

One small book can provide only a brief introduction to caring for your theatre archives. Further advice is available directly from the TANZ, and there is a list of follow-up reading resources and organisational sources in [Appendix 11](#).

Contact details

Theatre Archives New Zealand. PO Box 9767, Te Aro, Wellington 6141

Email: theatresearchnz@gmail.com Website: www.theatresearchnz

Guide to the manual

Use this checklist to find topics in this manual

Do you have theatre archives?

YES – See [Chapter 2 ‘What are theatre records and theatre archives?’](#) Check what you have against the list provided in [Appendix 1 ‘Theatre archives types and formats’](#).

NO – Please pass this booklet on to a friend with archives or to a local theatre.

Should you preserve your archives for the future?

YES – [See Chapter 6 ‘To keep or not to keep?’](#).

NO – You may not see value in them but others may. Contact TANZ or your local library before discarding any records.

Do you want to keep your archives in your custody, permanently or temporarily?

YES – See [Chapter 4 ‘A policy for theatre archives’](#) to define your future intentions for your archives.

NO – To donate the records, see [Appendix 2 ‘Repositories for theatre archives’](#).

Are you concerned about the condition and storage of your archives?

YES – See [Chapter 11 ‘Preservation and conservation’](#) for guidelines on handling, packaging and storage, and consult local conservators for on-site advice. Information is available from the National Preservation Office, National Library of New Zealand.

NO – Make sure your confidence is well founded. Even when records appear safe, they may be at risk from heat, moisture, hidden pests and damaging storage materials.

Do you have the resources to set up your own Archives?

YES – See [Chapter 3 ‘Theatre archives management’](#), before deciding whether to create you own archive. If you have constraints on space, time or money, you may arrange to donate the records to a repository.

NO – See [Appendix 2 ‘Repositories for theatre archives’](#).

Do you need to locate the person who holds your organisation’s records?

YES – See [Appendix 4 ‘Theatre archives survey’](#). If your records and archives are scattered across various locations, conduct a survey of past and present members. You could also survey the general public and historical collections in your area.

NO – You can keep a note of other locations if more information comes to hand.

Do you want to collect further archives?

YES – See [Chapter 5 ‘Collecting theatre archives’](#). Past or current members of your group or society, or local theatregoers could hold additional items or missing materials.

NO – Even if you decide not to collect further archives, keep a list of those who hold additional records.

Do you need to decide which records to keep?

YES – See [Chapter 6 ‘To keep or not to keep’](#), to select which records have historical value, or consult a trained archivist who has the expertise to make difficult decisions about archive value.

NO – If the collection is small, and space and equipment are available, keeping all records remains an option.

Do you want to sort and list your archives?

YES – See [Chapters 5 ‘Collecting theatre archives’](#), and [9 ‘Taking control’](#), and apply the procedures for recording new materials (accessions) and for sorting, listing and compiling an inventory.

NO – If you deposit your records in a repository regularly you may leave the sorting and listing of the archives to professional staff at the repository.

Do you allow access to your archives?

YES – See [Chapter 12 ‘Using theatre archives’](#), to develop guidelines and procedures for use by members and external researchers.

NO – Even if access is limited to your committee you should develop rules and procedures to prevent damage or loss.

Do you want to display your archives?

YES – See [Chapter 12 ‘Using theatre archives’ \(Using archives for displays\)](#).

NO – Consider lending items for display in local libraries or museums, if their display facilities and security are adequate.

CHAPTER 2

WHAT ARE THEATRE RECORDS AND ARCHIVES?

Records

Records, for the purposes of this book, are documents in current use. They are documents made or received and maintained in the normal conduct of business by an organisation or person. Theatre records can be:

- Documents in any physical form or medium: files, bound volumes, annotated scripts, photographs, audio tapes, films, videos, DVDs, electronic records (for example, computer CDs, memory sticks), ephemera such as programmes, posters, flyers, tickets, and memorabilia. Costumes and props are not usually classified as records. [See Appendix 1 ‘Theatre Archives – Types and Formats’](#).
- Institutional records: documents created and maintained by people as part of their official duties for an organisation.
- Personal papers: records created and retained by private individuals.
- Administrative records: records created as part of the day-to-day and management activities of an organisation or person, relating to meetings, finance, travel, buildings and equipment, and information.
- Functional records: documents that reflect the special activities of each organisation or person whether providing a venue, presenting productions, acting, directing, designing, or just attending performances.

Current and active records are those in daily or regular use.

Semi-current records are those not used regularly but needed for reference.

Non-current or inactive records are those no longer required for current business.

Archives

Archives are those inactive records no longer required for current business that have been selected for permanent preservation because of their long-term informational and historical value. Theatre archives are documents relating to theatre and drama that have been saved or selected for retention because of their permanent value.

They can be single items or collections of documents, including copies of published materials, such as booklets, newsletters and magazines.

They can also be documents from current or defunct organisations, or from living or deceased people. You can designate records as archives, then retain them, or deposit them in a repository on a regular basis, for example, every two, five or ten years.

All archives are records, but not all records are archives.



Archive comes from archeion, the Greek word for office or registry.

There are several ways in which the term 'archive' is used. It can refer to:

- A document retained because of its historical value.
- An institution that cares for documents.
- A building where documents are stored.

Theatre and drama have played a significant role in New Zealand communities over the last two centuries and continue to do so today. Preserving your theatre archives and making them available promotes current awareness of this vital cultural activity and maintains a historical record of theatre's role in your community.

Benefits of keeping archives

Archives are the documented memory of your activities. Administration and production records support the general business of a theatre organisation and in addition serve many useful, even essential, functions. Papers and memorabilia such as letters, copies of programmes and newspaper clippings reveal the personal involvement of those active in the theatre or even of those just attending performances.

Keeping theatre archives can also help you to:

- Preserve vital corporate, administrative and financial information about your transactions, for staff, members or sponsors.
- Protect the legal status of the organisation and members, providing proof of incorporation and membership.
- Provide evidence of your activities and assets (this can be useful when applying for funding grants, for example).
- Promote your cultural identity when used for displays or for publicity and advertising.
- Foster public and organisational awareness and historical research on the role of theatre in New Zealand society.

Your theatre archives – the memory of your dramatic life.

CHAPTER 3

THEATRE ARCHIVES MANAGEMENT

Archives management tasks

A theatre archivist needs to carry out the following tasks as part of their duties in managing their records and archives.

Task: **Administration**

Description: Monitor policy, procedures and environment; create and monitor annual plan and budget estimates; order supplies; report to management, etc. Frequency: Ongoing, annual planning, ordering as required.

Task: **Acquisition**

Description: Liaise with actual and potential donors, receive and appraise donations, send acknowledgements.

Frequency: Ongoing, at regular intervals or annually (for example, acquiring production photographs and records, annual reports).

Task: **Accessioning**

Description: Examine, appraise, list and register new accessions.

Frequency: Ongoing, as received.

Task: **Arrangement and description**

Description: Arrange, list and describe new accessions in detail, and prepare finding aids.

Frequency: Ongoing, as accessions accumulate.

Task: **Conservation**

Description: Monitor new accessions for damage and conservation requirements; apply appropriate preservation measures.

Frequency: Ongoing, as required. Fumigate regularly e.g. every six months.

Task: **Packaging**

Description: Place new archives in appropriate folders, boxes, or other enclosures and label.

Frequency: Ongoing, as items catalogued.

Task: **Special projects**

Description: Supervise volunteers working on special projects.

Frequency: Weekly or as arranged.

Task: **Research**

Description: Answer queries from staff, members and public researchers whether in person, or by letter, telephone or email.

Frequency: As required.

Task: **Depositing**

Description: Transfer records into custody of designated repository.

Frequency: Annually or as stipulated in archives policy.

Task: **Liaison**

Description: Maintain contact with staff, members, other theatre archivists and relevant specialists, such as conservators.

Frequency: Contact as required.

Task: **Outreach**

Description: Mount exhibitions, create publicity.

Frequency: For productions or as required.

Setting up an archives programme

Only a few theatre organisations will have the resources required to create and maintain their own archive facility. Setting up an Archives and managing an archives programme requires many resources, including people with skills and knowledge, and money and materials for equipment and storage. TANZ is available to help you decide whether to set up your own Archives, deposit with a repository, or adopt only the minimum measures required for a archives programme.

An archives management programme ensures that important records (those that have continuing legal, administrative and historical value) are collected, identified, organised, preserved and made available for use and display.

Checklist of minimum measures

Even those who intend to deposit their records in the long term will benefit from adopting some features of an archives programme. At a minimum, it is recommended that you take the following measures:

- Prepare a policy statement about the future care of the archives.
- Designate one person to hold archives responsibilities.
- Set aside a clean, secure and environmentally stable storage area.
- Locate all non-current records, and collect any that are ‘at risk’ due to poor storage conditions, for example.
- Keep a register of donors and donated materials.
- Keep all materials until assessed for their historical value – seek expert advice before disposing of any records.
- Sort into record types by source and make a brief listing.
- Purchase storage boxes and folders (archives standard if possible).
- Use only proper methods ([See Chapter 11 ‘Preservation and conservation’](#)) when handling the archives.
- Use only copies for display, not originals.
- Get advice from TANZ, your local library or specialists.

Resources and procedures for a full archives programme

An archives management programme allows you to:

- Create management plans and policies.
- Retain documents of long-term value.
- Maintain control over the archives.
- Decide which records to keep.
- Sort, list, arrange and describe the archives.
- Care for at-risk materials.
- Make archives available for research or display.
- Deposit archives in a safe repository.

To set up and manage a successful archives programme requires people, money, equipment and facilities, and a willingness to commit the necessary resources, time and skills. Elements of a programme include:

- Planning
 - Prepare a development plan and policy.
 - Identify sources of assistance ([see Appendix 11](#)).
- Personnel
 - Designate someone as archivist.
 - Define their duties – prepare a job description and provide training when needed.
 - Get assistance from a trained archivist and a conservator.
- Finances
 - Prepare budgets for initial development and future years
 - Identify funding sources – Lottery Grants Board, trusts, etc.
 - Prepare grant applications – ask for assistance if you need it.

- Equipment
 - Identify equipment and supplies required, including shelving, acid-free boxes, envelopes, tissue paper, etc., computer hardware and software (and computer desk and chair), and a large table for sorting archives.
- Storage
 - Calculate current and future storage requirements.
 - Identify storage areas and work spaces.
 - Check temperature and relative humidity of storage areas.
 - Monitor the environment for security, pests and fire safety.

Finding out what you hold

Within a few years, most theatre organisations, companies, venues, and even theatregoers accumulate a significant quantity of records. Often the records are spread over a variety of locations. Conducting a survey can be an effective way for organisations to find out about the quantity and content of records held with past and current members, staff or office-holders. You could also contact local or national repositories or historical organisations to find relevant material that has been donated to them and that you may wish to copy or list.

Conducting a survey

A survey will identify:

- Who has created or collected records and papers.
- What types of records they hold and their contents, dates and quantity.
- Where these records are held, and their condition and storage situation.

For an example of an extensive survey [see Appendix 4](#), although your survey need not be as lengthy or detailed as this one.

Use a survey to locate:

- Official administration and production records.
- Personal papers of members and local theatre collectors.
- Collections and items already deposited in repositories.

Preliminary tasks

Prepare information to distribute alongside the survey. This can include:

- The survey purpose, and instructions for filling out the forms.
- Your archives policy on the collection of records, recommending deposit either with your organisation or with a repository.
- Care and handling of archives. Fact Sheets are available from the National Preservation Office at the National Library of New Zealand.

Survey steps

- Consult and inform those interested in the history of the organisation, such as office-holders, members, supporters and local historians and repository staff.
- List possible locations: current and past secretaries or other office-holders, current and former members, supporters and regular theatregoers, repositories.
- List possible types of records: examine your records and refer to [‘Theatre records – types and formats’ \(Appendix 1\)](#) for record types.
- Examine and list the records you hold. Use the [‘Theatre archives survey – sample’ \(Appendix 4\)](#) as a guide.
- Distribute survey forms to all possible locations. Designate a contact to help fill in the survey and physically inspect records when possible.
- Collate survey results and consult with office-holders about future action.
- Inform record holders about the survey results and what to do next with records they hold, depending on your archives policy and programme. You may encourage them to donate them to your recommended repository, or to deposit with your own Archives.
- Take urgent action if your survey reveals records stored in high-risk conditions, such as a leaky or pest-infested shed or basement, or in direct sunlight. For further advice, make contact with a professional conservator through your local library, museum, or the National Preservation Office.

CHAPTER 4

A POLICY FOR THEATRE ARCHIVES

Why have an archives policy?

Valuable records are most at risk from destruction and loss at times of change, such as a move to new premises, the appointment of a new secretary, or the death of a collector.

An archives policy is a formal statement that defines how an organisation or a private collector intends to care for their historical records. It can be as simple as a note attached to the minutes of a meeting, or a letter written to a lawyer about your intentions to deposit your collection with a local historical society.

Benefits

Theatre organisations that want to be involved in the long-term care of their archives will benefit from the development of a full archives policy. The policy outlines why, where, when and how to care for the archives, and what records ought to be retained as archives.

It supports a theatre organisation's decision to preserve its archives and provides a legal basis for the acquisition of archives and the maintenance of the archive collection ([see Appendix 3](#)). An archives policy defines:

- Why: the purpose of the archives: to preserve records of lasting value.
- Where: storage site and standards for maintenance, and/or the name of the library or historical repository selected for permanent deposit.
- When: over what period to keep archives in your custody before donating.
- How: standards and procedures for managing the archives, covering collecting and acquisition, accessioning, appraisal, arrangement and description, storage, preservation, access, and display.
- What: the collection scope, referring to types, formats, and contents of records to retain as archives.

Creating an archives policy

It is best to create a policy when first setting up an archive collection. However, you can develop one at any time.

- Consult your committee, staff and members, and relevant community agencies such as TANZ, an archives institution, a library, historical society or museum.
- After this consultation process, have the policy approved by your committee or management.

Policy contents

Include the following elements in your archives policy. Attach copies of documents such as job descriptions, legal forms, standards, criteria, schedules and procedure guidelines.

- Statement of purpose, or mission statement: define the purpose and objectives of the Archives and its programmes.
- Archives authority and management: state who is in charge of the archives. Appoint a member as an archivist and decide who approves staffing, funds, selection of records, donations, exhibitions and procedures.
- Collection scope: identify what records to retain or collect, such as which types and formats of documents, and what subject material. ([See Chapter 5, 'Collecting theatre archives'.](#))
- Archives programme: state the principles used for managing the archives and broadly describe correct procedures for the archive programme. ([See Chapter 3, 'Theatre Archives Management'.](#))

CHAPTER 5

COLLECTING THEATRE ARCHIVES

Theatre organisations and individuals acquire archives from two sources:

- From the natural growth of records created as a result of their activities, for example, renting out a venue, staging musical productions or attending performances.
- From donated or purchased archives. (You can actively encourage donations through advertising, copying from other collections, or requests to members and the public.)

If your current administration records are held at various locations by members or officers, you may need to collect them and bring them together as archives. Records left in private hands can be at risk from loss by theft, fire, poor storage conditions or by destruction from others who place little value on the archives.

What to collect? Create an archives collection policy

Theatre organisations and those with personal collections often make unconscious decisions about what they retain as archives. You will assist those managing the archives if you create a formal policy that defines the records to be retained, as follows:

- The scope and content: state the subjects, geographical region and time period to be covered.
- The physical types and formats: minutes, documents, files, photographs, videos, flyers, programmes, digital records, financial records and records of staff and members. Give details about any material not collected but deposited elsewhere, such as film with the Ngā Taonga: Sound and Vision (New Zealand Film Archive).

Donation procedures

It is essential to keep details about donations from outside sources. Use the '[Donor register](#)' ([Appendix 5](#)) as a guideline and add other background information about the records. This will be useful for later cataloguing.

- Give an interim receipt to the donor.
- Record details about the donation
 - the name and contact details of the depositor/donor
 - the date of deposit/donation
 - who received the deposit when it arrived
 - a brief description of the records – types, quantities and dates
 - any special conditions, such as ownership, copying or access restrictions

- donor instructions about disposal in case you do not accept the donation.
- Create a donor register or file of deposits and donations either on cards, paper or computer, accessible by name of depositor/donor. You can create a simple digital donor database using an Excel spreadsheet.
- Record the location of new material.
- Place a copy of the donor record with the materials received. NEVER write with pen or ink or put sticky labels directly on original documents. Insert paper slips or place documents inside labelled folders.
- Have the donor to sign a [legal deed of gift form \(Appendix 6\)](#), once you have decided to keep the material offered. If you think not all material is worth keeping, get the donor's agreement to destroy what is duplicated or not of value. If they do not agree to this, state that you will return unwanted materials to them.

Keep new material separate from other archives and check its condition. Remove any insects and brush off any debris before placing with other records. See [Chapter 11, 'Preservation and conservation'](#), and get expert advice if there is any damage or items are wet.

CHAPTER 6

TO KEEP OR NOT TO KEEP

This is the question that all those with records find the most difficult. It remains so because there is no one simple answer. The value of a document must be assessed within its context, along with the other records in a collection, or compared with similar documents in another collection.

Appraisal is the process of determining which records are retained permanently as archives because of their lasting value, and which can be disposed of because they have little or no long-term value.

What may be destroyed in one collection, such as an invoice, may be highly prized in another context; perhaps it is rare, is written on beautiful or high-quality letterhead, or is associated with a famous actor. If all prior records of a society are destroyed by fire, any surviving documents have very high archives value. Guidelines are provided in this chapter to assist those appraising the long-term value of records, and applying these guidelines will help you make better decisions.

If you find this process too daunting to tackle on your own, contact TANZ, or seek advice from a professional archivist.

The appraisal process

The appraisal process involves creating and applying criteria either as a one-off action or on a regular basis using a retention and disposal schedule.

- Check the archives collection policy. Compare your archives or new donations to this policy. Return unwanted records to the donor who may want to offer them to an appropriate repository.
- Create appraisal criteria. These criteria must reflect the value your organisation places on its historical records. Consult with appropriate staff, members and outside stakeholders, such as theatre historians and local historical groups. Use the [‘Appraisal criteria’](#) as a guide.
- Create a retention and disposal schedule. Use the [‘Records retention and disposal schedule sample’ \(Appendix 7\)](#) as a basis to construct a schedule relevant to your organisation’s records.
- Apply appraisal criteria. Assess records against your appraisal criteria: appraise their administrative, financial, legal, evidential, historical and aesthetic value, and their characteristics such as age, uniqueness, quantity, format and physical condition.
- Keep notes about your appraisal decisions. Keep information about disposal decisions for future reference. You may need to defend your decision later to new management or committee members.

Appraisal criteria

Use these appraisal criteria to assess the long-term value of your records.

- Administrative value: is the record important for its continuing administrative, financial or legal value? Does it relate to policy, membership, finances, loans, deeds or incorporation?
- Evidential value: does the record give evidence of a person's or an organisation's rights, status and functions?
- Historical value: does the record have value for its historical information about the organisation, its members, the theatre's activities and its role in the community?
- Age: is the record important for its age? For example, was it created at the earliest period of the organisation or over 50 years ago?
- Aesthetic value: does the record have aesthetic or intrinsic qualities that make it useful for research, displays or publicity?
- Uniqueness: is it the only surviving record of the first ten years or is it salvaged from a fire that destroyed all other records? The record may be destroyed if it is duplicated or in a more accessible format elsewhere.
- Quantity: is there space to store all the records? Does their content warrant keeping all of a set of bulky records, or should only samples be kept?
- Format: is this the most accessible form of the record? Is the content accessible in the current records format? Or should it be changed to another format, for example, printing from an electronic file onto paper?
- Physical condition: is the record readable, or too badly damaged? Can the users access the record? Remember that some digital formats may become obsolete.

Preserve the best possible information in the best possible form.

Categories of records and their historical value

Use these lists as a guide only. Remember the context of the records, and retain samples and examples if discarding records of low archival value.

Records likely to be of high archival value:

- Administration records: minutes, annual reports, annual financial statements, funding applications, assets register, attendance statistics, membership registers, incorporation or constitution documents, policy documents, important correspondence and subject files, legal deeds and contracts, plans and photos of buildings, newsletters, register of archives, any records of the earliest years of the organisation.

- Production records: annotated scripts and scores, directors' notes, costume and set designs, ground and lighting plans, photographs, sound recordings and videos, programmes, posters and flyers, advertisements and reviews, scrapbooks, lists of productions, stage managers' reports.

Records likely to be of temporary use and low archival value:

- Administration records: general accounting records – invoices, bank statements, cheque books, cash books, etc. (Remember to keep financial records relating to tax and GST for seven years and keep permanent samples); general and routine correspondence, booking records, drafts of administration papers, such as minutes, accounts, funding applications. If initial drafts of these documents vary greatly from the final form, they may be of value as archives.
- Production records: front-of-house and bar records, duplicate scripts, routine notices.

See [Appendices 1, 3, 4](#) and [7](#).

When in doubt don't throw it out.

CHAPTER 7

DEPOSITING YOUR ARCHIVES

Theatre people and organisations want a suitable place to permanently store their historical records. Only a few will have the resources for their own archives facility. Fortunately, New Zealand has many national and regional public repositories where theatre archives can be deposited safely.

Archives Repositories

[Appendix 2 ‘Repositories for theatre archives’](#) gives contact details for local and national repositories such as Archives, libraries, museums and historical societies that have indicated they are willing to accept donations of theatre archives. Check your local library or museum, even if they are not on the list – many are keen to develop collections of local archives and promote contact with local groups.

The TANZ encourages theatre organisations, companies and private collectors to deposit their archives in public repositories. A survey of theatres around New Zealand indicated that although theatre venues, amateur societies and theatregoers place a high value on their historical records, many documents are still at risk. Though many keep their records with all the care they can, most are housed in cupboards at theatre buildings and in attics at home. These conditions are far from the controlled and monitored environment required for optimum preservation of archives.

Selecting a repository

- Use a local or regional repository, unless none reaches an acceptable standard. Use a national repository if your material is of strong national interest.
- Discuss the deposit conditions offered by the repository.
- Assess the repository. You may ask for information about their policies, resources, personnel and funding, and to inspect the premises.

Deposit conditions and procedures

There are a number of issues to consider and procedures to follow when depositing your theatre archives.

- Decision to deposit: define in your archives policy who has the authority to approve the deposit of archives; most repositories will ask the donor to sign a deed of gift stating they have this legal authority.
- Gift or loan: most public repositories ask donors to deposit archives as an outright gift, as accepting deposits on loan can cause future legal problems. Note that most repositories will not allow you to borrow back originals once they have been fully gifted, but you may consult the records at the repository. It may be possible to borrow them for exhibitions.

- Proof of deposit: make sure you receive a deed of gift form signed by both donor and a repository official, with a list of deposited material.
- When to deposit: you can deposit records regularly every few years, as they become non-current. Do not wait for 50, 25, or even 10 years.
- What records to deposit: in general, deposit records only when they are no longer in current use. Retain or make copies of material you may wish to use for displays.
- Unwanted donations: the repository you have selected may want to dispose of donated items it does not require. Decide if you want them returned to you, or if the repository can dispose of these items.
- Copyright and copying: copyright remains with the creator of the record, so you may not have copyright over all the records you hold. Gifting records to a repository does not transfer the right to copy, unless this is specified on the deed of gift form. As few repositories will allow removal of items once gifted, copying offers you another point of access.
- [See Appendix 11](#), under Lindsay, Mark, for information about the Copyright Act 1984 as it relates to museums (n.b. since this information was published there have been amendments to the Copyright Act. A current version of the legislation can be found online, www.legislation.govt.nz).
- Open or restricted access: negotiate restricted access conditions to sensitive material at the time of deposit. Check that your special conditions about access are written on the deed of gift form. Restrictions must be for a reasonable, specified and finite period, (for example 10 or 20 years). A provision for exceptions may be made by donors and/or repositories.
- See entries in [The Community Archive](#) for examples of archives collections with restrictions placed on them.

CHAPTER 8

DOCUMENTING THEATRE ARCHIVES

The most essential work for the archivist is to save valuable records from destruction. Documenting your collection is another element of the preservation process. Written documentation helps in several ways:

- It organises and catalogues the archives so that their authenticity and integrity are preserved.
- It allows office-holders and members better access to the documents.
- It serves as a preventative preservation measure against loss through careless use and theft.

Documenting the archives

There are a number of points during the implementation of an archives programme when you can identify and document the contents and condition of the collection.

Donation is the first point at which to document the archives. The donor record provides first-level information about the records. [See Chapter 5, 'Collecting theatre archives'](#).

Accessioning is the next process documenting the acceptance of each new collection or accession. This brings the archives under physical and legal control. [See Chapter 9, 'Taking control'](#).

Creating an inventory is a chance to sort, list and describe the collection. This can be a simple list of record types and the dates they cover or a detailed inventory of all items. Choose the level of description that matches your resources and access needs. These lists are known collectively as finding aids. [See Chapter 9, 'Taking control'](#).

Principles for documenting archives

Sorting and listing your archives allows staff, members and researchers to locate and use the documents more easily. Those who want to deposit their records may wish to leave the task of fully describing them to the repository staff.

Even when the records are in current use, or when preparing a brief listing before deposit, following the correct archives procedures will promote better records and archives-keeping and protect the integrity of the data and information.

Archivists follow certain accepted principles when sorting and documenting archives. Their purpose is to ensure the documents survive as an authentic record of the activities of the group or person that created or maintained them.

Principle of Provenance

According to the 'Principle of Provenance', archives from one provenance are kept together and separate from the records of another provenance.

Provenance is the term used for the source of the records, that is, the office or person that created, maintained or used the archives during their life as active records. Organising archives according to provenance ensures that the origin of records of one theatre organisation or person can always be identified, so they are not confused with records from another source.

For example, the records of a theatre society set up in 1930 and closed in 1950 should not be mixed with those of one newly incorporated in 1980, even if they are using the same name or the same theatre building.

CHAPTER 9

TAKING CONTROL

The best way to take control of new donations or transfers is to accession them. This involves giving each accession a unique number or code and recording basic information in a register. Do this as soon as possible after the deposit or transfer procedures have been completed. It helps to keep track of donations and prevent loss.

An accession is a donation of records received at one time, from one source, into the Archives' custody. It can be many boxes or just a single item. But single items received together in one accession do not need to be accessioned separately.

In addition, archives already held, or those without donor information, can be entered retrospectively in an accessions register. Even if you intend to deposit your archives with a repository at a later stage, accessioning your archives will provide a basic record of the collection.

Creating the accessions register

The accessions register can be created in a large notebook (over a double page), on cards, as a loose-leaf paper file or on an electronic database. [See Appendix 8, 'Accessions register – samples'](#).

- Contents: the accessions register contains similar information to the donor register, with the addition of a unique number or code and any further details as discovered from the records or other sources. If you are creating a computer database or a loose-leaf paper file, you can combine the donor and accession registers, but you will still need to have a legal 'Deed of Gift' form for donors to sign. [See Appendix 6.](#)
- Indexing: a computer database register is self-indexing ([see Chapter 12, 'Theatre archives and computers'](#)); in paper form you can either index onto cards or make multiple photocopies. These photocopies can be arranged in separate sequences by accession number, source (provenance), donor's name, principal subject or by other reference.
- Copies: the accessions register serves as the basic official description of your archive holdings; it is a vital record. Make a second copy – either as a paper printout from the computer, or a photocopy – and hold this at a different location. Second copies on paper need to be updated regularly.

Arrangement and Description

Archivists use the term 'Arrangement and Description' (the equivalent of library cataloguing) to describe the processes of sorting, listing and describing the archives according to their provenance and original order.

Sorting the archives

When you first begin to sort your archives, start by identifying and grouping together all those from the same provenance and series. Depending on your resources and expertise, you can later identify and index all the items and documents.

- Sort by provenance: examine the records to find clues about their provenance or ask former office-holders or members who used them. Keep the records in their present order.
- Sort into series: examine the records within each provenance to identify original groupings. If no order is found, create an artificial series by chronology, format or subject. Be careful! There may be an original order that is not apparent at first.
- Arrange items within series: examine the items to discover the original order or sequence by date or number. Create an artificial order if no previous order is found.

Records hierarchy

The hierarchy of records is another useful concept to keep in mind when arranging and describing archives. This refers to the levels at which records can be identified, grouped and described.

Level 1	Organisation: Pukenamu Players		
Level 2	1: Youth Drama Group Archives		
Level 3	Series 1: Minutes 5 Vols, 1969 – 1979	Series 2: Financial Records	Series 3: Scrapbooks
Level 4	Item: Vol 1, 1969 – 1970		
Level 5	Individual Document: Minutes 20 1970		

Before you sort and list, prepare everything you will need:

- A separate, secure room where you can leave the archives.
- Long tables to spread out boxes and documents.
- Shelving to set aside sorted archives in series.
- Equipment: soft pencils, plastic-coated paperclips, white cotton gloves, scrap paper, archive boxes, folders and envelopes, acid-free paper for bookmarks.

Compiling an inventory

Creating an inventory or descriptive list of the archives can involve documenting the background history of the archives, and/or all the series and items within it. How detailed you make your description or inventory will depend on your resources and expertise.

Those depositing their records regularly with a repository may decide to leave detailed description to the repository staff. As a safeguard, make a minimum description and brief listing before you hand the material over for deposit.

A 'minimum description' includes the provenance name, general date range, quantity, record types, access conditions and current location.

A full 'Descriptive Inventory' documents:

- Provenance: use the records or other sources to compile a brief history or biography about the organisation or person, and their use or custody of the records.
- Group or collection: create a brief description of the group or collection as a whole, including date range, quantity, record types and subject content. Include details about physical condition, access conditions and copyright-holders.
- Series: make a simple list of series names with the first and last dates of the series contents, or add descriptions of the subject content of each series.
- Items and documents: make a list including dates and names of productions and of special items or documents, such as scrapbooks or programmes. Always date newspaper clippings and articles.

A computer database or specialist software for archives can be used to create and maintain the inventory (see [Chapter 13, 'Theatre archives and computers'](#)).

Inventory Example (n.b. this is a fictional example)

Pukenamu Players Archives Inventory

Accession Numbers: 1999:024 / 2005:010

Archives Code: ARCH 5

Location: Bay A Shelf 5a

Name: Pukenamu Players Youth Drama Group

Record Type: Records

Date Range: 1953 – 1993

Quantity: 2.5 linear metres; 3 photograph albums (outsized)

Access: Copying only with the permission of the President of Pukenamu Players

Branch History: The records were donated in 1993 after the Group went into recess

Series Summary

Series 1: Minutes of committee meetings 1953 – 1975

Series 2: Minutes of general meetings 1953 – 1975

Series 3: Correspondence 1955 – 1975

Series 4: Financial records 1958 – 1975

Series 5: Constitutional papers (Incorporation) 1953

Series 6: Membership lists 1953 – 1975

Series 7: Scrapbooks 1958 – 1993

Series 8: Publications 1958 & 1993

Series 9: Photograph albums c.1960 – 1974

Series 10: Programmes 1957 – 1993

For other examples see Appendix 9.

Series and item listing (n.b. incomplete, sample only)

Series 1: Minutes of committee meetings; annual reports are inserted into some books and folders.

Container	Item Code	Title	Date
Box 1	ARCH 5/1/1	Minute book	1953 – 1955
Box 2	ARCH 5/1/2	Minute book	1956 – 1965
“	ARCH 5/1/3	Folder of loose minutes	1966 – 1975

Series 2: Minutes of the general meetings, with notices of events inserted.

CHAPTER 10

APPRAISING PHOTOGRAPHS

Criteria for appraising photographs and digital images

- Research value and quantity: normally you will not keep duplicates nor trivial images that do not add any value to research.
- Ease of use: do not keep photographs that are very damaged, or poor quality images.
- Context: is the provenance of the photos preserved, so that they can be kept in context?
- Costs: Consider the costs such as storage or copying.
- Identification: can the subjects be identified? All photographs kept permanently should be identified, but this need not happen straight away. You may need to consult former staff, actors and board members.
- Ownership: does the theatre company own the photos and/or the copyright? Can copyright permission for copying the images be obtained?

Research value

The first instinct is to save as many photographs as possible, and this may be sound for photos from before the 1940s. But later photos will likely be much greater in number, and so you may need to make a selection. Publicity stills are usually worth keeping, and their negatives. However, you may need to examine 'candid' shots under the other criteria. The criteria below apply to digitally stored images, prints and negatives, unless negatives are in a format where they cannot be separated, such as in a continuous strip or roll.

Research value categories might include:

- People who are important in the history of the theatre, including photos in unusual situations.
- Photos of the theatre at work, either publicity shots or casual snaps.
- Photos of theatre people at social occasions or in informal or routine settings.
- Theatre buildings.
- Scenery and settings for plays.
- Scarce images (such as pre-1940s colour photographs).

Photographs not worth keeping may include:

- Duplicates.
- Many similar photographs of the same subject.
- Those that can't be identified, after attempts have been made.
- Those that are so badly damaged as to be costly to restore (though restoration is possible, through the National Library or copying).
- Poor quality photos, unless there are no others of the subject.

The selection that is retained should reflect the complete range of the original collection. If there are many photographs of individual people, they can be worth retaining if they cover an extended period, for example showing change or different roles. The same applies to photos of buildings.

Context

The value of the photo diminishes if the context or subjects cannot be identified. For ease of future archives-keeping, all photographs taken by or for the theatre company should be fully identified at the time they are taken.

Context is important for all images. If accompanying documents are present, they should be described along with the photographs. Be sure to include the name of the photographer and the date.

You should appraise the photographs in the context of the other records of a production or event, not separately. The photos may have value because:

- They are essential to the interpretation or understanding of the related records.
- They have high intrinsic value as images.

Storage

Because of their particular storage needs photos are not usually stored with other documents that have the same provenance and original order, but rather maintained in special envelopes, folders and boxes. These are not cheap.

If photographs are kept in the same style of boxes as are other archives, it is essential that they are boldly labelled 'Photographs'. They should not be stored too high or too low, since photos are normally heavier than papers, and thus can easily be dropped if they look just like all the other archives.

When storing digital images, remember that upgrades of the software and systems may be required.

Identification

To decide whether a photo is worth keeping, you need to know why it was taken as well as who the people are, what the scene depicted is, when it was taken, and by whom. Was it one of a set of photos, which need to be kept together, or was it a 'one-off'? These questions set the context of the photos, which informs the decision about whether they are worth keeping. This information will also mean that those kept can be properly described.

Generally, photographs are valued for their informational value rather than their evidential value. But they may provide evidence of when a particular production was mounted, cast members in a particular play or the scenery and costumes used. These give photographs administrative value, and possibly even legal value, but the greatest value will be for research and possible reproduction.

Use only 6B pencils to write identifications on the backs of photographs. Do not use sticky labels on any part of the photos.

Ownership and copyright

If possible, negatives should be located and kept, because this is the best source from which copies can be made. Digital photos may be more elusive. If the photographer was a board member or on the staff, then the digital image can be located and kept. If the photographer was an outside contractor, then the copyright in the images along with the 'original' record belongs to them.

CHAPTER 11

PRESERVATION AND CONSERVATION

Archives can – and should – have a long life. Their life-expectancy depends on three things: the nature of the originals (for example the type of paper or other material), the processes used in their creation and the way in which they are handled, stored and displayed.

Preservation is a general term used for all those actions taken to prolong the life of the materials.

Preventative conservation refers to specific policies and practices that enhance the life of the archives without interfering with the material itself.

Restoration refers to the remedial work done by a conservator trained in the repair of documents. Only a professional conservator should attempt this work.

Original materials and processes

Paper-based records form the majority of theatre archives. All paper has fibres that expand and contract in response to fluctuations in heat and moisture. This causes stress and accelerates deterioration. Newsprint and most modern papers made from wood pulp contain impurities, such as acids, which will inevitably cause damage. Photocopies, older fax paper and post-1950 handwriting inks, are light-sensitive and fade with exposure. Gums and pastes used to create scrapbooks and photo albums contain ingredients and chemicals that may grow mould or eat away at paper. Metal staples, fasteners and paper clips rust and leave damaging stains.

The following measures will improve the lasting qualities of records and minimise damage:

- Use archive-standard papers (alkaline or acid-free) to create documents of long-term value such as minutes and scrapbooks.
- Copy poor-quality paper materials such as newspaper cuttings or advertisements and important faxes onto archive-quality copy paper. Even normal copy paper provides a more durable record than newsprint.
- Avoid commercial glues or sticky tape for minute books or scrapbooks, or when mounting photographs. Do not use Blu-Tack or self-adhesive photograph album pages. If mounting photographs, use inert photo corners.
- Make copies of frequently used or fragile items or those for display.
- Use plastic-covered paper clips, or paper folders to keep related papers together.

- Use soft pencils (2B or softer) only. Never place sticky labels or use ink to write on original documents.
- For conservation supplies and suppliers [see Appendix 12](#).

Better records = Better archives

Handling

Safe handling is the most basic preventative preservation measure. Damage from skin oils and salts may not be immediately obvious, but to preserve the longevity of your archives, such contact must be avoided. Therefore clean hands are essential; this means throughout the task, not only at the beginning.

See [Chapter 12 'Using theatre archives'](#) and [Appendix 10 'Rules for using the theatre archives'](#).

Adopt the following identification procedures and other simple practices:

- Identify fragile items and mark boxes 'FRAGILE' on outside.
- Limit the amount of direct handling of archives by labelling boxes and making lists, rather than letting users physically sort through boxes.
- Keep a record of researchers and the items they use to guard against theft.
- Issue only one or two items at a time to researchers so that they cannot get the items mixed.
- When using special or fragile items, keep them within a folder, so they can be viewed with minimal touching.
- Provide sufficient table space for large posters and plans, and provide support, such as cushions, for large volumes.
- Hold photographic prints, negatives and other special items by edges only and ensure hands are clean. If you need to do a lot of work with photographs and other special items, obtain well-fitting, fine white cotton gloves and ensure they are regularly washed.
- Keep archives within the storage and research areas; allow in-house loans (for copying only) to staff and researchers.

Storage

Many physical factors can compromise the safety of your collection. Aim to minimise risks and keep the environment stable and clean. Get further advice on storage environments and procedures from the National Preservation Office at the National Library of New Zealand.

- **Location:** Check for site risks such as flooding, poor drainage, seismic activity, local vandalism and pollution.
- **Building:** Check for ventilation, security, fire protection, earthquake rating, pests, faulty roofing, windows, water pipes and wall linings. Inspect areas and boxes regularly.
- **Internal environment:** Maintain conditions that are as stable and clean as possible. Keep archives away from damp or very hot rooms such as basements and attics, water sources, radiators or fireplaces. Do not put archives in unventilated cupboards.
 - Relative humidity should be 50 – 55 percent.
 - Temperature should be 18 – 22°C (see also [Special materials](#) below).
 - **Air cleanliness:** control pollution from gases, particles and bacteria by vacuum cleaning frequently, and by using a HEPA filter; use metal rather than wooden shelving. Ban smoking. Periodically dust shelves and boxes with an absorbent duster.
 - Don't allow food or drink in storage or research areas.
 - **Light and lighting:** reduce natural light with blinds and curtains and apply UV filters to artificial lights. Switch lights off whenever possible.
 - Restrict periods during which photos or artworks are on display to a maximum of two months before returning them to storage.
 - Check for pests. If necessary, fumigate (use a recognised fumigation contractor) and place pest traps if required. Get advice before using insecticides.

Document packaging and storage

It has been proved that in floods and fire items in boxes survive better than loose materials.

- Keep all documents in boxes and folders; this minimises the effects of light, pollutants and fluctuations in the temperature and humidity.
- Keep outsize items in specially made large boxes or in plan cabinet drawers.

- Whenever possible, use boxes and enclosures made of archival-quality board, paper, tissue or inert plastics such as Mylar or polypropylene, which have no smell. Do not use PVA or PVC; these can be detected by their smell.
- Allow space for air circulation around shelves and boxes.

Preservation copying

Another preventative measure that prolongs the life of original items is to photocopy them, and make these copies available for research and display. Even making photocopies can be damaging, especially if repeated frequently, because some copying processes involve very high levels of light and heat. Prepare a copying policy that:

- Makes lasting photographic prints and negatives of frequently-used items, so further copies can be made from those instead of from the originals.
- Restricts photocopying, laser copying and scanning of originals.
- Limits who carries out copying to one or two trained people.

Guidelines for displaying your archives

- Never write captions with pen or ink or put sticky labels directly on original documents.
- Use copies of originals whenever possible, such as photographic prints or laser copies.
- Restrict the amount of light and length of exposure time for originals displayed. Change original material on display frequently.
- Never laminate original archives, as the lamination surface will deteriorate over time and damage the original. If you laminate items for display purposes, make sure sufficient other copies are kept as archives.

Special materials

Photographic papers and film are multi-layered, using gelatine and dyes that are particularly sensitive to light, heat and damage from chemicals. Some storage products such as albums with plastic overlay sheets contain harmful materials, such as PVC, rubber cement or glassine paper. Choose archival quality albums or envelopes for photographs and negatives.

Sound and audio-visual recordings on tapes, film and records require specialist treatment and storage. See [Appendix 11](#) for National Preservation Office Fact Sheets.

CHAPTER 12

USING THEATRE ARCHIVES

Keepers of archives have to balance their desire to make the archives available with their responsibility to preserve the documents. All use exposes archives to possible harm – damage from sweat or grease on hands or from rough handling, fading from light and heat in a sunny room or from copying processes, loss by mislaying or muddling documents, or theft.

The following are suggestions on how to minimise these risks when the archives are being used. You could write up an ‘Access Policy’ based on these.

- Store archives in a location that can be locked.
- Limit the number of people with key access to the archives.
- Keep accurate lists of your archive holdings.
- Distribute ‘Rules for Using the Theatre Archives’ to members and those using the archives. ([see Appendix 10](#))
- Suggest researchers use secondary and published sources before requesting originals.
- Allow use of archives only under supervision at the storage site or other suitable location, and monitor researchers while they are using archives.
- Provide equipment and table space to view records safely: well-fitting gloves for special items, soft pencils, support for large volumes, and bookmarks to indicate photocopying requirements.
- Keep a record of any archives removed from their boxes etc. for use.
- Limit copying of originals by making additional prints for use or display.
- Only allow loans for copying purposes or supervised exhibitions.
- Observe any restrictions placed by repositories, owners or donors.

Using archives for displays

- Use copies whenever possible – limit the period for originals on display to a maximum of two months depending on conditions.
- Avoid pins, Blu-Tack, sticky tape and other harmful adhesives – use archive-quality framing or photo corners.

- Use archive-quality plastic covers or sheets to protect the surface of originals from touching by public, dust and pollutants.
- Do not display archives close to light or heat sources and keep lighting levels to a minimum (pull curtains over windows when premises closed).

CHAPTER 13

DIGITAL ARCHIVES MANAGEMENT

Keeping digital archives

It may be simpler for small organisations to print onto paper any digital archives that are worth keeping permanently, such as minutes, important letters and reports or membership rolls. That would occur once a year, for example, or once every two years if there is not much change. In this situation you should set up a recurring diary note reminding people to print records.

The records need to be updated when computers, disks or software are changed, and important documents, plus samples of other documents, must be transferred from the old state to the new. It will be impossible to keep the documents long-term in the old computer-generated formats, because they will become unreadable, just as the old 3½-inch floppy disks are unreadable now. Any unique records they contained that were not updated have been lost.

A small archives cannot become a storehouse of obsolete computer equipment, so there is not much alternative to either updating when required to new formats, or printing out onto paper any documents to be kept. The other choice is to print or transfer to disk, memory stick or other storage media all the important documents and then deposit all the archives in a recognised archives repository, which should have more resources to deal with them.

Software for management of archives

You can construct accessions registers and other finding aids on a database or with specialist archives software. The use of a standard database is the most practical and easiest for a small Archives. Access, Excel or other database programs are used in many Archives.

If your archives are notified to The Community Archive (TCA), formerly known as the National Register of Archives and Manuscripts, through its [website](#) (see [Chapter 9](#), 'Taking control') then you can use this form as your own finding aid for each group of archives that you hold, and update it to TCA whenever you update it yourself.

Specialist software programs that are appropriate for small organisations include the following: Heritage Document Management System (HDMS), which is based on Access, and is [free to download from the Internet](#). This has been used by school archivists in Australia with success.

Inmagic software, with its program DB/Textworks, is used by schools, government departments, libraries and historical societies. The New Zealand agent, Infospecs, offers good support through its Auckland office. DB/Textworks is very flexible and allows scanned photographs to be part of the searchable databases. A specialist archives program developed from DB/Textworks in Canada is called [Archives Space](#).

The American Association for State and Local History endorses the program PastPerfect. [See their website](#) for information. It was initially developed for museums, so there are a few problems, easily overcome, for using it with archives.

Another useful website is that of the [American Theatre Archive Project](#).

APPENDIX 1

THEATRE ARCHIVES – TYPES AND FORMATS

Choose terms from this list to describe your materials, or create others that reflect your archives. Once you have decided which terms to use, be consistent when you apply them.

Actors' scripts

Administration papers

Advertisements

Annual accounts

Annual reports

Audience surveys

Audiotapes

Bar receipts

Booking and administration records

Building plans

CD recordings

CD-ROM disks

Certificates/Awards

Conference records

Constitution

Corporate documents (mission statements, plans, etc.)

Correspondence

Costume designs

Cue sheets and lists

Directors' notes

Directors' scripts

DVDs

Ephemera (tickets, etc.)

Exhibition designs

Films

Filmstrips

Financial accounts

Flyers

Funding records

Gramophone records (78, 33 $\frac{1}{3}$, 45 rpm)

Ground plans

Incorporation documents

Indexes

Lecture notes

Legal documents (contracts, deeds, etc.)

Lighting plans

Lighting/sound scripts

List of productions

Magazine clippings

Membership records

Memorabilia

Memory sticks

Microfilm

Minute books

Minutes

Music scores

Newsletters

Newspaper clippings

Notices

Photographs

Photograph albums

Photograph contact prints

Photographic negatives (glass negatives, 35mm film, etc.)

Photographic prints

Photographic slides

Photographs of buildings, staff, etc.

Plans

Playbills

Playwright files

Post-production reports

Postcards

Posters

Press releases

Programmes

Publications

Published scripts

Raffle books

Reviews

Rules and regulations

Scene designs

Schedules

Scrapbooks

Scripts

Seating plans

Set designs

Sound recordings

Staff records

Stage managers' reports

Stage managers' scripts

Tape recordings

Theatre building designs

Training records

TV scripts

Unpublished scripts

Videos

Workshops

Note: If you have artefacts or objects of historical significance (such as props and costumes, scene models and other memorabilia) consult a professional museum curator.

APPENDIX 2

REPOSITORIES FOR THEATRE ARCHIVES

The institutions listed below have been approved as repositories under section 26 of the Public Records Act, and may be interested in accepting theatre archives.

Alexander Turnbull Library, P O Box 12345, Wellington

Auckland War Memorial Museum Library, Private Bag 92-018, Auckland

Canterbury Museum, Rolleston Avenue, Christchurch 8001

Hawke's Bay Museum, 65 Marine Parade, Napier

University of Otago Hocken Collections, P O Box 56, Dunedin

Invercargill Public Library and Archives, Private Bag 90111, Invercargill 9810

Marlborough Provincial Archives and Museum, P O Box 308, Blenheim

Medical Council of New Zealand, P O Box 11649, Wellington 6011

New Plymouth Public Library/Puke Ariki, Private Bag 2025, New Plymouth

Ngā Taonga: Sound and Vision (New Zealand Film Archive), P O Box 11449, Wellington

Te Awamutu Museum, P O Box 526, Te Awamutu

Whanganui Regional Museum, P O Box 352, Wanganui

Other institutions holding theatre archives:

Archives New Zealand, P O Box 12050, Wellington

Auckland City Libraries Special Collections, P O Box 4138, Auckland 1030

Cheviot Historical Records Society, Cheviot

Christchurch Art Gallery, P O Box 2626, Christchurch 8015

Christchurch City Libraries Aotearoa NZ Centre, P O Box 1466, Christchurch

Clyde Historical Museums, P O Box 11, Clyde, Central Otago

Cust & Districts Historical Records Society, P O Box 110, Cust

East Coast Bays Library Archives, P O Box 35107, Browns Bay, Auckland

Epsom Girls Grammar School, Silver Road, Epsom, Auckland

Far North Regional Museum, 6 South Road, Kaitaia

Hamilton City Libraries, P O Box 933, Hamilton

Howick Historical Village, Lloyd Elsmore Park, Pakuranga, Auckland

Manukau Libraries, Private Bag 76-917, Manukau City

Massey University, Private Bag 11-222, Palmerston North

Methven Historical Society, Methven

Morrinsville Historical Society, 53a Lorne Street, Morrinsville

Museum of New Zealand/Te Papa Tongarewa, P O Box 467, Wellington

Nola Millar Library, Toi Whakaari: New Zealand Drama School, P O Box 7146, Wellington South

North Otago Museum, Private Bag 50-058, Oamaru

Paraparaumu Public Library, 179 Rimu Road, Paraparaumu

Petone Settlers Museum, Hutt City Council, Private Bag 31-912, Lower Hutt

Robert McDougall Art Gallery [see Christchurch Art Gallery]

South Canterbury Museum, Perth Street, Timaru

Tairāwhiti Museum and Arts Centre, P O Box 716, Gisborne

Te Manawa/The Science Centre and Manawatu Museum, P O Box 11055, Palmerston North

Thames Historical Museum, P O Box 481, Thames

University of Auckland Library New Zealand and Pacific Collection, Private Bag 92-019, Auckland

University of Canterbury Macmillan Brown Library, Private Bag 4800, Christchurch 8020

Victoria University of Wellington Library, P O Box 3438, Wellington

Waikato Art Museum, 1 Grantham Street, Hamilton

Wairarapa Archive, P O Box 444, Masterton

Wallace Early Settlers Association Museum, 25 Bath Road, Riverton

Wellington City Archives, P O Box 2199, Wellington

Wellington Public Library, P O Box 1992, Wellington

West Coast Historical Museum, P O Box 171, Hokitika 7900

Whakatane District Museum and Gallery, 11 Boon Street, Whakatane

There are other historical societies that are also archives repositories and may be interested in holding theatre archives.

APPENDIX 3

SAMPLE ARCHIVES POLICY

Pukenamu Theatre

Archives Policy Statement

The Pukenamu Theatre exists:

To collect and preserve archives that illustrate the growth, development and administration of Pukenamu Theatre both before and after incorporation, or those that pertain in whole or in part to the theatre activities of its management, actors, members, and staff.

To arrange and describe these archives according to archives principles and make them accessible to management, actors, staff and the general public on regular basis, unless restricted by legal requirements or written agreements with the donor and/or creator.

To provide adequate and appropriate conditions for the storage, protection, and preservation of the archives.

To provide regular reference services to individuals, organisations, theatre management, actors and staff, and other groups and individuals interested in the activities and holdings of the Archives.

To provide displays within the theatre building and elsewhere whenever possible, to increase public awareness and appreciation of the theatre's history and development, and of the personalities who have been involved.

Collection

The Archives will receive all company records that are no longer needed by management or administration, unless the Archivist does not require them (see below under 'Appraisal'). It will collect and accept records related to Pukenamu Theatre, those of defunct theatre groups in its geographical region, and records and manuscripts related to the theatre activities of its management, actors, members and staff.

Appraisal

The Archivist will obtain the consent of the theatre's management for the destruction of any records of the company that are not considered to be of permanent value. Records acquired from private sources that are not required by the Archives will either be destroyed, sent to a more suitable repository or returned to the donor, depending upon the donor's wishes.

Accessioning

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

With acknowledgements to 'Sample Archives Policy for New Caledonia Community Archives, British Columbia', in A Manual for Small Archives, Archives Association of British Columbia, 1991.

APPENDIX 4

THEATRE ARCHIVES SURVEY SAMPLE

Pukenamu Players

Survey of Theatre Archives

SECTION A Profile

1. Profile

Name _____

Previous or other name _____

Street address _____

Postal address or Box No. _____

City/Town _____ District _____

Phone _____ Fax _____

Email _____

Website address _____

2. Category

What terms would best describe your involvement with the Players? Tick all that are appropriate and indicate positions.

Official – President, Secretary, etc.

Production team – Producer, Director, Set designer, Actor, etc.

Member – Honorary, Subscription, Friend

Other – please describe

3. History and Productions

When possible, please attach a short statement on your current and past activities with the Players – official positions and past productions, with dates.

4. Access

If you allow access to your records, please give details below

Access conditions:

Open by arrangement
Other – please describe

Other locations of archives, if different from the street address given above. Give all addresses including name and address of repository if deposited with a library, museum or archives.

SECTION B Archives Collections and Holdings

Name/Title of Collection

Date range e.g. 1935 – 1965

1. Quantity Please give your best estimate of the total quantity of your archives holdings

Linear metres of shelf space (as spread along a shelf) _____

No. of cartons:

- wine box equivalent _____
- file boxes _____
- filing cabinet drawers _____

No. of:

- photographs _____
- posters _____
- plans _____
- videos _____

2. Types of Records

Please tick all that apply. Fill in those sections that are appropriate.

Production records

When possible, please specify particular types of records held.

Published scripts
Unpublished scripts
Other scripts
Directors
Stage Managers
Actors
Lighting/sound
Other – please describe
Cue sheets and lists
Directors' notes
Costume designs

Set designs
Other designs – describe
Lighting plans
Ground plans
Music scores
Other – please describe

Publicity records

When possible, please specify particular types of records held.

Advertisements
Press releases
Posters
Playbills/flyers
Programmes
Other – please describe

Front of House records

When possible, please specify particular types of records held.

Booking & administration records
Seating plans
Other – please describe

Photographs

When possible, please specify particular types of records.

Prints
Contact prints
Negatives
Other – please describe

When available, please attach names of productions featured in photographs

Audio-visual records

When possible, please specify particular types of records held.

Sound recordings
Audio tapes
Video
Film
Other – please describe

Post-production records

When possible, please specify particular types of records held.

Post-production reports
Stage managers' reports
List of productions
Reviews
Newspaper clippings
Scrapbooks
Ephemera (e.g. tickets, etc.)
Memorabilia
Other – please describe

Administration records

When possible, please specify particular types of records.

Constitution/incorporation papers
Corporate documents: annual plan, etc.
Membership records/lists
Staff records
Minutes of meetings
Annual reports
Correspondence
Financial records
Funding records
Workshop/training records
Conference records
Legal documents: contracts, deeds
Building/architectural plans
Photographs of buildings, staff, etc.
Scrapbooks
Electronic records
Newsletters
Other – please describe

3. Published materials

Please give details (author, title, publisher, place of publication and date) of copies of published history, other publications, etc.

4. Artefacts – Costumes, props and sets.

Although the focus of our survey is on documentary heritage (i.e. records on paper and other formats), please add here (or attach additional sheets) information about any artefacts you hold that are of particular historical significance.

5. Additional Information

Please add here any additional information about your records that you think would help us.

SECTION C Archives Background Information

The Pukenamu Players Archives Committee aims to identify records at risk and to preserve our archives. Answering these questions will help us make the best decisions.

1. Storage

How would you describe where your records are stored? Please tick all that apply.

- Private home
- Office/business premises
- Public Repository (library, etc.)
- Other – please describe

Please further describe location details. Please tick all that apply.

- Attic
- Shed
- Garage
- Other – please describe

What kinds of materials are used to package the archives? Please tick all that apply.

- Not packaged – Loose
- Cardboard cartons
- File boxes
- Folders
- Other – please describe

What kind of storage equipment is used? Tick all that apply.

- None – On floor
- Metal filing cabinets
- Safe/strong room
- Shelving
- Wooden
- Metal
- Cupboards
- Other – please describe

2. Condition of Records

Please indicate the condition of your records. Archives problems include damage from mould, insects, water or fire; surface dirt; folded or rolled documents; faded writing; staples, clips, pins; elastic bands; sticky tape; torn, broken or stained items; glues and adhesives.

Poor
Fair
Good
Excellent

Please give details of any problems:

3. Your Archives Concerns

Which of the following topics are of greatest concern to you. Please indicate up to three areas of particular interest.

Sorting and listing
Storage and packaging
Preservation & conservation
Computer software for archives
Copying
Other – please describe

4. Use of Survey Information

Data from the Survey will be entered into our computer database, and used to decide on the most appropriate care for the archives. If you wish to place any restriction on access to information about your archives holdings, please give details here or on an attached sheet.

THANK YOU VERY MUCH FOR YOUR HELP

Please place the completed survey in the enclosed prepaid envelope and send to:

Pukenamu Players Archives Committee

P O Box 1

Pukenamu

APPENDIX 5

DONOR REGISTER

File sheets in alphabetical order by name of donor. If you are using a computer database, you can create a cumulative record incorporating donor, accession and cataloguing information.

Interim receipt number	Preliminary number assigned before acquisition approved and accession number allotted.
Date of receipt	Date of arrival at Archives – may differ from accession date.
Received by	Name of official or member who received deposit and their contact details if not held by organisation already.
Name of depositor	Person who brought or sent the records to the archive – may differ from the legal donor.
Name of donor	Person or organisation that donated records – may differ from creator (provenance) of the records.
Contact details	Address, post office box, phone, fax, email, website.
Donor history	Notes about donor, such as ‘Daughter of original owner’.
Description of records	Brief details including provenance (origins & source), notes on contents, quantity, formats.
Custodial history	Information about history of records, such as ‘Found in attic by new owners’.
Special conditions	Details of any conditions imposed by donor.
Location	Temporary location while appraisal, accessioning and cataloguing completed.

Appraisal decision	Brief details about decision e.g. 'Acquisition approved' or 'Acquisition declined, not relating to this theatre, offered to local Museum'.
Accession No.	Insert after acquisition approved and accession number allocated.

APPENDIX 6

DEED OF GIFT

Donation to the Pukenamu Archives

Please fill in in BLOCK LETTERS and strike out irrelevant parts:

I/We

Of (address)

..... Phone

Email

being the sole owner(s) hereby give to the Pukenamu Theatre Archives the items listed in the Schedule below, subject to the following conditions (delete 'may' or 'may not' as necessary).

The items listed may be inspected and read by approved readers.

The Archives may/may not supply copies for research and/or private study of any of the items listed below of which I/we own the copyright.

The Archives may/may not make further copies for display purposes both within the Archives, and at other locations chosen at the discretion of the Archivist.

The Archives may/may not permit publication in such manner and form as it may decide of any of the items listed below of which I/we own the copyright.

Special conditions: (e.g. restrictions of any items for specified time periods):

Signed by the Donor

Dated

Signed on behalf of the Pukenamu Theatre Archives

Date

SCHEDULE:

(please use a separate sheet if required)

Thank you letter sent (date) (initials).....

This form is for use with donations of unpublished materials such as photographs and manuscripts.

APPENDIX 7

RECORDS RETENTION & DISPOSAL SCHEDULE

Sample – Pukenuamu Players
 A = Archives D = Destroy

Administration	
Annual accounts	A – Keep set of audited accounts; keep in safe custody
Annual reports	A – Keep one full set
Audience surveys	A – Keep results and samples of blank and completed questionnaire
Building plans	A – Keep final set of drawings, and drafts if significantly different
Case files – artists/playwrights, etc.	A – Keep all if space allows, or sample
Certificates/awards	A – Keep all; if possible, one for preservation, and make another copy for use
Conference records	A – Keep those relating to Players
Constitution	A – Vital record; keep in safe custody and make copy for general use
Corporate papers (policy, annual plans, etc.)	A – Keep full set of past and current versions
Correspondence – annual and subject files	A/D – Keep policy and other significant papers; dispose of routine administration material

Financial accounts	A/D – Keep the most complete and informative records (e.g. ledgers), and samples of others; dispose of routine material
Funding records	A – Keep final copy of application forms and correspondence, and grant approval letters
Incorporation documents	A – Vital records; keep in safe custody and make copies for general use
Indexes – to files, to minutes, archives, etc.	A – Keep set for reference purposes
Legal documents: contracts, deeds, etc.	A – Vital records; keep in safe custody and make copies for general use
Membership records	A – Vital records; keep paper copies off-site if originals are electronic records
Minutes/minute books	A – Vital records; keep signed paper copy set off-site, if originals are electronic records
Newsletters	A – Keep one full preservation set, and another copy for copying and use
Photographs of buildings, staff, etc.	A – Keep negatives and preservation prints; make copy prints for displays, publicity, etc.
Plans of buildings, etc.	A – Keep final set and drafts if significant changes made
Publications, booklets, pamphlets, etc.	A – Keep three copies of each, one preservation copy not for use
Raffle books	A/D – Keep samples of blank and completed items

Rules and regulations	A – Keep current rules and examples of earlier rules, and relevant correspondence
Staff records	A – Keep significant content such as application/approval/dismissal correspondence and forms
Training records	A – Keep those relating to Players activities and members
Workshop papers	A – Keep those relating to Players activities and members
Audio-visual records & sound recordings relating to your company, not general commercial recordings	
Audio tapes	A – Contact Turnbull Library Oral Archive about depositing copies with them
Films/filmstrips/CD recordings/DVDs	A – Contact Ngā Taonga about depositing copies with them
Gramophone records (78, 33 $\frac{1}{3}$, 45rpm)	A – Contact Turnbull Library Music Archive about depositing copies with them
Tape recordings/videos	A – Contact Ngā Taonga about depositing copies with them
Front of House	
Bar receipts	D – But keep information re annual accounts
Booking records – printed copies of statistics	A/D – Keep statistics only and samples of booking forms
Ephemera (tickets, etc.)	A/D – Keep examples only

Seating plans	A/D – Keep examples only of productions, but be sure to include those with changed layout
Production/performance records	
Actors' scripts	A – Keep if annotations by significant persons or with valued markings
Costume designs	A – Keep final drawings, and drafts if significantly different
Cue sheets and lists	A – Keep sample from each production
Directors' notes	A – Keep annotated copies
Directors' scripts	A – Keep annotated copies
Ground plans	A – Keep samples from each production
Lighting plans	A – Keep samples from each production
Lighting/sound scripts	A – Keep annotated copies
Music scores	A – Keep annotated copies – especially music director's/conductor's
Production designs	A – Keep final version, along with drafts if significantly different
Scripts – published & unpublished	A – Keep one copy for each production or event; keep copies annotated by significant cast or production team members
Pictorial records	Keep all in appropriate archive containers and storage equipment

Photo negatives	A – Store in cool dry conditions, or deposit with repository having appropriate negative storage
Photo prints	A – Keep except for those of poor quality (see ch.10); keep two prints – the original for preservation, one duplicate for use and display
Photograph albums	A – Keep all – use only archive quality paper
Photograph contact prints	A – Keep as quick references to negatives
Photographic slides	A – Keep as for negatives
Sketches/drawings	A – Keep final drawings, and drafts if significantly different
Post-production records	
List of productions	A – Vital records – keep two copies
Clippings – magazine and newspaper	A – Photocopy newspaper clippings onto acid-free paper
Memorabilia	A – Keep two copies for each production or event – one preservation copy, one for use or display
Post-production reports	A – Keep final versions
Reviews	A – Photocopy newspaper clippings onto acid-free paper
Scrapbooks	A – If contain newspaper clippings, photocopy onto acid-free paper; create new scrapbooks using acid-free paper

Publicity/marketing records	
Advertisements	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Ephemera	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Exhibition designs	A – Keep final display plan; take photographs or video of exhibition as permanent record
Notices	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Playbills/flyers	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Postcards	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Posters	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Press releases	A – Keep final version if different from newspaper version
Programmes	A – Keep two copies from each production or event (one preservation copy, one for use or display)
Publicity booklets, pamphlets, etc.	A – Keep two copies (one preservation copy, one for use or display)

Donated records and papers	Keep those relating to Players' productions and members only
Personal papers	A
Literary papers	A

APPENDIX 8

ACCESSIONS REGISTER

Sample 1

EXAMPLE: Pukenamu Players Archives – Accessions Register

Accession Number	2005.010	Unique number e.g. Tenth accession of 2005
Accession Date	26/10/2005	May be different from date received
Name	Pukenamu Youth Drama Group	Name of the provenance of the collection (and other names used)
Description	Minute books (5), Financial Accounts 1 box Scrapbooks (3) Photographic prints (25) Programmes (10)	State types and quantities of records, and summarise contents
Date Range	1969 – circa 1979	Give a first and last date, even if approximate
Access	Open for research; copying with permission of Players Committee	Record creator/donor wishes on access
Creator/Donor details	Pukenamu Players Trustees, Box 700, Pukenamu. Donated December 2004 (See ‘Deed of Gift’)	Provide name link with creator/donor

<p>Notes: Held privately by Secretary before deposit.</p> <p>Further records may be with other members.</p> <p>Group no longer active.</p>	<p>Record information on history, custody, location of records.</p>
--	---

Sample 2

Register Element	Example	Notes and Instructions
Accession Number	2000.100	A unique annual number is recommended; e.g. 2000.100 – the one hundredth accession of year 2000
Accession date	26/10/2000	This date may differ from the date received
Name	Pukenamu Youth Theatre	This name reflects the provenance (origin or source) of the items

APPENDIX 9

INVENTORY SAMPLE

Pukenamu Players Youth Drama Group

Administration and Production Records

1975 – 1990?

1 linear metre (3 Archive cartons)

The Youth Drama Group was formed in 1975 and put on several productions and workshops each year until it was wound up in 1990.

The Records cover administration papers including minutes, correspondence and papers on policy, documents, newsletters, Committee papers, plans, papers from workshops, financial accounts and files re grants and sponsorship, budgets, membership records and samples of bank books, raffles, etc., production records including cast lists, scores, scripts, designs, plans, cue sheets, post-production records such as reviews, reports, tapes and videos, and publicity records: advertisements, programmes, posters, photographs, flyers, etc.

Example of Series Level Inventory: sorted and listed by provenance and original order

PUKENAMU Players Youth Drama Group

Administration and Production Records 1975 – 1990?

1 linear metre (3 Archive cartons)

The Youth Drama Group was formed in 1975 and put on several productions and workshops each year until it was wound up in 1990.

Series 1. Minutes of meetings, General and annual general meetings, 1975 – 1990 – 2 volumes (handwritten), 2 folders (signed set of typed documents) with agenda and copies of reports.

Series 2. Administration and Correspondence, 1975 – 1990 – Subject folders: Policy, Annual plans (2), Players' Committee, Youth Group Newsletters, Certificate/Awards, Workshops.

Series 3. Finance records and accounts, 1975 – 1990 – 3 ledgers, 3 folders re. grants and sponsorship, annual budgets, audited accounts, and samples of cheque books, membership accounts, raffle books.

Series 4. Production records, 1976 – 1990 – Arranged by production – 15 folders: Cast lists, annotated scripts and scores, set and costume designs (see also outside), plans, cue sheets and lists.

Series 5. Post-production records, 1976 – 1990 – Arranged by production: 5 folders containing reviews, post-production reports, etc.

Series 6. Publicity records, 1976 – 1990 – 3 folders (by year): Photographs, advertisements, flyers, posters (outside), programmes.

APPENDIX 10

USING THE ARCHIVES – RULES

(To be copied and handed out to researchers and users of the archives.)

Rules for Using the Theatre Archives

- Leave bags and coats outside archives research area
- Wash your hands before touching the archives
- Keep food and drink away from archives
- Handle archives with care
 - Use gloves when handling photographs, or handle by corners only
 - Keep elbows off archives
 - Do not lean on archives
 - Do not write with your pen on top of archives
 - Hold archives by edges
 - Do not lick fingers to turn pages
 - Do not run hands or fingers down pages
 - Ask Archivist for help with large volumes
 - Use only a soft (2B) pencil for taking notes
 - Ask the Archivist for a 2B pencil if you do not have one
- Use supports for large volumes, e.g. other volumes
- Leave materials in place in folders or volumes
- Do not rearrange or remove items
- Mark references or requests for photocopying with good quality paper markers supplied by Archivist (n.b. photocopying of fragile documents may be restricted)

APPENDIX 11

SOURCES OF INFORMATION

Select Reading List

Archives New Zealand, The Directory of Archives in New Zealand. Wellington: Archives New Zealand, 2009.

Bettington, Jackie [et al] eds, Keeping Archives. 3rd ed. Sydney: Australian Society of Archivists, 2008. Print or CD-ROM. www.archivists.org.au

Bradsher, James G., Managing Archives and Archival Institutions. Chicago: University of Chicago Press, 1991.

Brown, Adrian. Practical digital preservation: a how-to guide for organizations of any size. Neal-Schuman, American Library Association, 2013.

Coles, Laura M., A Manual for Small Archives. Vancouver: Archives Association of British Columbia, 1991.

Describing Archives in Context: a guide to Australasian practice. Sydney: Australian Society of Archivists, 2007.

Ellis, Judith, ed, Keeping Archives. 2nd ed. Sydney: Thorpe and Australian Society of Archivists, 1993.

Gilliland, Anne, Conceptualizing 21st-century archives. Chicago: Society of American Archivists, 2014.

Hawkins, Donald T., ed, Personal archiving: preserving our digital heritage. Medford: Information Today, Inc., 2013.

Lindsay, Mark, The Copyright Act 1984: a guide for New Zealand Museums. Wellington: Te Papa National Services Te Paerangi, 1994.

McCahon, Rachel, & Gillian Oliver, eds, Informing New Zealand: Libraries, Archives and Museums. 4th ed. Wellington: Open Mind Publishing, Open Polytechnic of New Zealand, 2000.

National Library Fact Sheets, which cover a great variety of subjects of interest to people responsible for small quantities of archives. Obtain from National Library of New Zealand, P.O. Box 1467, Wellington.

Nelson, Naomi L. [et al], Managing born-digital special collections and archival materials. Washington, D.C.: Association of Research Libraries, 2012.

Pederson, Ann, ed, Keeping Archives. 1st ed. Sydney: Australian Society of Archivists, 1987.

Rempel, Siegfried, *The Care of Photographs*. New York: Nick Lyons Books, 1987.

Waud, Patricia & Judy Washington, eds, *Managing Local Studies Collections*. Sydney: Australian Library and Information Association, 1990.

Organisational Sources

Archives New Zealand

www.archives.govt.nz

Email: general.enquiries@dia.govt.nz

National Office, Wellington:

Email: research.enquiries@dia.govt.nz

Auckland Regional Office:

95 Richard Pearse Drive

Mangere, Manukau 2022

Email: auckland.archives@dia.govt.nz

Christchurch Regional Office:

90 Peterborough Street

Christchurch 8140

Email: christchurch.archives@dia.govt.nz

Dunedin Regional Office:

556 George Street

Dunedin 9016

Email: dunedin.archives@dia.govt.nz

National Preservation Office

National Library of New Zealand

Email: preservation@dia.govt.nz

Other institutions which should be able to provide assistance are listed in the first part of the list of archives repositories in Appendix 2.

Useful Websites

The Community Archive: on which many theatre archives are listed: www.thecommunityarchive.org.nz

Past Perfect: archives management software: www.museumsoftware.com

DB/Textworks: archives management software: www.infospeccs.co.nz

Digital Archives: use Open Document Format, for long-term preservation of digital records: www.webopedia.com/TERM/O/OpenDocument_Format.html

Archives Space: open source archives management software: www.archivesspace.org

Museum of New Zealand Te Papa Tongarewa: National Services Te Paerangi:
Resources www.tepapa.govt.nz

NZ Micrographic Services Ltd: bureau for digitisation, text conversion, microfilming &
online hosting www.micrographics.co.nz

Museum Workshop: the Museum Services Directory for workers, contractors and
consultants in New Zealand museums and associated institutions
www.museumworkshop.co.nz

New Zealand Conservators of Cultural Materials: an association of professional
conservators of cultural property employed in public museums, archives
www.nzccm.org.nz

American Theatre Archive Project: supports theatre makers in archiving records of their
work www.americantheatrearchiveproject.org

For websites advertising conservation and storage materials see Appendix 12.

APPENDIX 12

CONSERVATION SUPPLIERS AND SUPPLIES LIST

Suppliers

Conservation Supplies

Email: info@conservationsupplies.co.nz

Website: www.conservationsupplies.co.nz

Paper Source 2011 Ltd

Email: sales@papersource.co.nz

Website: www.papersource.co.nz

Port Nicholson Packing Ltd

Email: sales@pnp.co.nz

Website: www.pnp.co.nz

Zetta Florence

Email: store@zettaflorence.com.au

Websites: www.zettaflorence.com.au

Triptych Conservation Services

Email: info@triptych.co.nz

Website: www.triptych.co.nz

FOAMalone

Email: enquiries@foamalone.co.nz

Website: www.foamalone.co.nz

Supplies

Sample items only, see Suppliers' catalogues; all acid-free unless otherwise stated.

Item	Supplier
Acid-free copy paper	Paper Source, 2011 Ltd Port Nicholson Packaging
Adhesives	Port Nicholson Packaging Conservation Supplies
Boxes – acid-free	Paper Source 2011 Ltd Conservation Supplies Triptych (incl. custom-made) Port Nicholson Packaging (incl. custom-made)
Boxes – NOT acid-free, waxed	Port Nicholson Packaging
Card – lightweight for photos and heavy for barrier between frames, etc. (including corrugated board)	Paper Source 2011 Ltd Conservation Supplies
Envelopes/enclosures – including paper for glass plates, negatives	Conservation Supplies Triptych Port Nicholson Packaging
Folders, wallets	Paper Source, Port Nicholson Packaging
Gloves – white cotton	Zetta Florence
Map-plan folders	Paper Source Port Nicholson Packaging
Packaging – Foam	FOAMalone
Silica gel for humidity control	Zetta Florence
Polyester sleeves – for photograph prints; photo negatives; documents	Zetta Florence Esselte (most stationers) Conservation Supplies
Tissue paper – acid-free	Paper Source Port Nicholson Packaging Conservation Supplies
Tissue paper – unbuffered (for photo interleaving)	Conservation Supplies