

**PROCEEDINGS OF
THE EIGHTH
CONFERENCE
OF
AUSTRALASIAN
TRAMWAY MUSEUMS**

**ADELAIDE
SEPTEMBER 26 - 29 1986**

**EDITED BY
C. G. SEYMOUR**



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CONFERENCE PARTICIPANTS (Cont'd)

Tramway Historical Society,
Christchurch

Rev. Michael Kerr
Noel Murray
Simon Munro
David Hinman
Larry Day
Wendy Aitken

Tramway Museum Society
of Victoria

Keith Stodden
Len Miller
Jim Dowel
Andy Hall
Tony Sell
Graham Jordan
Maurice Stanley
Peter Allen

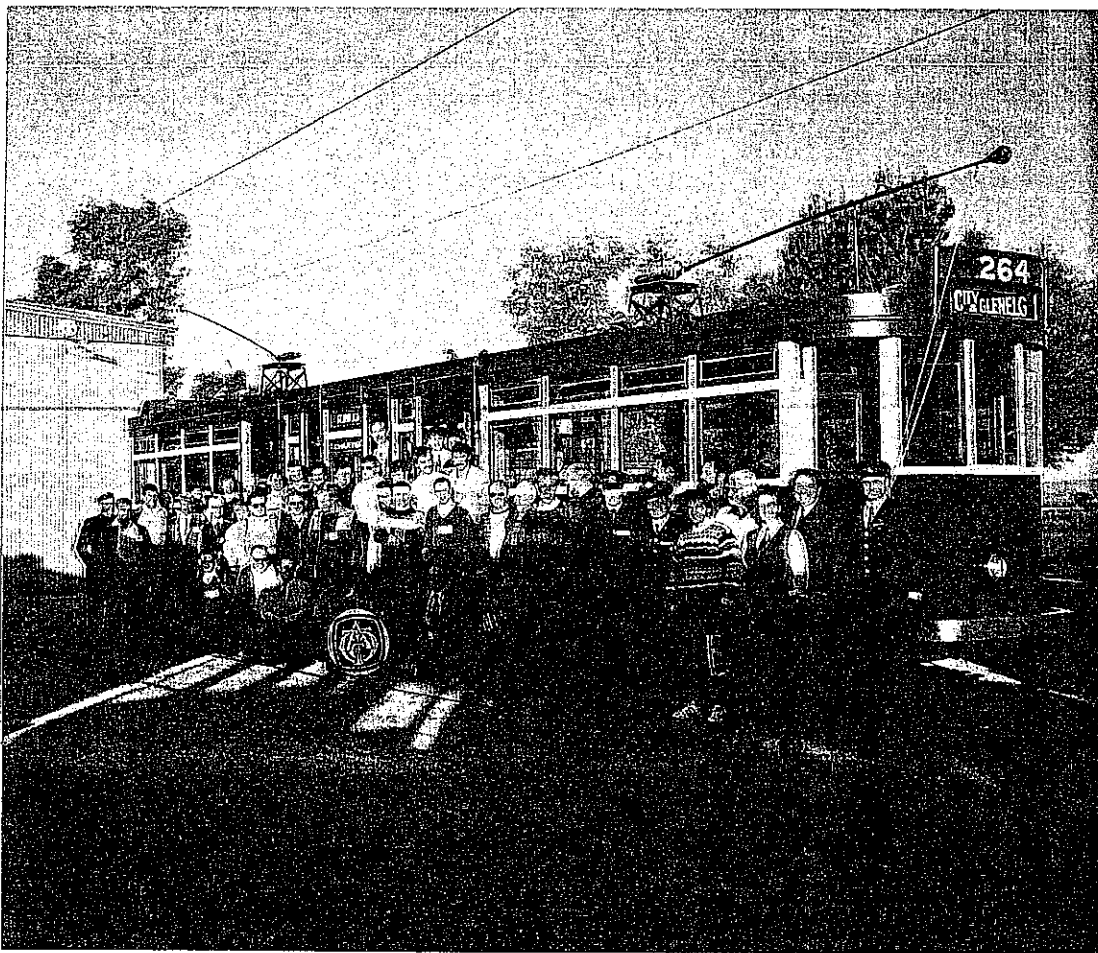
Wellington Tramway Museum

Barry Ollerenshaw
Les Stewart
R. Shand

Council of Tramway Museums of Australasia

John Radcliffe (Chairman) Adelaide
Keith Kings (Executive Officer)
Melbourne

Tony Smith (Assistant Executive Officer)
Haddon



Conference delegates assembled in front of newly restored Adelaide dropcentre tram F1.264 at the Australian Electric Transport Museum's St. Kilda Tramway Museum, 28th September, 1986.

PROGRAMME

General Theme: "Museums Through the Eyes of the Public"

FRIDAY, 26TH SEPTEMBER, 1986

6.30 p.m. Official Dinner - Hilton Adelaide Motor Inn

Speakers:

Colin Seymour, President AETM
John Radcliffe, Chairman COTMA

Official Guest Speaker:

Hon. Gavin Keneally, S.A. Minister for
Transport

Special Guest:

Tony Nolan, Acting Public Relations
Officer, State Transport Authority of
South Australia.

10.30 p.m. Audio Visual Presentation:
History of AETM - Trevor Triplow

SATURDAY, 27TH SEPTEMBER, 1986

Section 1: "Presenting Ourselves Before the Public"

8.40 a.m. Inspection of Migration and Settlement Museum
Topic: Modern Museum Displays
- Margaret Anderson (Director)
- Alan Muller (Designer)

10.00 a.m. Return to Hilton Adelaide Motor Inn
Paper: Getting Mileage from a Display
Geoff Spiers - S.A. History Trust

11.00 a.m. Paper: Legal Responsibilities to Members &
the General Public
Matthew Mitchell, solicitor in
private practice

11.30 a.m. Paper: Opportunities for & within
Membership
Vivienne O'Neill, Secretary, Port
Adelaide Historical Society.
Member, Development Advisory
Committee, S.A. Maritime Museum

12.45 p.m. Luncheon

PROGRAMME (Cont'd)

SATURDAY, 27TH SEPTEMBER, 1986 (Cont'd)

Section 2: "Tramway Museums as Museums"

- 2.00 p.m. Paper: What Makes a Tramway Museum a Museum?
Bill Kingsley, Bendigo Trust
First Executive Officer of COTMA
- 2.15 p.m. Paper: What Brings Senior Citizens to Visit?
Arthur E. Taylor, Probus Club of Brighton
- 2.30 p.m. Paper: Adding Reality to a Social Studies Programme
Mostyn Schneider, Principal,
Plympton Primary School
- 2.45 p.m. Paper: Why Promote a Museum?
Neville S. Smith, General Manager,
Coachlines of Australia/Dial a Bus
- 3.00 p.m. Forum: How would these ideas work for our Museum?
- 3.30 p.m. Afternoon Tea
- 4.00 p.m. Paper: What have we at our Museums to bring in the People?
Beverley I. Smith, Secretary and
Publicity Officer, AETM
- 4.30 p.m. Forum: What our Museum has done
- 5.00 p.m. Summary
- 7.00 p.m. Social Dinner - Hilton Adelaide Motor Inn
- Museum Reports: Representatives from each museum.

PROGRAMME (Cont'd)

SUNDAY, 28TH SEPTEMBER, 1986

9.00 a.m. Free Period: Bay to Birdwood Rally

10.15 a.m. Morning Tea

10.45 a.m. Forum: What you asked for.

Section 3: "Museum Operations"

11.30 a.m. Visit: Australian Electric Transport
Museum, St. Kilda S.A.

MONDAY, 29TH SEPTEMBER, 1986

Section 4: "Council of Tramway Museums of Australasia"

9.00 a.m. Biennial Council Meeting

Section 5: "Adelaide Transport"

11.30 a.m. Visit: O-Bahn Busway

12.30 p.m. Luncheon - Olde London Tavern

2.15 p.m. Visit: Glenelg tramline and Glengowrie Tram
Depot

4.00 p.m. Conference Close



COUNCIL OF TRAMWAY MUSEUMS
OF
AUSTRALASIA
1986 CONFERENCE PROGRAMME

The most exciting venue in 150 years



South Australia
150 in 1986

REGISTRATION:

Attending members are pleased asked to Register and pay the balance of the Conference Fees by 6.00 pm on the Friday, prior to the Official Dinner

OFFICIAL DINNER FRIDAY NIGHT

PRE - DINNER DRINKS 6.30 IN THE BAR

DINNER COMMENCES 7.00 PM

GUEST SPEAKER AND SPECIAL AUDIO VISUAL FEATURE

MEMBERS OF THE A.E.T.M., ST KILDA, HOPE YOU ENJOY YOUR STAY IN ADELAIDE, AND FIND THE TOPICS WE HAVE PLANNED BOTH INTERESTING, AND OF BENEFIT TO THE FUTURE PLANNING OF YOUR MUSEUMS,

Festival State, 1986 will not be just another year. In 1986 South Australians will celebrate the anniversary of the proclamation of the State.

150 will have something for everyone. Just a few highlights in a year-long celebration are: a motor sport will be celebrated by this 10th Formula One Grand Prix.

International and national sporting events, including the prestigious World 3 Day Equestrian Championship and World Men's Yachting Titles, sailing six-day Ultra Triathlon, the Festival City Marathon and numerous National Titles.

As around - from the internationally acclaimed Festival of Arts to numerous ethnic and cultural festivals.

car re-enactments will re-create the South Australia of early colonial years. The gold escort to Australia. The coastal grain trade with the sea. The 150th anniversary of the first settlement and closing ceremonies. The Jubilee and National Police Tattoo.

Throughout South Australia the past will be brought back to life. A major maritime museum at Port Adelaide restoration of historic Fort Glenelg and the colonial copper mining towns of Burra and Moonta. And in 1986 the Festival State will be the Conference State. Numerous major international conferences will supplement an impressive list of national conventions. South Australia is a must in 1986. For business, or pleasure, Jubilee 150 will be a year to remember.

150

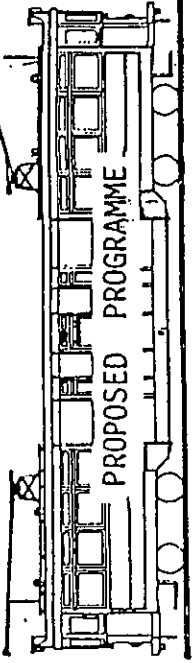


For further information contact the South Australian Jubilee 150 Board G.P.O. Box 100 Adelaide, S.A. 5001 Telephone (08) 227 1986

150 SOUTH AUSTRALIA 1986

PROGRAMME (Cont'd)

Example of Official Programme (Inside Pages)

	<p>***** SATURDAY NIGHT SOCIAL DINNER... MOTEL DINING ROOM MUSEUM REPORTS ... THIS'N THAT FROM HERE'N THERE COMMENCES 7.00pm *****</p>
<p>SATURDAY</p>	<p>SUNDAY</p>
<p>GENERAL THEME</p>	<p>am. Free early to watch the "Bay to Birdwood Rally"</p>
<p>"MUSEUMS THROUGH THE EYES OF THE PUBLIC"</p>	<p>10.15 am Morning Tea</p>
<p>'Presenting ourselves before the Public'</p>	<p>10.45 am "What you asked for " ... Open Discussion</p>
<p>8.40 a.m. Depart to inspect Migration & Settlement Museum.</p>	<p>11.30 am Depart by coach for St Kilda Points of interest along Prospect and Main North Roads.</p>
<p>10.00 a.m. Return. Topic 'Getting mileage from a Display'</p>	<p>12.30 pm. Lunch at St Kilda Museum</p>
<p>10.30 a.m. Topic. 'Legal responsibilities to Members & the General Public'</p>	<p>Afternoon Public Operations "RESTORATION DAY"</p>
<p>11.00 a.m. Topic. 'Opportunities for & within Membership'</p>	<p>SPECIAL CAVALCADE OF TRAMS AT 3.00 pm</p>
<p>11.30 a.m. Topic. 'Opportunities for & within Membership'</p>	<p>5.30 pm C.O.T.M.A. Play time</p>
<p>12.15 p.m. Morning Session Concluded.</p>	<p>B.B.Q. TEA AT Museum ... Return to Motel</p>
<p>12.45 - 1.45 p.m. LUNCHEON.</p>	<p>MONDAY</p>
<p>'Tramway Museums as Museums'</p>	<p>A.M. Executive Council Meeting ... Motel Suite</p>
<p>2.00 p.m. Topic. 'What makes a Tramway Museum a Museum?'</p>	<p>11.30 am. Board O'Bahn Service Bus to Paradise and return</p>
<p>2.15 p.m. Topic. 'What brings Senior Citizens to visit?'</p>	<p>12.30 pm. Luncheon ... "OLDE LONDON TAVERN"</p>
<p>2.30 p.m. Topic. 'Adding reality to a Social Studies Programme.'</p>	<p>2.15 pm. Board Glenelg Tram for visit to Glengowrie Depot for Guided Tour</p>
<p>2.45 p.m. Topic. 'Why promote a Museum?'</p>	
<p>3.00 p.m. Forum - Question Time. Theme: 'How would these ideas work for our Museum?'</p>	
<p>3.30 p.m. AFTERNOON TEA.</p>	
<p>4.00 p.m. Topic. 'What have we at our Museums to bring in the People?'</p>	
<p>4.30 p.m. 'What our Museum has done'</p>	
<p>5.00 p.m. Summary.</p>	

COTMA - A BRIEF HISTORY

The inaugural COTMA Conference was held in Ballarat and hosted by the Ballarat Tramway Preservation Society in 1975. Subsequently, conferences have been held in Sydney in 1976 (South Pacific Electric Railway Co-operative Society), Adelaide in 1977 (Australian Electric Transport Museum), Christchurch in 1978 (Tramway Historical Society), Brisbane in 1980 (Brisbane Tramway Museum Society), Melbourne in 1982 (Tramway Museum Society of Victoria) and Auckland in 1984 (Western Springs Tramway).

Adelaide is the first city to host the Conference for a second time - the event coinciding with South Australia's 150th anniversary, its Jubilee 150 year.

The Conferences are designed to promote understanding between tramway Museums in Australia and New Zealand and an appreciation of each others problems. They enable ideas to be exchanged over formal and informal discussion in a spirit of friendship and co-operation. The COMTA Executive which is elected at each Conference, collates and co-ordinates the needs of each Museum for parts and cars particularly in relation to those required from Melbourne.

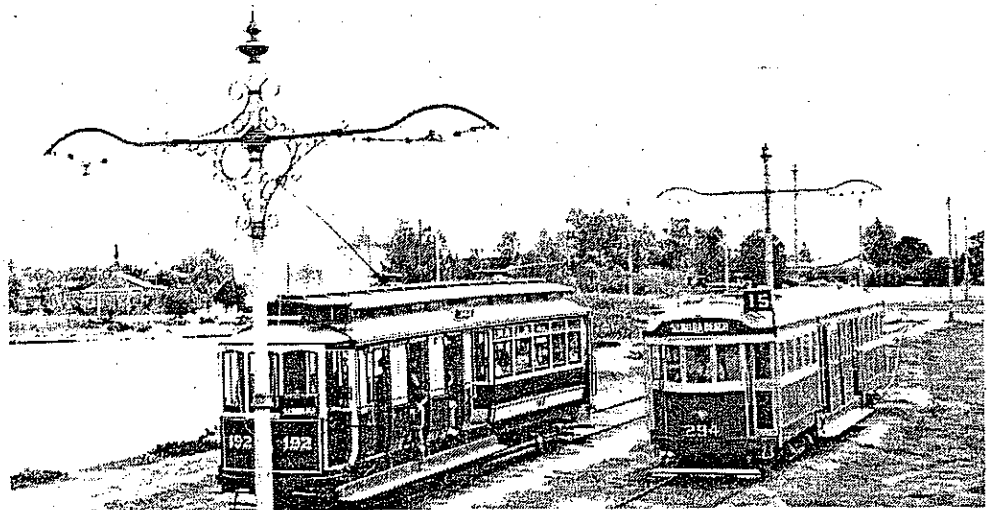
The next Conference will be hosted by the South Pacific Electric railway Co-operative Society, and held in Sydney from September 2nd to 5th 1988 to coincide with Australia's Bicentenary of European Settlement celebrations.



The Australian Electric Transport Museum at St Kilda, 27 km north of Adelaide.

Above: The variety of the fleet is shown with, from left, Melbourne W2 Class No. 294, Birney No. 303, D Type No. 192, Adelaide F-1 type 282 and H 1 Type No. 381.

Below: Melbourne No. 294 passes 192—also originally a Melbourne tram—at Mangrove Loop.



A.E.T.M. - THE HOST MUSEUM

The Australian Electric Transport Museum (S.A.) is in its 30th year. In fact, the Museum was once a branch of the Sydney AETM (now SPER). On the Australian Electric Traction Association's Convention held in Adelaide during Easter 1956, several Sydney Museum members including Bob Young and Ben Parle, accompanied by John Radcliffe and Mac Alexander of Adelaide, discussed the possibility of tramcar preservation and the availability of spare parts.

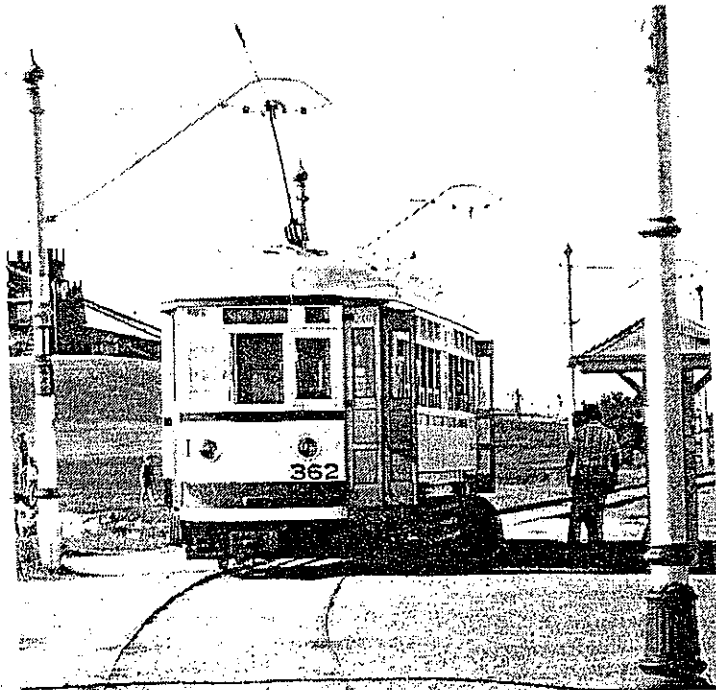
Subsequently, an approach was made to the Municipal Tramways Trust to make cars available for preservation. In October 1956 advice was received from the MTT offering Adelaide cars A class 1, E1 111, D 192, F1 264, H 380 and H1 381 for eventual preservation. The AETM-SPER policy has always been that preference should be given to having tramcars preserved in their home cities. To investigate this possibility, and recognising the costs of moving the cars to Sydney John Radcliffe and Mac Alexander were appointed AETM representatives in Adelaide on 6th January 1957.

These two gentlemen wasted little time in setting up an active group and immediately launched a search for a suitable museum site.

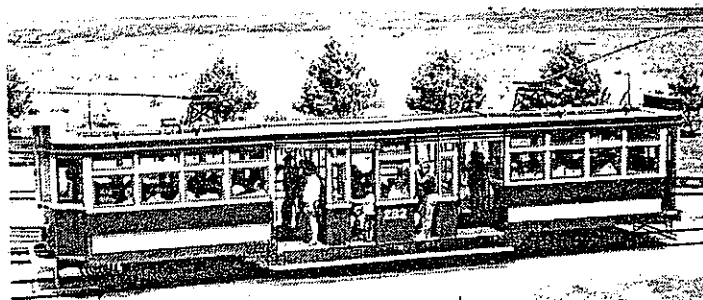
The Salisbury District Council approved the lease on a 5 acre site at St. Kilda on 24th March 1958.

The first exhibit obtained by the AETM was the experimental trolleybus 216 (1932-1934) which was purchased from the MTT on 9th July 1957.

Due to the demolition of portion of Hackney tram depot, cars 1, 111 and 192 were conveyed to the Morphettville Racecourse sidings on the Glenelg line on 3rd January 1958. with A2 class car 42 joining the other cars in open storage there in April. The Society was given until March 1958 to



Ex-Glenelg tram No. 362 at the St. Kilda Beach terminus.



Dropcentre tram No. 282 near the St. Kilda museum.

A.E.T.M. - THE HOST MUSEUM (Cont'd)

vacate this site but this was later extended until 18th July 1958, since the St. Kilda lease had been only obtained at the last minute. Low Loaders Ltd. transferred the four trams to St. Kilda over a period of six days commencing 8th August 1958 at a cost of #145.

Car 282 remained at City Depot until 28th February 1959 when it was driven to Glenelg and loaded onto a semitrailer for its journey to St. Kilda. This tram had been selected instead of 264 because of its better condition at that time.

With the growth of the Sydney activities of the Sydney activities of the AETM some form of incorporation was needed whereby the liability of the member of the Society could be limited and the financial situation of the undertaking subjected to compulsory audit. Various methods by which this could be carried out were investigated and the most convenient and least expensive proved to be registration as a Co-operative Society. On 2nd April 1959 the South Pacific Electric Railway Co-operative Society Limited (SPER) replaced the AETM (NSW), this separation from the Adelaide group being a compulsory pre-requisite as the NSW Co-operative Act prohibited affiliation with any interstate organisation. The AETM (SA) followed into local incorporation in 1960 as a separate society.

It was almost 10 years before the Museum was officially opened as a static display on 22nd July 1967. By this time members had constructed the main 4 road depot of 50ft by 105ft and a small adjoining workshop. Additional exhibits included H1 381, AEC trolley bus 417 and Sunbeam trolleybus 526.

A.E.T.M. - THE HOST MUSEUM (Cont'd)

A further 7 years elapsed before public operations on the 2 kilometre tramline officially commenced on 23rd March 1974. (The line, including a passing loop, was constructed in 1973 by the Corporation of the City of Salisbury under a State Government Unemployment Relief Scheme). The operating fleet consisted of A1, E1 111, F1 282 and Ballarat 21 and 34 (H1 381 joined the fleet shortly afterwards). By this time the 2 Road Workshop extension had been added to the depot. (The original workshop was later converted into a members "lounge"). Cars entering traffic since 1974 have been:

G 303 in 1976
W2 294 in 1977
D 192 in 1979
H 362 in 1982
F1 264 in 1986

There are three other operational cars - Works car W2 354, H 360 and B 42 (under restoration). Trams awaiting restoration are C 186, E 118 and A 15. Two more buses have been obtained, Leyland Canton trolleybus 488 and AEC Regal IV Diesel bus 623. A large trolleybus shed was erected in 1975 and a new tram display shed (Roads 7 & 8) was erected in 1980.

The AETM now has 17 tramcars (14 of them in operating condition), four trolleybuses and one diesel bus, plus many other tramway relics. There are 77 members.

PAPERS

GETTING MILEAGE FROM A DISPLAY
(MUSEUM DISPLAY PLANNING)

Geoff Spiers

Museums Officer, History Trust of S.A.

Project Officer, Relocation of Mile End Rail Museum
to Port Adelaide

In some ways in having me as a guest speaker, you've drawn the short straw. I'm a person with general museum skills, including some in the area of museum design. But I have no formal training in it. You won't extract much of value from me in areas like aesthetics, interior decoration or how to produce working drawings or make showcases. Nevertheless, there are some areas where I believe I can offer useful advice and these fall within the general scope of the title of this paper: "Museum Display Planning".

Let me begin by defining what I mean by the term, "museum display". For me, it includes anything the visitor experiences during his stay at the museum: the grounds, the entrance pavilion, the buildings, the static displays, the tram rides, the workshops, the toilets. The visitor will come in contact with all these elements, or most of them during his two to three hour stay, and they will provide the basis for his all-important judgement on what has been offered. In all probability it will not be on your museum's ability to restore and run trams - unless one of them breaks down - nor on the quality and extent of its collections in storage, its research work, its ability to secure and preserve significant transport heritage objects or its production of technical publications.

MUSEUM DISPLAY PLANNING (Cont'd)

These latter are all essential to your museum's operations but any museum depending on public support will, I believe, need to give displays a higher priority than any of them if it wishes to survive into the 1990's and beyond.

There are several actions museums should take in order to ensure that displays are given the high priority they need. The first of these is that the museum should have the administrative ability to develop and execute a display plan. What display plan? A plan should incorporate a broad statement of display objectives, including the market the museum is trying to attract and the approach for communicating with them once they have come. eg. formal, hands on, interactive, all of these in combinations or whatever. Let me take the high ground. My own view, for example, is that transport museums should do what they can to widen their base of appeal. Therefore they should try to present displays of interest to ordinary people more than to specialist enthusiasts, with emphasis on the social features of exhibits rather than the technological. They should try to attract women and if possible, children, so that a visit is seen as a family affair, not something that they can shoot in to see for a couple of hours one Saturday afternoon instead of ducking off to the footy or the pub.

How can the museum get the administrative ability to develop such a plan? Some museums, those with paid staff, already have it, ie. they have a director, or a curator, or a designer, or a person who can act in any or all of these capacities, on the staff team. More museums represented here today are run entirely on voluntary effort and for them (or you!) the problem is more critical. Might it be worthwhile considering redeploying your resources, so that it becomes possible to employ a person, even if only part-time? Such a person need not, indeed could not - be just a designer, but he does need to act as a facilitator and co-ordinator for display planning.

MUSEUM DISPLAY PLANNING (Cont'd)

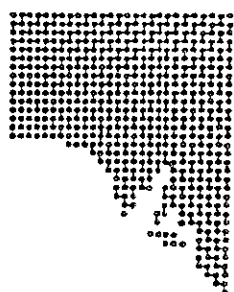
Would it be possible to get assistance from your local council to try employing someone, say, for a year? Perhaps you can get additional support through your State Government's cultural agency. I should say however that in South Australia the museums funding agency, the History Trust of S.A., does not provide for salaries but it can and does provide substantial assistance with project grants. It might be different in your State or country.

The point is, in terms of being able to provide continuity and skilled co-ordination, the idea of obtaining a paid person is certainly worth a try if it seems at all achievable. Of course it cannot be any person. He or she may be drawn from the ranks of your museum members but only if he has the necessary ability - a vision for the direction the museum should be taking as a whole, a practical skill in one or more areas essential to the museum's operations and the ability to plan and co-ordinate the work of volunteers.

If it is not feasible to consider employing anybody then the museum should try to develop a display plan by appointing a sub-committee which reports to the governing body regularly and produces the plan within a defined period. The committee should include people who have had involvement with site development as well as display planning in the traditional sense. It would be up to the executive of each museum to determine how much overlap there might be with other sub-committees such as buildings, grounds, research etc.

These are the main elements of a museum display development plan:

- statement of broad objectives
- assessment of the market
- statements as to how displays will be presented



THE LOCAL MUSEUM

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Museums Service of the History
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Editor: Susan Tonkin, Museums
Officer, History Trust of South
Australia, Institute Building,
North Terrace, Adelaide SA 5000.

MUSEUM DISPLAY PLANNING (Cont'd)

In addition, there are the nuts-and-bolts elements:

- budget estimates
- how manpower is to be deployed
- programme

It may not in fact be possible to produce a programme until the budget, and consequently cash flow for the project, has been determined and substantially achieved. This is a matter worthy of further serious consideration and discussion, so I have given it a separate subheading as follows:

Funds

In Australia there are four major sources of funds beyond those raised by your own activities, ie.

- State Government
- Local Government
- Community Employment Programme
- Corporate Sponsorship

I will briefly discuss each in turn.

1. State Government

Four States - South Australia, New South Wales, Queensland and Victoria - have grants programmes of various types for specialist and local museums. There is also a programme of assistance to "recognised" local museums in Western Australia and a museums assistance plan is, I understand, being contemplated in Tasmania. You can find out the details of these various programmes by contacting the appropriate State Ministry for the Arts, through one of the major State Museums or the State Branch of the Museums Association of Australia.



MUSEUMS ASSOCIATION NEWS

South Australia's best!

'MUSEUMS OF THE YEAR'

Which are South Australia's best museums? Well, according to the 1987 Museum of the Year Awards (presented in December by Barbara Wiese, Minister for Tourism), they are as follows:

CATEGORY A (Museums with more than 2 staff)

- BEST MUSEUM OVERALL:
SOUTH AUSTRALIAN MARITIME MUSEUM
- BEST SPECIAL EXHIBITION:
MIGRATION AND SETTLEMENT MUSEUM,
for its current exhibition,
"Chapters in Childhood"

CATEGORY B (Museums with 2 or fewer staff)

- BEST MUSEUM:
MILLICENT NATIONAL TRUST MUSEUM

CATEGORY C (Museums with voluntary staff only)

- BEST MUSEUM:
NARACOORTE NATIONAL TRUST MUSEUM

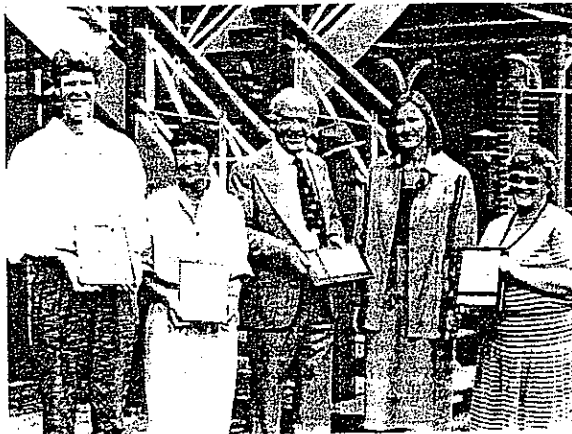
CERTIFICATES OF MERIT were also awarded as follows:

- South Australian Museum: for the Information Centre and new Fish Gallery
- Old Government House, Belair, for the documentation of its collections
- Kev Rohrlach Collection, Barossa Valley - for a remarkable and wide-ranging private collection
- Burra National Trust: for an outstanding mining display and presentation in Malowen Lowarth Cottage
- Moonta National Trust: for an outstanding mining display, and for the documentation of its collections
- Port Pirie National Trust: for the restoration of the building exterior, and for the 'Timeline' display
- Wellington Courthouse Museum: for the restoration of the building, and for the captioning of displays
- Kapunda Museum: for the compilation of heritage registers
- Wallaroo National Trust Museum: for the thematic grouping of its exhibits, and the research and organisation of its maritime display.

The major winners listed above have automatically become entrants in the nationwide Museum of the Year Awards being conducted in 1988 by the Museums Association of Australia. It's not hard to see that South Australia's best stand a very good chance indeed of ranking with the nation's best!

(OPENING HOURS:

S.A.M.M. Sat-Wed, 10-5;
open daily in school hols.
Migration & Settlement:
Weekdays 10-5; weekends &
public hols., 1-5.
Millicent: Mon-Sat 10-4;
Sun. & public hols. 1-4.
Naracoorte: Daily, 10-4.1



ABOVE: Still a little surprised, but obviously enjoying the occasion immensely, are major winners of the 1987 Museum of the Year Awards. From left: Kevin Fewster (S.A. Maritime Museum), Viv Szekeres (Migration & Settlement Museum), David Harris (Millicent National Trust Museum), guest of honour, the Hon. Barbara Wiese (Minister for Tourism/Minister assisting the Minister for the Arts), and Lyndal Oakeshott ("The Sheep's Head", Naracoorte National Trust Museum).

MUSEUM DISPLAY PLANNING (Cont'd)

1. State Government (Cont'd)

I will instance the type of assistance being offered in the area in which I am directly involved. My own organisation, the History Trust of S.A., can claim to be something of a pioneer in this area. It has been running a Museums Assistance Grants Programme for a few years now, with administrative costs. It is particularly keen to foster the development of museum displays and it has given substantial grants to a number of Local Museums for this purpose. It is also willing to finance restoration and capital projects of various sorts if they have some sort of display component to them and on this basis some substantial grants have gone to transport museums in South Australia. For example the Pichi Richi Railway Preservation Society received a grant of \$29,000 to contribute towards building a carriage restoration workshop in which it will be possible for visitors to view work in progress and the Australian Electric Transport Museum received one grant of \$9,600 to assist with the restoration of car 42, a "toastrack" tram car and grants totalling \$31,000 over a two year period for the construction of a display building incorporating a display and sales outlet. All of these projects are now under way.

The point of this example is, I suppose, partly to blow our own trumpet but mainly to illustrate the way in which State Government funding programmes can be used. It's a matter of matching your own programmes with their guidelines. Normally the departments have officers available who can help you with this.

I'd like to now touch briefly on the second avenue of outside assistance - briefly of necessity because my own experience of it is limited - local government.

MUSEUM DISPLAY PLANNING (Cont'd)

2. Local Government

It seems to me that an argument can be developed that a good museum is an asset to its community - like a library - and that the community can therefore legitimately be asked to assist in meeting the costs of its operation. In South Australia we now have a couple of museums where the local council has either appointed a part-time curator, or is contributing funds for contingencies. This might be an avenue worth exploring.

3. Community Employment Projects

The third avenue of support, the Community Employment Project, (CEP) should also be considered, providing you can supervise the labour. It may be a matter of shifting priorities and resources in order to do this. Currently, you have to provide 20% of the total cost of the project and your application may or may not be successful depending on region and target groups. It is now more difficult to employ skilled labour but not impossible - the S.A. Maritime Museum, for example, now has two shipwrights working on a ketch rebuilding project, but in general you should use CEP labour for projects such as upgrading the grounds, or installing insulation, cladding and brick paving, than for working on static displays. However, there can be difficulties in raising the necessary 20% local contribution, which leads me to the fourth avenue of outside assistance - corporate sponsorship.

4. Corporate Sponsorship

During the course of this conference you will probably have people far more expert than I discussing this subject. The point I wish to make here is that it offers possibilities that should not be ignored. What is required is definition on the manifold museum projects which could be tied up as a

MUSEUM DISPLAY PLANNING (Cont'd)

sponsorship package - setting up a display gallery, purchase or restoration of exhibits, purchase of a building, maintenance of exhibits etc. and what you are prepared to do in return - sponsorship board, identification on gallery entrance or naming rights, logo on museum publications, making galleries available for sponsorship functions etc. in the way of sponsor acknowledgement. You can probably boil this down to a small, multi-purpose booklet for presentation. Make it look reasonably professional but keep it brief - no more than half a dozen pages, with plenty of illustrations. Then take a plunge into the marketplace and see how you go! The effort can and will produce results if you are determined enough. The S.A. Maritime Museum has raised more than \$500,000 to date during its two years of life and it isn't yet open to the public.

Having briefly diverged to discuss some possible sources of money, I'd now like to discuss each of the main elements of a museum display development plan - the site, the buildings and the main display areas - in turn.

The Site

Once the visitors have pulled up in your delightfully landscaped car parking area what do they see? Hopefully one prominent feature will be a signal stating the name of the museum, what it offers, hours open to the public, how much it costs to get in, whether or not it has toilets and how to get to the entrance. They should be directed to an entrance building, which may also form part of the main display pavilion but is separated from it by panels or partitions so that it is not possible to catch more than a glimpse of what lies beyond. There should be a sample number of enticing exhibits, a plan of the museum, a sign setting out any rules (eg. "smoking or eating is not permitted inside the museum building"), a place where people can leave bags if they wish. Once they have paid their money and are inside the museum, they should ideally have a number of alternative routes to take and you need to consider what they will see.

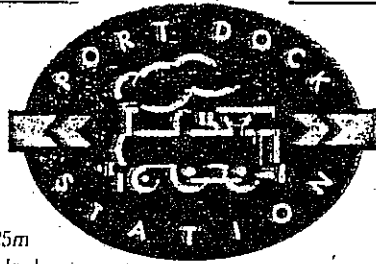
MUSEUM DISPLAY PLANNING (Cont'd)

The Site (Cont'd)

If items are stored in the open, what do they represent - spare parts, exhibits you can't cover, part of your operating tramway? If they appear unsightly, screen them from vision. Are there paths to link separate buildings and have they been paved to reduce the transfer of dirt, dust and mud from building to building? Do the trees and shrubs you have planted offer variety in height, colour and foliage, shade, screening. Are there opportunities for surprise, relaxation and refreshment? Is there any kind of outdoor activity for children? - adventure playground, rides. Are outdoor signs provided to describe the local bird life, or to explain the historic significance of specific features of the site? Finally, do you provide any facilities for outdoor eating?

Buildings

The second museum display element is the buildings themselves. The things which I suggest are important are that they should be in good condition, attractive, have good roofing and guttering and rely on reflected or indoor lighting rather than direct sunlight. The visitor flow within them should be worked out and where possible allowance should be made for access by the disabled. Consideration should be given to the kind of floor surface - at the Port Dock Railway Museum, we plan to use brick paving with some platforms with ramps to provide different viewing levels. It is desirable to have insulation, which adds to visitor comfort and also helps stabilise the environment - finished off, if possible, with some sort of lining on walls and ceilings - I like plywood, others prefer gyprock but cladding will dramatically lift the internal appearance of a tin shed.



The Museum of South Australia's Railway History

Lipson Street, Port Adelaide

Work has now started on a \$2.25m
Bicentennial project at Port Adelaide.

This exciting new project will involve
the complete relocation of the entire
collection of locomotives, carriages and
other heritage items from their current
location at Mile End Railway Yards to
a new five acre home on the site of the
original 1856 Port Dock Railway
Station.

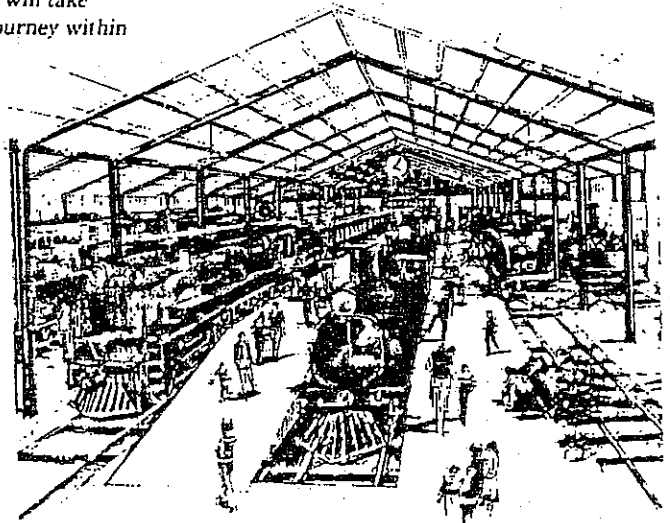
A huge display pavilion will house the
bulk of the railway collection, with its

main highlight being a re-created
"break-of-gauge" railway station.

Outside, two steam trains will be
operating around the site. A 1'6" gauge
steam engine, "Bub", built by the
Museum, will haul special trains on a
2,000 ft. circuit. In addition, a 3'6"
gauge steam engine, "Peronne", also
rebuilt by the Museum, will take
passengers on a short journey within
the museum grounds.

A 1930's style "East-West Express"
cafeteria carriage will provide
refreshments in real railway
surroundings. An excellent sales and
souvenir facility will also be available.

To open in December 1988, "Port Dock
Station" will be the best undercover
railway museum in Australia!



MUSEUM DISPLAY PLANNING (Cont'd)

Display Galleries

Finally, there are the display galleries themselves. The first step is to break your total floor space down so that you can provide separately defined space for a number of themes. The collections you hold will dictate the most appropriate themes. Because of constraints as to where your tram track is laid, manoeuvrability etc. it may not be possible to set the theme out in a logical sequence but it is worth trying for. The themes we have developed and the approximate order in which visitors will see them in the Railway Museum are as follows - Display area 5000m².

1. The development of railways in South Australia
2. The Port Adelaide - Adelaide line (engine no. 1)
3. The Trans Australian Railway
4. A re-created "break - of - guage" station
5. Suburban passenger transport
6. The Ghan
7. The company trains and the ore trains
8. The Intercolonial
9. The Webb era and the big locomotive
10. How a steam locomotive works
11. Railway operation
12. Model railways

Having defined each theme in turn, it is necessary to know exactly what your collection holds in relation to each of the proposed themes. You may need to embark on an acquisitions spree to fill major gaps but it is always possible to use models, blown-up photographs or films to depict, say, a particularly important train which no longer exists. For example in our first theme, the development of railways in South Australia, we may rely entirely on models of three or four particularly significant locomotives, none of which now exist. We also plan to construct a 3-D map, operated by push buttons, to show where and when each railway line in South Australia was set up.

MUSEUM DISPLAY PLANNING (Cont'd)

Display Galleries (Cont'd)

The next step is to use an A4 sheet to draw up a plan with three columns, viz:

<u>Subject</u>	<u>Exhibits</u>	<u>Media</u>
(What you're talking about)	(What you want to use to talk about it with)	(How you are going to talk about it.)
Suburban Passenger Transport	P & F Class red centre - loading car. Conductors uniform & cap. Lounge suit circa 1925. Child & pinafore circa 1928	F class & carriage set-up as for passenger train. Mannequins of conductor, adult passenger & child.

A couple of other observations about media: blown-up photographs and wall murals make particularly effective backdrops and it is worthwhile considering using recorded sound and voice-over effects eg. in our case this might take the form of an engineer talking about operating a locomotive and what the implications of being a railway man were for family life.

The question of what to say in your exhibits is also critically important. Labels should try to bring out human associations to allow visitors to identify. Learning can't really proceed until someone's interest has been engaged, so it is important to think about what might interest the ordinary person and help him identify with the information you wish to communicate.

DISPLAY TECHNOLOGY FOR SMALL MUSEUMS

BRIAN BERTRAM

MUSEUMS ASSOCIATION OF AUSTRALIA (N.S.W. BRANCH)

MUSEUM DISPLAY PLANNING (Cont'd)

Display Galleries (Cont'd)

So think about bringing out the human elements - what people wore, how much they earnt, routes trams or trains travelled, (derailments?), ticket inspectors and evading fares, penalties for spitting etc. The technical information might be touched on briefly but remember, most people won't read it. Perhaps it might be better to use a booklet or leaflet for this purpose.

For production of labels there are a range of techniques from typesetting to hand lettering (which shouldn't be attempted unless you have someone who can do it well). The cheapest technique is to use a hand stencil - you have to match the pen nib size to the stencil but it can look very neat with practice. We have also used word processors - the text is typed and then photographed. The enlarged photographic print becomes the label. Mount the finished label which should NEVER have more than 150 words - onto art card, using dry mounting (you can use a household iron with a towel over the label) or a white carpenters glue such as Aquadhere.

Brian Bertram's book gives this kind of information - really indispensable for display planning and techniques. It should be part of any Museum's library.

MUSEUM DISPLAY PLANNING (Cont'd)

Display Galleries (Cont'd)

In conclusion, in going through all their stuff - administrative organisation, local government, CEP, marketing, visitor flow, display gallery plan, evaluation - which I didn't touch on today but which is an important subject with a growing body of literature - looking back on all of this, there is perhaps a larger question - why on earth do we do it? Why do we try to breathe new life into dead things? Wouldn't it be simpler just to mow the lawn, read a good book, or take the family on a drive through the hills? Perhaps it would. Certainly, given some of the displays I have seen in both Government funded major museums and some specialist and local museums, their authors might so well not have bothered. But others show that spark of creativity, of ingenuity, freshness, vitality, that can make it worthwhile to cross the planet to see. Good museum displays are among the most powerful media for communication we have and give people some of their most memorable experiences. I suppose one reason in a slightly different manner was expressed by Geoff Masley, the Education Writer for the Melbourne Age, writing about his experiences as a judge in the Victorian "Museum of the Year Award". "It was bloody marvellous, unforgettable. An experience not be missed for quids".

LEGAL RESPONSIBILITIES TO MEMBERS AND THE GENERAL PUBLIC

Matthew Mitchell
Solicitor in General Practice

Introduction

I'd like to begin by explaining that I have been a solicitor in private practice for seven years. I have also been fortunate enough to visit the Australian Electric Transport Museum at St. Kilda on a number of occasions.

What are the legal responsibilities of tramway museums? Tramway museums must obey the law in the same way as individuals do. They are legally responsible for "negligence" (carelessness), the same as any member of the public. In fact, as an operating museum, the potential for serious harm is always high. Because of this potential, museums must take out appropriate forms of insurance cover against possible negligence. Such "negligence" insurance should cover three main areas:

- The Public
- The Members
- Paid Employees

I will briefly explain the types of insurance cover required to ensure adequate protection against "negligence" for these three areas.

LEGAL RESPONSIBILITIES TO MEMBERS AND THE
GENERAL PUBLIC (Cont'd)

The Public

A Public Liability Policy covers the activities of both members and the public whilst engaged in activities at the museum. Such a policy passes on the responsibility for negligence to the Insurance company. The museum is not liable for accidents caused as the result of negligence of the injured person or member.

Most claims result from minor accidents, eg. a fall by an elderly person over oil or tools negligently (carelessly) left lying about. In legal claims for damages, the judge considers where the responsibility for negligence lies - with the museum or with the public. Any possible injuries from fund raising activities on site are almost certainly covered by a public liability policy.

At policy renewal time, it is suggested that museums shop around to obtain the best quote. This is desirable because of the increasing costs of Public Liability premiums. Check that the policy covers all your activities. Ask your insurer to explain the cover provided.

Incidentally, an accident caused by an "Act of God" such as an earthquake is not covered by a Public Liability Policy. You'll need a separate special policy.

The Members

As previously described, members are generally covered for accident damage resulting from the negligence of the museum by the Public Liability policy. However, a Public Liability policy does not cover members against injury resulting from personal negligence - and even the most careful member may be inadvertently injured through personal carelessness.

LEGAL RESPONSIBILITIES TO MEMBERS AND THE
GENERAL PUBLIC (Cont'd)

The Members (Cont'd)

Individuals must usually rely on their own personal accident and sickness policy in such cases. Museums may wish to consider a special "accident" policy to insure members injured as a result of their own carelessness.

Paid Employees

Museums are required by law to have Workers' Compensation Insurance for any paid employee, even someone employed on a short term or occasional basis. For example, where a person is paid to mow lawns, or prune trees, an employee - employer relationship is deemed to exist and therefore Workers Compensation Insurance must be paid. A Domestic Insurance Policy can be taken out to cover cleaners and gardeners if required.

Summary

To sum up, Tramway Museums must obey the law in the same way as individuals do. They are legally responsible for "negligence" (carelessness) the same as any member of the public. The main areas of negligence protection concern:

- The Public
- The Members
- Paid Employees

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

Vivienne O'Neill

Secretary, Port Adelaide Historical Society

Member, Development Advisory Committee,

S.A. Maritime Museum

Introduction

After agreeing to speak to this conference, I put down the phone, sat down and asked myself, "What do I know about tramway museums?" Answer: apart from a couple of Sunday afternoons having rides at St. Kilda, not a lot. In other words, research was called for. I could have used conventional sources such as contacting the History Trust, but instead I asked around my variegated acquaintances and sure enough found someone who was a member. From him I borrowed the minutes of the last AGM, some odd bits of correspondence, the annual report, and a few copies of Trolley Wire. This filled in some more detail for me, but I am by no means an expert in your particular area.

On the other hand, I am well versed in the problems of voluntary societies, especially groups with historical interests. I can boil these problems down to the 2 M's: Membership and Money, they are not unrelated.

The Port Adelaide Historical Society has about 200 members and this figure has remained constant for some years. However, about three years ago, attendance at our monthly meetings began to decline. The worst was a meeting with an audience of 8 and when you deducted the 5 members of the executive... Well, we began to wonder if we dared to invite anyone to speak at our meetings.

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP
(Cont'd)

Naturally, the executive saw the need to act, and one meeting was spent trying to analyse what was wrong. We had a number of ideas, but we were only guessing: we had to ask our members - while we still had members to ask.

We fell back on the perennial chestnut of the questionnaire and without benefit of reply-paid envelopes - which we couldn't afford - received a heartening response of 40 out of 200.

The point I'd like to make about this questionnaire is that we took great care with the wording. We were feeling let down and that often makes people inclined to be aggressive and blame others. It's a bit of a strain trying to be positive when you feel as we did, but clearly we were missing something and we needed to know what it was, quickly. We remembered that being positive is good public relations. In other words, "don't whinge!". We explained the reason for our concern and then followed with, "What's wrong? What's right?" (It's important to know that or you may throw the baby out with the bathwater!). Here are some of our ideas: What do you think of them? What suggestions can you make?

The responses supported a number of things we'd guessed but also reminded us of things we had overlooked.

1. We learnt that our quarterly publication, the Portonian was very important. Contact with members is vital and we hadn't quite realised what an important piece of public relations the Portonian was. We have actually upgraded the quality of its production and tried to ensure that it has a balance of formal and informal historical articles, as well as careful coverage of past and future meetings. We tell members what they've missed and what they may miss if they don't come. This seems to have been effective. Attendance at meetings is now averaging 30 plus.

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

(Cont'd)

It might be worth mentioning here that the Historical Society of South Australia produces two publications, its highly regarded annual journal and its less formal, but entertaining and informative newsletter. It's the newsletter that brings people to meetings and tours and keeps members informed. My view is that a society or museum must produce something of this kind, however cheaply produced or sporadic its appearance may be. Members who feel forgotten, don't remain financial.

2. People join societies because they want to support what you are trying to do, but age, distance, the nature of their work, and so on, may make it difficult to be present. However, they still want to give support and for a number of our members the only way they could do this was by their subscription. People like to feel they belong. We discovered that our range of subscription types was important. Because of the average age of the Historical Society membership in general, a Pensioner membership category is very important. Although there is little financial profit, the good public relations and word of mouth publicity generated by pensioner members who talk to others about the society, or what's in the latest Portonian are important to our society and it's continuance. We also maintain a Family membership category which is slightly less than the subscription for two adult members. I imagine that this category could be instrumental in bringing people to museums of any kind on a regular basis.
3. Historical societies because of the reasons they are formed are very concerned about history and preservation of places and items. We remember the historical aspect and sometimes forget the social one.

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

(Cont'd)

I'm back to the idea of contact. Our questionnaire reminded us that our members, particularly the elderly ones, liked our daylight saving meetings which consist of a gentle stroll around some part of the district with some historical commentary and supper afterward. They also liked our approximately annual fundraising events; a Music Hall evening or a Film evening. For many, social contact was very important and to some degree it had been forgotten.

People also join societies because they like to feel useful and if they can give more support than just paying a subscription they will, if approached in the right way. I think tramway museums have the advantage of being able to use people's practical skills, something that's less likely in conventional local historical societies. However, I think too that your museums also have the defect of this virtue. The nature of the museum must eat time and money in restoration work, materials and overheads and if your membership is small, there is a great burden on a very few people.

Societies need to involve current members and recruit new ones and in these areas I have some suggestions. Often we really don't know much more about our members than their names and addresses but there are methods for storing and retrieving information quickly. With the help of my brother Peter, who until roped into this task was not involved with my historical interests, I used a database program to develop a system for both the Port Adelaide and State Historical societies. These databases list not only the most basic information but also occupations, areas of interest and will print out address labels

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

(Cont'd)

which also remind the recipient that he or she is unfinancial - treasurers will appreciate that point I'm sure. This exercise did help with recruiting, Peter joined both societies.

I suspect that if you ask around you will find either a member, or someone interested in computing who will develop a system for you. It is another way of using people's skills and should also be started before membership becomes so large that initial data entry becomes too large a task; it then becomes a matter of updating files as new members join and old members resubscribe or fall by the wayside. Another point worth noting is that the larger the membership, the greater the need for fast searching capacity. You may well discover that you have members with writing skills, word processing skills or who are in media or public relations or design areas all of which could be utilised by your museum and you can find them quickly.

The other suggestion I would like to put to you is that you try to make use of your local schools. What happens when a school party visits your museum? Does the group get a tram ride and a talk and that's the end of it? If visitors take nothing away with them, then nothing but memory goes home. It is an educational truism that if we only listen we recall a mere 10 per cent of what we've heard. On the other hand, if we've had to gather information then recall is greater and if our hypothetical class has had to do a worksheet where they fill in answers about trams then that might get home, or it might of course get crunched up at the bottom of a school bag with several weeks worth of school newsletters.

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

(Cont'd)

If students can take small items like postcards or stickers - kids love stickers, just look at their folders, books and bags - so much the better, there's more chance of the information getting home and the publicity reaching more people.

Is it possible for someone to speak at a history teachers' conference? Quite possibly there may be a number of teachers in your area who don't know about the museum but would love to use it. You might even find the right person to devise the worksheets mentioned in the previous paragraph. One of our most useful activities this year was the conference we ran for teachers and parents on the history of Port Adelaide and what we could do to assist schools - and what we couldn't do. (A description of the impossible requests I receive would fill a rather entertaining book). This conference, which was an official Education Department one, proved successful as a public relations exercise, membership drive and fund raiser. We even got nice comments on the evaluation sheets.

However, these are minor ways of involving schools. Schools in South Australia are able to play very direct and active roles in the heritage area; the same may be possible interstate, but I am unqualified to comment. I suggest that research on your part may be valuable. My own school ran a highly successful junior history course in conjunction with the Pioneer Village museum (Morphett Vale, South Australia). Part of the activities involved students in restoration work on various display items from that museum: a candle mould, a butter churn, pieces of harness etc. It added an extra dimension to our students' understanding of history. The school is also piloting a scheme of school-based branches of the National Trust, another exciting project for its history teachers. Possibly such schemes may be adaptable to your situations.

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

(Cont'd)

The main suggestion I have to offer regarding schools relates to senior secondary courses. In South Australia it is possible that, with negotiation, students doing practical subjects: Metalwork, Woodwork and so on, may be able to undertake restoration work under supervision of a qualified teacher.

It is even possible that these students could receive recognition for their efforts in subjects that they are undertaking for the certificate they gain at the end of their Year 12 courses. This would have to be arranged with appropriate schools, but I'm sure that Mr. Ron Murphy of the Senior Secondary Assessment Board of South Australia, and who is in charge of this area can assist South Australians. With jobs and apprenticeships difficult to find, students are often at an advantage if they can show involvement in worthwhile community projects.

In all of these suggestions about involving schools I have these points in mind: keen students who visit you may interest other members of their families; students who work for you may eventually become important adult members. In either case you have a source of potential members and if you don't have a student membership category, isn't it time you considered it? Whether these strategies gain you members or not, they should bring you good publicity, which is always worth having.

If I have to summarise what I've been trying to say, I would stress the following:

1. Contact with your members is important but so is the quality of the contact. Don't let them think you've forgotten them. Together with contact goes the importance of the social aspect of historical societies.

OPPORTUNITIES FOR AND WITHIN MEMBERSHIP

(Cont'd)

2. A variety of membership types is needed, so that you can capture the widest possible range.
3. Don't disregard the computer as a valuable tool in helping you to keep track of members and their wide variety of skills.
4. Look for membership in a wide range of areas but especially among the young, as the larger and younger the membership, the wider the burdens can be spread and perhaps you will be able to maintain the high energy level that running a museum entails.

These are the main points I would wish to make as an outsider to the tramway museum community. I hope that they may be of practical use to you.

WHAT MAKES A TRAMWAY MUSEUM A MUSEUM

Bill Kingsley

Bendigo Trust

"It's your displays" proclaimed Geoff Spiers, our first speaker this morning. In many words he exhorted us to understand that a museum is a display.

Perhaps it is.

But then our third speaker, Ms. Vivienne O'Neill, mused on the highlight of a family visit. A small cloud of dust announces the rapid and enthusiastic arrival of the kids to rejoin their parents. "Hey Mum and Dad! We've had a beaut ride on a tram".

To those kids the museum was an experience. They had participated in an active recreation of an unknown past.

Arthur Taylor, representing the "wobblies", would agree with the kids but for a different reason. He spoke of "the pure nostalgia - even down to punching tickets". This museum was also an experience, an active recreation of a well remembered past. (Note! Paper 5 by Arthur Taylor was delivered before this Paper - Ed.)

I sought the definition of a museum from several dictionaries and encyclopedias. In chorus they all started with "A building containing.....". Now that is a very limited and restrictive outlook. A museum can and must go much wider. Let me explain.

When I was a very young boy my mother would drag me off to the museum in Melbourne so that I could pontificate on the stuffed animals, old uniforms, Ned's armour and all that. The whole display was static, only the visitors moved.

WHAT MAKES A TRAMWAY MUSEUM A MUSEUM (Cont'd)

Some years later I discovered the Museum of Applied Arts and Sciences in Sydney. There were buttons to push, rods cranked, gears whirled, things happened. Wow! This museum was alive, exciting.

Gerald Dee is a very well known and respected Victorian railwayman much of whose life has been spent at the regulator of steam locomotives. Well do I remember the first visit that both Gerald and I made to the Mile End Railway Museum here in Adelaide. "Bill, do you know what's wrong with all this?" sadly lamented Gerald after some time. Out of respect I allowed him to answer his own question. "All these locomotives. They're dead! Steam locomotives were alive, Bill. That's the way I want to remember them". I guess that, to a man who so often had walked among tracks of real breathing locomotives, this was like a graveyard.

I also remember well, my first visit to Britain. The Museum of Transport at Coplawhill in Glasgow was impressive. The old tram depot had been tastefully redecorated and turned into an excellently presented display of land transport vehicles and paraphernalia. I watched as a trained guide explained the era of the horse tram to an attentive group of school children who sat keenly rapt in his story. I was greatly impressed.

Then down to York, to the National Railway Museum. As I entered that vast hall I was struck with the most fabulous sense of awe. There they were before me - "Flying Scotsman", "Mallard", "Evening Star", "Green Arrow". I had read so much of them, seen photographs, watched films, but this, this was something else. I could actually touch the great "Mallard", the world's fastest even steam locomotive. Yes, it was real. What an experience! But what made it all so much more fantastic was to look at the smoke collectors in the roof above their funnels and know that 3 of the 4 were still very much alive and well.

WHAT MAKES A TRAMWAY MUSEUM A MUSEUM (Cont'd)

"Mallard" was the exception, so I donated towards its forthcoming restoration.

Geoff Spiers asked a question this morning which he left unanswered. "Why do you try to breathe life into dead things?" he asked of us. We can only muse on the purpose of his question but for whatever that purpose, it was an inspired thought. When we breathe new life into an old steam locomotive, or a tram, or a traction engine, or a waterwheel, we recreate living history. That, surely, is what our museums should be about.

There are different ways that this living history can materialise. In Bendigo we are restoring all our trams to authentic styles and colour schemes. At Ferny Grove it was the atmosphere inside the depot at night as the trams "cooled down" after a typical working day. At Loftus it is the realisation that track gauge and power supply were standard in more than 10 separate Australian city systems.

I was 4 years of age when I rode my last real cable tram in Melbourne. 45 years later, at Bylands, all those childhood memories rekindled when a cable tram again moved under me and under its own power.

At St. Kilda you can look at display pictures of trams operating in Adelaide "back in the days", then step out into the sunshine to see exactly the same trams alive and well, immaculately presented, waiting to take you for a ride to the beach.

But we can still do more.

At Moe in Victoria is Old Gippstown, a pioneer village totally consisting of authentic preserved buildings relocated from their original sites and arranged into a photogenic and realistic township. To walk in its main street is to be part of yesterday.

WHAT MAKES A TRAMWAY MUSEUM A MUSEUM (Cont'd)

At Glenorchy, the TTMS have relocated Newtown Station. Their signal box is the former Botanic Gardens station building and with a (new) roundhouse they too are doing a tremendous job to recreate yesterday, today.

The trams at the National Tramway Museum at Crich in England glide along Stephenson Place, a brilliant example of recreation of a typical British street scene with a real live tramway. All the street furniture, fences, waiting sheds are from here, there and everywhere and are the real thing. Crich is tramway museology at its best. I believe that I would find Ferrymead very similar.

But we still, sometimes, go one step further.

For instance, "wouldn't it be lovely" (as My Fair Lady exclaimed) if street trams still ran in King William Street North? Unfortunately, time has changed that streetscape.

But in York I wandered through a series of very narrow ancient streets with houses and shops way out of vertical and called appropriately "the Shambles". Here history is present. It has never changed.

And so it is at Ballarat. Beside Lake Wendouree there is a living museum that has never changed. S.E.C. trams still run in S.E.C. colours on S.E.C. track with crews in S.E.C. uniforms stopping their trams at S.E.C. style stops. The lake to the east and the Gardens to the west are also unchanged. This is no recreation. This is totally the real thing. This is part of Ballarat as it was and still is.

The Bendigo trams travel at "100 years an hour". As they rumble through Pall Mall, a street almost unchanged since the turn of the century. A recorded commentary tells passengers of the history of various buildings.

WHAT MAKES A TRAMWAY MUSEUM A MUSEUM (Cont'd)

Bendigo, is also no recreation. As your journey into history continues you realize that the museum trams are only part of a much larger museum. Bendigo, proudly, is its own museum. The museum, is Bendigo.

One of our Conference delegates summed up my feelings with a single word - ATMOSPHERE. He's right. Tram museums are, above all else, atmosphere.

That's why we "try to breathe life into dead things". Only when the museum is alive and realistic can we truly present the past and the atmosphere of the past. Only then have we really made our tram museum a museum.

WHAT BRINGS SENIOR CITIZENS TO VISIT?

Arthur E. Taylor
Probus Club of Brighton

Introduction

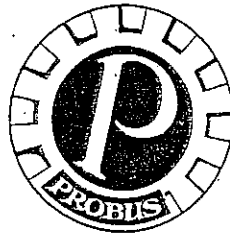
I have been asked to explain what the Senior Citizen expects to see when attending a museum, in particular a tramway museum. So I'm here as a representative of your Senior Citizens - the oldies, sometimes known as the Wobblies, or Grey Power or those for whom the bells toll.

During my term of office as Program Officer for the Brighton Probus Club in 1982, we visited the St. Kilda Tramway Museum. It was a most successful day trip.

In August, 1986 I received a telephone call inviting me to attend the Tramway Conference. After an interval of four years I had almost forgotten the visit and was rather surprised at the invitation - we must have made quite an impression but I accepted it. When I suggested I would have little to say that might be of interest to tramway men, it was indicated that you wanted to know why we had chosen to visit and what our club of retired people thought of the tramway museum.

I will explain to you about:

- Our group of retirees
- The places retirees like to visit
- Impressions of the St. Kilda Tramway Museum



*To stimulate thought, interest and
participation in activities at a time of life
when it is easy to become complacent
and self-centred.*

PROBUS

CLUBS FOR
RETIRED
PROFESSIONAL AND
BUSINESS MEN,
FORMER EXECUTIVES
AND
OTHERS



THE DEVELOPMENT OF PROBUS IS ONE
OF THE MANY COMMUNITY SERVICE
ACTIVITIES OF ROTARY CLUBS.

WHAT BRINGS SENIOR CITIZENS TO VISIT? (Cont'd)

Our Group of Retirees

Our group of retirees is known as the Probus Club of Brighton. I can assure those of you with a worried look, that PRO-BUS does not stand for Anti Tram. The name Probus is an abbreviation of PROfessional and BUSiness. Probus is an association for retired professional and business men, former executives and others.

The basic purpose of a Probus Club is to provide regular gatherings of men who in retirement, appreciate and value opportunities to meet others in similar circumstances and of a similar level of interest. Incidentally, there are also many womens' Probus Clubs. The Probus motto is:

"To stimulate thought, interest and participation in activities at a time of life when it is easy to become complacent and self-centred".

Activities normally fall into two parts:

- a meeting on a set day each month,
- Visits (between meetings) to places and organisations of particular interest (Members, ladies and friends are invited to participate in most visits)

The Places Retirees Like to Visit

Some of the places we have visited include our old work places, museums, the Stock Exchange, Old Government House, The Advertiser newspaper, Southwark Brewery and Police Headquarters. They love to reminisce about days gone by - the way life used to be before the advent of modern technology. Old people are not interested in modern technological exhibitions. They become confused with too many computers and hi tech gadgets. They'd rather retreat to a world they felt more comfortable in - one they had control of.

WHAT BRINGS SENIOR CITIZENS TO VISIT? (Cont'd)

Impressions of the St. Kilda Tramway Museum

Our visit to the St. Kilda Tramway Museum in 1982 was excellent. It enabled us, not only to remember the past, but actually relive the past by riding on some tramcars. As I recall our group visit included two tram rides and a guided tour of the restored trams, trolleybuses and pictorial displays. An important aspect however, was the way we were made welcome and the infectious spirit of the members. You could tell that they believed in what they were doing. They were volunteer enthusiasts, rather than government workers. An important consideration for old people too, is the provision of suitable toilet facilities.

Other factors which impress about St. Kilda are the other sites to see. Many clubs like to make a day of it and look for other activities to fill the day. At St. Kilda, as well as the trams, there is a hotel, a mangrove boardwalk, an adventure playground (to look at of course, at our age) and picnic facilities. A visit to St. Kilda can even be included as part of a trip to the Barossa Valley.

But most of all, St. Kilda has its beautifully restored trams and tram rides. It offers pure nostalgia - even down to punching the tickets.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME

Mostyn Schneider
Principal, Plympton Primary School

Introduction

The upsurge of interest in things historical has been a feature of the Jubilee 150 Year in South Australia (1986).

Government interest and financial support have been apparent - and it is to be hoped that this will carry over into the Bi-Centenary Year of 1988. We hope that South Australians will not have run out of steam (electricity!!) by then.

The national Heritage lobby has become a strong voice in the preservation of our buildings and it is to be hoped, also, that this interest will rub off on all other areas of heritage preservation.

Since about 1980, schools in South Australia have been constantly celebrating their centenaries, as it is over a century since the State began its Education system (following the Education Act of 1875). These centenaries have been a major influence in reminding children of the value of the past, in appreciating the present and in helping to plan for the future.

As a child at school, I was always puzzled by the apparently similar words, TRAM and PRAM.

I knew the Latin origin of PRAM ("perambulare" - to walk about) and could not understand why TRAM did not have a similar origin, since both were forms of Transport.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME (Cont'd)

Dictionaries indicate that the Etymology of the word is doubtful in origin although some tie it in with some form of road.

To me, a Tram was, and still is, an electric vehicle; and I found it also difficult to see why the early trams were horse-drawn.

In South Australia, the first tramway to be built was first encouraged by Governor Young in 1850, I discovered. This line was proposed to join Goolwa to Port Elliot.

It was operational by early 1854, when a more favoured line was begun, linking Adelaide to Port Adelaide. This line, however, became a steam line.

Horse trams served Adelaide in its infancy until 1909, when the first electric trams ran to Kensington.

The first attempt to build an electrified tram in South Australia however took place in 1889, when an attempt was made to drive an old horse tram by using electric batteries.

This information is probably "old hat" to you but I found it new and interesting.

This was obviously not successful, since a further 20 years elapsed before electric trams became a workable proposition for Adelaide.

Nevertheless, it was a notable beginning.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME (Cont'd)

My mother has told many stories of her travelling from North Adelaide to Adelaide per horse tram prior to 1909:

- a) Of the problems of the hill in front of Adelaide Childrens' Hospital.
- b) How the horses frequently slipped and fell and were not infrequently brutally whipped to get them back onto their feet again.
- c) How drunkenness of the drivers was not uncommon.
- d) And how a third horse was often led behind for use when the slopes were reached.

The rapid expansion of Adelaide's population in the years following World War 1 saw the growth of public transport and especially of the electric trams.

From 1921 - 1927, Adelaide's population grew from 301,742 to 369,630 and new lines were constructed to serve new suburbs.

Electric tramcars, in my memory, were notable for the following reasons:

- Cleanliness (in the sense of being non-polluters)
- Reliability
- Large Capacity
- Multi-exits (good for passengers, but not for conductors)

These reasons made them a good medium of urban transport.

In later years, trolley buses were used to complement the tram services but these didn't run the area I lived in, so I had little experience of them.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME (Cont'd)

1958 saw the end of electric trams in Adelaide (excepting the Glenelg line) for reasons which, I believe, were related to politics and to the inflexibility of their routes (i.e. rails).

All this apparent history is relevant to the studies of South Australian development which our children follow at School in the field of Social Studies.

At this stage, I would like to specify a basic principle of learning and teaching which is "from the CONCRETE to the ABSTRACT", or conversely and equally truly, "from the ABSTRACT to the CONCRETE".

Example Warnings and hot stove.

Example Picture of electric tram to concrete experience.

The interest of school children in Transport (including Electric Transport) begins as early as Year 3/Grade 3 (8 - 9 year olds) when their Social Studies course deals with the following topic:

TRAVEL & TRANSPORT

- a) Different kinds of transport.
- b) Uses for goods/people/work/pleasure.
- c) Early types of transport.
- d) People's choices.
- e) Dependence of people on transport.

Following the basic concept of leading children from the CONCRETE to the ABSTRACT etc., it is desirable for children to experience among other things, visits to a tramway (or steam train) museum.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME (Cont'd)

Most schools would agree with this notion, but such extra-curricular activities require money and this brings a new perspective into the topic.

Although "Free Education" is one of the many "carrots" dangled in front of new, prospective immigrants over the years, they soon learnt that it is not totally free.

Is anything free?

Excursions have to be paid for by the parents, who, in turn, need to be convinced that the excursions will be of sound educational value to their children. You, no doubt, are or have been such parents!

Communication and publicity are required to convince the schools and parents that visits to such museums as the St. Kilda Electric Tramway Museum are of value to their children.

Money is also essential to the upkeep and development of the Museums, which cannot rely on regular government grants, subsidies or hand-outs.

The "Package Deal" is a fact of life today and is the sort of arrangement which suits both schools and museums and no doubt appeals to the parents and teachers too, as good value.

eg. St. Kilda Tramway Museum/St. Kilda
Playground/Mangrove Board Walk.

This package, or part of it, helps to justify the distance which must be travelled to the Museum.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME (Cont'd)

For the children, there is no comparison between looking at a picture of an old tramcar and actually climbing onto one and riding on it.

- a) to see its immense (to a child) size.
- b) to climb aboard, stepping high and grasping a hand-rail.
- c) to sit on a slippery, wooden seat and be able to slide along it (the Patina of Posteriors!)
- d) to experience the sound and motion of the vehicle.
- e) to be able to hang from a leather strap and ring a bell by pulling a cord.
- f) and to go home and describe the experiences to parents who fully understand what they are talking about.

Admittedly, the children from my school live close to the Glenelg tramline and frequently use the electric tram but they are not aware of its predecessors.

I am impressed by the loving care put into restoration at St. Kilda.

Without these supportive enthusiasts another phase of our heritage would have been lost.

The price is high to preserve the trams, in terms of both labour and materials and the situation resembles to some extent the plight of the stately homes of England, in that money must be raised for further restoration.

But if our children are to be able to see working examples of transport from a former era - and their children too - increased publicity, especially in schools, is important.

ADDING REALITY TO A SOCIAL STUDIES PROGRAMME (Cont'd)

The Royal Adelaide Show is usually well-attended because of the large number of children who "take" their parents. Parents are the payers! The children are important clients.

It is, therefore, important that what a museum has to offer should be attractively presented to all prospective clients, and schools will always be prospective clients as the children study the development of Transport:

- The Horse era
- The Steam era
- The Electric era
- The Diesel era, and whatever else is to follow.

In closing, I must confess that it took me quite some time to get around to visiting the St. Kilda Electric Tram Museum.

When I did however, I was amazed at the extent of restoration going on there and the obvious viability of the project and in particular, the dedication of those member-workers I have met there.

It will certainly get my support from now on.

WHY PROMOTE A MUSEUM?

Neville S. Smith

General Manager, Coachlines of Australia/Dial-a-Bus

"It will certainly get my support from now on."

"It offers pure nostalgia even down to punching the tickets."

These comments from two previous speakers indicate in the first instance, the feelings of a person who has found in his visit to the tram museum, something to enthuse over and share with others. In the second instance, it reveals a need for elderly people to relive, enjoy and share past. The tramway museum offers such an opportunity.

Why do I as a Tour Promoter take people to a museum?
..... particularly the AETM at St.Kilda?

1. I have a personal interest in St.Kilda.

Through this I began to realise the potential the museum and its exhibits had to offer, and like the previous speaker who pledged his support, I wanted to share my pleasure also. With a skilled eye the tour promoter sees aspects, features, activities etc. which would appeal to various groups. To ride on a tram, get behind the controls, learn a little of "how it goes" etc. etc. kindles that personal interest.

One can easily promote that which has great appeal to one personally.

- Invite your tour operators to your museum - Fire their enthusiasm. It takes only one enjoyable experience to encourage a repeat the opposite, unfortunately is also true.

WHY PROMOTE A MUSEUM? (Cont'd)

When your Coach Captains arrive, invite them for a cup of coffee! Show them something special i.e. the workshop/maintenance facilities. Invite them to bring their family out as your guests for a day. Remember - Coach Captains can make or break a successful tour. Make every visit an enjoyable experience.

2. Personnel

I promote a museum where the people care for my passengers, and obviously enjoy having them:

(a) Booking the Visit

The first phone enquiry receives a friendly, knowledgeable response. All details are noted in an efficient business-like manner. The nature of the visit i.e. nostalgic, educational, general or specific is determined and the numbers ascertained. (The group locality may give opportunity for a particular tram or destination to be used. e.g. a Port Adelaide group would enjoy a ride on the Birney and a tour of the Trolley Bus shed.) Mention services which can be offered - Cuppa', luncheon, B.B.Q. etc. Such a warm result leads to a booking being made. Need I say how a booking may be lost?

(b) On Site

Smart appearance - members dealing with the public in uniform. Someone to greet the coach and captain at the gate - tell them how they are going to enjoy their visit. Outline the procedure - tell them of any gifts or encouragement awards offered during the visit. (A postcard of a tram they ride on costs 20 cents, but it means dollars to the museum when taken home and shown to friends with the appropriate story.) Give only three or four "prizes" to each group.

WHY PROMOTE A MUSEUM? (Cont'd)

Ensure that the guided tour is appropriate for the age group. It should not be a formal "parrot like" repetition for all groups. The guide should be approachable, friendly, knowledgeable and genuinely interested. Encourage feedback and sharing from the group.

The conductor can retain the attention of a captive audience on a tram by sharing a "tram" story. Encourage stories from the passengers. Little Billy loves to tell you that great grandfather drove horse trams. The elderly gentleman in the back seat loves to tell you that he rode this type of tram to school, and used to sit and watch the driver - take him into the motormans cab and let him relive his childhood.

When leaving. tell them how they have enjoyed their visit, and how you have enjoyed having them. Invite them back on normal operating days with their families/grandchildren.
- They'll come...

And so too you will be able to confidently expect a repeat charter from the coach company

The phone calls from enthusiastic satisfied passengers which feed back to the tour managers and promoters tell them that they were right in their assessment of your museum and you can be sure of more visits.

3. Displays

This is a very wide area to cover, and another section of this conference dealt with it, but as a tour promoter I look for a variation in presentation - certainly a balance between working and static displays. Opportunity to try, ride and touch as well as view. Information must be factual but not dull, and where possible related to

WHY PROMOTE A MUSEUM? (Cont'd)

experiences that the particular visitors can relate to. e.g. the cost of a tram ride in 1938 was 1d, now it's \$1.20 by bus. Children relate this to their pocket money now and what they would have received in 1938.

Displays and information should not only include the "this is how and when it was" aspect, but also the "why it had to be" and "why this was the most suitable" aspect.

Technical details are important and cater for a need, but a tourist is generally not particularly interested in the "facts and figures". Take the "expert" in your group aside to talk about this aspect.

Easy access to displays is important. Good lighting. readable printing, clear and simple cross referencing etc. were all covered during the visit to the Migration and Settlement Museum.

Little things mean alot, and when these seemingly little things are considered, then success follows. e.g. a little effort to assist the elderly board the "high step" tram car.

4. Other Attractions

Not only is the visit to the tram museum of great importance, but a variety of other attractive activities are often needed to complete the day.

What else is offering around your museum? At St.Kilda there is the mangrove boardwalk and the adventure playground - particularly for children, social clubs and picnic parties etc.

WHY PROMOTE A MUSEUM? (Cont'd)

If a theme can be followed for the days outing, promotion is made much easier. Perhaps if I outline the successful tour we do with Senior Citizens:

"A Day of Nostalgia"

- * Pick up at clubrooms, 9.15am.
- * Travel to Tramway Museum at St.Kilda.
 - Normal charter procedure (approx. 10.00 - 11.45)
 - Morning Tea
- * Travel through Angle Vale to Gawler.
 - Adelaide Plains Wine Growing district (30-45 mins)
- * Home style Roast Lunch
 - Bushmans Inn, Gawler (historic hotel with pictures of old Gawler etc.).
- * Tour of Gawler. (Gawler is 35-40 kilometres from Adelaide and has many historically classified buildings.)
- * Scenic Drive back to Adelaide via Adelaide Hills and Para Wirra Recreation Park.

What do you have in close proximity to your museum, which can be pointed out to your tour operators to supplement the visit to your museum?

Important: Promote your museum as the major attraction for the day - through a "Nostalgia" theme perhaps. Suggest other feature "fill-ins".

Summary

Why do I promote the St.Kilda Tramway Museum?

- * Because of its wide range of appeal.
- * Because it caters for the needs of many groups within the community.

WHY PROMOTE A MUSEUM? (Cont'd)

- * The personnel at St.Kilda:
 - Make my passengers feel welcome and important.
 - Enjoy telling them about and showing them the exhibits.
 - Convey a feeling of sincere warmth throughout the whole visit.
- * The feedback from passengers is always positive and encouraging.

I have successfully promoted the Tramway Museum to Senior Citizens and school groups. Tramway museums have, by their very nature a "saleable item", and when the members "sell" their product in the manner mentioned, then tour promoters will be only too anxious to visit.

WHAT HAVE WE AT OUR MUSEUMS TO BRING IN THE PEOPLE?

Beverley I. M. Smith

Secretary and Publicity Officer, A.E.T.M.

Much of what I have to present to you today concerns the successful running of charter visits, but alot of it can be applied to the visitors who come to your site during regular operations.

Access

Visitors to any Museum must find that the entrance to the site is accessible for their vehicle - be it private car or tourist coach. This is one aspect for which the AETM is to be commended. The car park is laid out very well. One small tree was removed when I suggested that it proving a problem to large coaches, and a very good turning circle was the result. Several Coach Captains have since praised the Museum, and expressed the comment "I wish some other places respected our vehicles paintwork like you do."

Pedestrian access from car/coach parking areas must be free of obstructions. Again the AETM is quite good - pathways are as clear as possible without being paved. When Senior Citizens first arrive I always (during my greeting to them) remind them of the need to take care on the Depot fan area when crossing tracks to reach the trams they are to ride. As far as I know we have not had any incidents of people tripping and falling when making their way to and from the carpark.

Facilities

The grounds need to be attractive. Trees on the site improve the appearance and provide shade ofcourse, but some

WHAT HAVE WE AT OUR MUSEUMS TO BRING IN THE PEOPLE? (Cont'd)

commonsense must be used in regard to fire safety. Grass kept mown can be as good as planted lawns and probably more in keeping with our site.

Seats are a necessity - older folk like to sit and watch the movement of the trams and let the memories come flooding back. Young mums are also grateful for a chance to rest when spending an afternoon at the museum with their family. Toilets are an obvious necessity - the new block at St.Kilda is very practical, and the planting of trees and bushes around the green coloured building is to be commended. (It doesn't stand out like a "country.....")

Refreshments - at present rather a debated point at St.Kilda. Our site is quite a distance away from any other refreshment facility, and of late we have been able to raise money by selling tea/coffee/cakes/biscuits/etc. on operating days, and also by supplying morning teas or lunches when pre-booked for charters. Everyone enjoys a tea break - even some of the crews disappear when the kettle is boiled! So the potential for fundraising through catering needs to be explored and indeed exploited if possible.

Storage areas for rail, sleepers and other items must be right away from the public area, not only for appearance but for safety too.

Visitors

Visitors must be greeted and made to feel that you are pleased that they are visiting your site. It's not easy greeting strangers - but it's much easier than making a speech at a Conference! Many a time as a coach arrived for a charter I would much rather have let them wander in, but that's not the first impression they need of us. We want them to enjoy their so much that they will comeback and bring other people with them. So, it's take a deep breath,

WHAT HAVE WE AT OUR MUSEUMS TO BRING IN THE PEOPLE? (Cont'd)

breath, board the coach as soon as the door is opened and bid a cheery greeting to the Coach Captain and passengers. If the visit is a first for the Coach Captain he/she will need to know just as much as the passengers about what is going to happen during the visit. If he (there are not many "she" Captains) has been to the Museum before, he may have told the passengers the form the visit will take, so you need to be alert and not repeat a lot of information.

Guides can make or break the visit of a group. Commentaries need to be varied according to the group. Children need to be educated in an enjoyable and interesting way. Little ones really can't absorb facts and figures, but they do like little stories about trams and buses, and they like something to take home - a simple Project Sheet is invaluable.

Older students sometimes come to the Museum with special projects organised by their teachers, and it is then up to the guides to assist them find the answers they need.

Senior Citizens also do not need to be weighed down with facts and figures. They remember using electric trams and can be a gold mine of anecdotes and memories. They relive days gone and can often be heard to comment that they must return and bring their children and grandchildren. Return business - that's what we need!

It's important that some member always remains in attendance during any visit or operating day. I recently visited one museum (which shall remain nameless) and could have walked away with numerous items of historical value, not to mention many dollars worth of tools and equipment. The three members on site were having a coffee break, and the building was wide open for anyone to wander in and take something. Conversely, a prospective "large" donor (monetary or historic relic)

WHAT HAVE WE AT OUR MUSEUMS TO BRING IN THE PEOPLE? (Cont'd)

seeing no one in attendance may have given up and walked away.

Publicity

Paid publicity is becoming more and more expensive, so as many avenues as possible must be found to promote the Museum with little expense. Television magazine type shows can bring enormous publicity. Our members will remember the "State Affair" telecast one Friday evening about two years ago, and the resulting crowds on the Sunday and Monday of that particular holiday weekend and for quite a while after.

Radio talkback has also been used many times and created interest and publicity for normal operations as well as special occasions.

Always inform the media of any special movements of vehicles (or arrival of new ones). They may wish to film or photograph and we hope they do. Unveiling of restored exhibits or special "gala" type days can also gain free publicity. Restoration Days, Santa Tram operations and Charity Days can all cause reporters to see and tell, and when they tell we reap the rewards.

Conclusion

I hope you have gained something from my comments today. I feel that St.Kilda has so much to offer, and I have tried, and will continue to try, to promote our establishment. The potential is enormous - it is up to us to capitalise on it.

Finally a personal word. Thankyou for sharing in our Conference, and I hope you are enjoying the new format of living in at the session site. It is a thrill for me to finally meet the faces behind the names which appear in "Trolley Wire" and "Tramway Topics". Best wishes to all Museums.