

**PROCEEDINGS OF  
THE FIFTH  
CONFERENCE  
OF  
AUSTRALASIAN TRAMWAY  
MUSEUMS  
BRISBANE  
JUNE 13 - 17 1980**

PROCEEDINGS OF THE CONFERENCE OF AUSTRALASIAN TRAMWAY MUSEUMS.

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Member organisations of the Council are listed on page 5

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<u>Wellington Tramway Museum</u>	Barry Ollerenshaw Ray Shand
<u>Conference of Tramway Museums of Australasia</u>	Dr John Radcliffe
<u>Observer</u>	Timothy Borchers (Bendigo)

PROGRAMFriday 13 June

Free day for early arrivals. Complimentary Bus Day Rover Tickets courtesy B.C.C. Transport Department.

6.32 pm Board Electric Train at Central for Ipswich and President's At Home.

Saturday 14 June

9.00 am Registration of delegates at the Royal Geographical Society Rooms, 370 George Street, City. Rest of morning free.

1.00 pm Address by Mr Fred Lonnes, Secretary, the Association of Railway Museums of the U.S.A.

2.00 pm Domestic announcements.

2.15 pm PAPER 1 - Sponsorship of your Museum - Mr Bill Daniells, Brisbane Tramway Museum Society.

3.00 pm Afternoon tea

3.20 pm WORKSHOP SESSION A.

1. Museum Guide Books - Their preparation and content
2. Souvenir Shops - What do you stock? How and Where do you sell it?
3. Museum Advertising Policy - How do you advertise and whom do you advertise?

4.30 pm Workshop reports.

6.00 pm Dinner (own arrangements)

7.45 pm Individual Museum Presentations

Sunday 15 June

10.00 am Depart SoHo Motel for a tour of City.

Noon. Inauguration of Electric Tramway Operation at the Brisbane Tramway Museum by the Rt. Hon. the Lord Mayor of Brisbane, Ald. F. Sleeman.

1.00 pm Inauguration Luncheon, Ferny Grove Tavern.

1.30 pm Official Opening of the 1980 Council of Tramway Museums of Australasia Conference by Hon. Dr Llew Edwards, M.L.A., Deputy Premier of Queensland.

2.30 pm PAPER 2. Presenting Your Museum to the Public by Mr Brian Harris, Manager Bird Life Park and Koala Village, Gold Coast.

3.30 pm Inspection of Museum and tram rides.

6.00 pm Barbecue Dinner in Number 1 depot followed by night operations.

9.00 pm Night Tour of city returning to SoHo Motel.

Monday 16 June

9.00 am Royal Geographical Society Rooms PAPER 3. Preservation and Restoration of Museum Holdings by Mr David Gibson, Curator of Newstead House, Brisbane.

9.45 am PAPER 4 was not presented.

10.30 am Morning Tea.

10.45 am PAPER 5. Display Preparation by Garry Ford, Brisbane Tramway Museum Society and Royal Historical Society of Queensland.

11.30 am WORKSHOP SESSION B

1. Planning your Museum Display Building
2. Museum Collection Policy
3. Carriage Regulations

12.30 pm Luncheon (own arrangements)

2.00 pm Maritime Museum, Stanley Street, South Brisbane. Introduction to Museum and discussion on its Special Problems. Dr Roderick McLeod, Queensland Maritime Museum and Royal Historical Society of Qld.

3.30 pm Depart for Vulture Street Station

4.00 pm Royal Geographical Society Rooms. PAPER 6. The Museum Substation by John Hudson, Brisbane Tramway Museum Society

4.45 pm PAPER 7. The Permanent Way by Allan Ward, Brisbane Tramway Museum Society.

5.30 pm Dinner (own arrangements)

7.45 pm Royal Geographical Society Rooms. PAPER 8. Levels of Staff Competence - An introduction by Garry Ford, Brisbane Tramway Museum Society and Royal Historical Society of Qld.

Forum: Discussion of Papers and Workshops; Presentation of Reports; and Criticism of Ferny Grove

Tuesday 17 June

9.00 am Supper Room, City Hall, Brisbane  
Annual General Meeting of Council of Tramway Museums of Australasia.

12.30 pm Reception hosted by Rt. Hon. the Lord Mayor of Brisbane, Ald. F. Sleeman.

Afternoon - casual entertainment as required.

OPENING ADDRESS

The Honourable Dr L.R. Edwards, M.L.A.,  
Deputy Premier and Treasurer  
attended the Brisbane Tramway Museum Society Museum Opening and performed  
the Opening of the 1980 Conference of Australasian Tramway Museums at  
2 McGinn Road, Ferny Grove on Sunday, 15th June 1980 at 2.00 pm

Alderman Sleeman, Dr Radcliffe (Chairman of the Council of Tramways Museums  
of Australasia), Mr Daniells (President of the Brisbane Tramway Museum Society),  
Mr Ford, Ladies and Gentlemen. I am delighted to have been invited to be with  
you today and to have been given the opportunity of officially opening your  
Conference.

At the outset, I would like to welcome, on behalf of the Government,  
all the visitors from interstate and overseas. I am sure you will agree  
that Brisbane was a wise choice as the venue for your Fifth Conference. At  
this time of the year, Brisbane is a marvellous place to be, especially for  
people from colder climes.

In the past decade or so, Brisbane has changed dramatically, in line  
with the tremendous growth which has taken place in our state. I believe it  
would be fair to say that Brisbane has now "grown up" to become a city of  
considerable stature. Due credit must be paid to Frank Sleeman for the part  
he has played in this transformation. Yet despite the growing number of  
skyscrapers, so indicative of a major city, Brisbane retains a certain charm  
and appeal. I see from your program that tours of the city have been  
organised. I hope the visitors particularly, find them well worthwhile.

During those tours, I hope you see the work now taking place on the  
south-bank of the Brisbane River on the Queensland Cultural Centre. This  
project, costing some \$71 million, will provide Brisbane and indeed, Queensland,  
with a magnificent new showpiece. The Centre will undoubtedly become one of  
Australia's major venues for the arts, literature and science. It will be one  
of the most important heritages that our Government will leave for future  
generations of Queenslanders. The Centre will include a new art gallery,  
performing arts complex, new state library and of particular interest, a new  
Museum. All of these buildings will incorporate outstanding architectural  
concepts and designs.

The new Museum will have a total floor space of 14 thousand square  
metres, three times the area at the current location. It will be a far cry  
from the present Museum building which has been used for that purpose since  
1901. I know the Museum Director, Alan Bartholomai, intends to make his new  
museum one of the very best. He will be using many innovative techniques to  
provide the most eye-catching, stimulating and interesting displays. Currently,  
the Museum's collection of some 2 million items, is valued at more than \$15  
million. When completely fitted out, the new home for those items will have  
cost around \$12 million. It will be money well spent, I am sure you will agree.

It reflects the growing appreciation of the value of museums, not only  
by Government, but by the community generally. The Queensland Museum currently



attracts a quarter of a million visitors a year. That number is expected to double after the new museum is opened in 1984. I am advised that in addition to the state museum, Queensland has at least another 100 smaller museums around the state. No doubt the numbers will continue to grow and this generally is a good thing. There are, however, some dangers in this proliferation, and we should heed lessons from other places. I believe that too many museums offering much the same kind of display, and perhaps not of great quality, tend to turn people off.

If you will excuse the pun, I believe that you people are on the right track. What you are doing reflects a specialist treatment of a topic, and a very successful one at that. I believe that instead of adopting a generalistic approach, more museums need to specialise.

Ladies and gentlemen, conferences such as the one you are holding in Brisbane, are extremely valuable. They provide an opportunity for an exchange of ideas, an appreciation of others problems, a stimulus for greater achievement. Your program contains an impressive list of speakers, who I am sure will add to your knowledge and make your museums even better than they now are.

The theme of this year's conference is well-chosen and the message it conveys cannot be over-stressed. I hope that your conference is a most rewarding one and that the visitors to Queensland thoroughly enjoy their stay. May your organisation go from strength to strength in the years ahead.

It is now my very pleasant duty to declare the 1980 Conference of Tramway Museums of Australasia officially open.

PRESENTING THE MUSEUM TO THE PUBLIC:  
THE NORTH AMERICAN EXPERIENCE

An address by Fred Lonnes  
Secretary  
Association of Railway Museums of the USA

In North America most trolley or tram museums are organised under the not-for-profit statutes of the various local states. Further, the museums are recognised by the national government as tax exempt. In order to qualify for the tax exempt status, several conditions must be met by the museum organisation. One of the most important conditions is that the museum provide some benefit to the public at large. Under this mandate, museums are generally thought of as educational in nature.

Members of North American museums, at times, have a more limited view of the museum's purpose. The stating of the various goals is most important; but, even more important is the creative implementation of these educational requirements. The goals of the many individual members have to be guided and channeled to produce the overall picture that the public sees.

What are the outlets that museum energies can be channeled into for the public good? I will attempt to give you an idea of how this has been done by various trolley museums in the United States and Canada.

One of the first places that the general public encounters the museums is via the press. Since museums rely on the public for some portion of their support, publicity is an important way to let them know that the museums exist. By generating interest, good publicity encourages the public to visit and support the museum.

Most news staffs rely on prepared news or press releases. The media is far more likely to run a story if ready-to-run material is provided rather than asking a reporter to visit. I know that a well written press release can also be the germ of a feature article. When a museum event is forthcoming, write it up in an acceptable news style, telling the most important facts first. In the first paragraph, tell who, what, when, where, why and how of the event. Sentences should be short and to the point. The release should be typed double spaced with generous margins on top and bottom as well as both sides. It is a good practice to put a name and telephone contact on the release. This will encourage the press to follow-up if they want more information than that on the release. Another important aspect of issuing press releases is to meet the deadlines for the newspaper, radio, or television stations. The best release is of little value if it is not timely.

Another way to promote public contact has been the Membership meetings that museums hold. Meetings, open to the public, are the most effective with specific speakers delivering programs on trolley cars, the trolley operating companies, and so forth. The subject of a meeting should be strictly limited in its scope, so that the program will last from 45 minutes to an hour. It must be understood that many first time attendees at such a meeting can become bored by lengthy exploration of details. A logical extension of the museum's meetings is the creation of a speakers' bureau. This is one of the simplest projects to maintain once established. Within your home community, there are many organisations that require programs for their meetings. A sort of

travelling show can fill a double need, that of a program for one group and an audience for the museum's story. In any museum there are people who would perhaps prefer to do this sort of activity. The research and presentation of interesting programs can be enjoyable as well as profitable to any museum.

Yet another method of public contact is at community fairs or charity benefits. Many museums have had displays or exhibits at these events. Since fairs attract persons of all ages, a display can serve as a good means of publicising your museum and its activities.

What can a museum display? Anything that will tell about the museum and will compel passersby to stop and look is the primary requirement. The display should have something large enough and dramatic enough to be seen from a distance, and something detailed enough that when they walk over to look at it, there is something to justify their stopping. Pictures, maps and alike are eye-catchers when displayed in an interesting manner. Before and after pictures of city streets showing trams are of interest to spectators. The benefit of a display can be the enrolment of new members in the museum.

Historical libraries with special emphasis on trolleys and tram transportation have been established by several museums. As a museum collects historical material the need to protect and catalog it becomes evident. The way to do this is through a museum library. A library can be handled in any number of ways. One of the simplest and most economical ways is to make use of existing facilities. The use of space in a public or college library does have its pitfalls. In general the museum must ensure that the material remains intact and under museum control, and that it is not merged with other collections. The prime purpose of the museum library is to preserve and make available to researchers the material in the collection. Some North American museums have worked arrangements to have their historical material housed in college libraries. Others have made a special area or building of the museum the library. These libraries provide a valuable resource in both the industry history and technical information for future reference. Museums have received the donation of many corporate records and related material when the companies have cleaned house. A good catalog or index is an important part of any museum library. Once information is placed in the file, it is lost forever without a good retrieval system.

Up to this point, I have discussed several aspects of what the trolley museums have done as related to the public. In the United States and Canada as well as throughout the world, the main emphasis of railway museum groups has been the collection of rolling stock. At the museum site, the groups have assembled their collection of cars for public inspection. This is the major point of contact with the public and the bulk of the museum's efforts go into this phase of the operation.

Let us examine the "museum", from the public's point of view. As we know, the museum is engaged in the preservation of historic tram vehicles, but how does the public view the museum? Museums tend to become cluttered with much extra junk. While many of these items are needed for the operation or maintenance, they are often an eyesore. Care must be exercised to ensure that the public areas of the museum grounds are clean and uncluttered. One way to check this is to look over the site as if a visitor. Questions that we ask at my home museum are: "Is the grass mowed?" "Is trash picked up?" "Are the seats and other public amenities in good repair?" We give a general look at the overall appearance.

Most trolley museums are operating museums. I prefer to view them

as "Living Museums". It has been said that a picture is worth a thousand words! An operating museum is worth a thousand pictures!

The opportunity to enjoy a demonstration ride on the museum's line is a great educational experience to any visitor. A few simple rules that we have applied will ensure that the experience is enjoyable are as follows:

1. Operate the line in such a way that no passenger is inconvenienced.
2. Above all, operate it safely
3. Rotate cars so that repeat visitors can have a variety of experiences.
4. Use only clean cars. Areas around doors and steps should look good even if the body has other problems.
5. The public must be treated in such a manner so that they go away with a positive view of the museum.
6. Crews must look neat and be properly trained to perform the duties assigned.

By following these main points, we have served the public as well as promoted the museum and its goals.

But, while operations are a major focal point at the museum, the use of displays can expand the museum's message and give greater meaning to a visit. Let us then go into the aspects of a display.

A museum display should be an educational experience, just as riding the cars. Good displays will give an overall view of what the era you are depicting was like. A backdrop of an enlarged photograph that will give the context of how the various displayed items are use. An example is the use of enlarged photos of people working on the overhead trolley wire as the backdrop for a display of the various hardware items used. Items in a display should be arranged to effectively add to the message of the display.

Labelling of items should be done systematically and in a pleasing manner. The use of a standard material and colour for display labels is most important. The wording should be short and to the point, so that viewers will read them. Labelling is an important part of a display. A display with poorly done labels can lose its impact.

Displays may be set up in any number of places. One museum has set aside an area in the carbarn where displays are set up. Others have used cars that are not in regular use and areas in their visitors centres.

The final aspect that I wish to talk about is the area of publications and educational programs.

Publications can take many forms: Periodicals, monographs, or extensive histories. While most museums in the United States and Canada have done some publishing, they have in general been limited to periodicals that have grown from a newsletter format. While these are not aimed at public consumption, they often grow into visitor guidebooks and alike. Some museums have published annual books that deal with local trolley history and are sold to book dealers as well as through the museum gift shop. Two museums have published extensive histories of trolley operations in their locality. However, with the large amount of monies that are required for the publishing of large volumes, it is most often done by others.

Educational program aimed at civic and school groups has proven to be a growing part of many museums. Many local schools undertake field trips near the end of the school year and visits to trolley museums are part of this picture. Often the limiting factor having school groups visit is the availability of museum guides to conduct tours. At least one museum has a teacher's kit put together that extends the learning experience into the classroom before and after the visit to the museum site.

With this, I conclude my brief overview of the aspects of "Presenting the Museum to the Public" as viewed from the North American perspective.

I wish to thank you for your kind attention. I will be happy to answer any questions you may have.

SPONSORSHIPWilliams Daniells  
(BTMS)1. What is a sponsor?

Any individual or body that is willing to contribute to the development and/or maintenance of our Museum, or any part of it.

2. Who is a sponsor?

- a. members
- b. visitors
- c. ad-hoc donators of services and equipment
- d. government authorities
- e. major sponsors for specific purposes.

3. Why do they sponsor?

- a.)
- b.) above - as a genuine contribution to the Museum
- c.)
- d.) above - as a genuine contribution to themselves
- e.)
- d. above - implement government policy formulated on political awareness of community needs and wishes
- e. above - to market a product or service that the company provides and/or to promote company goodwill and public relations. If you doubt this assessment, look at what has happened to Olympic Games sponsorship!

4. How do they sponsor?

a. The sponsorship provided by members, visitors and ad-hoc donators is always very welcome and indeed necessary. But in pure commercial terms, the total of all three is a mere pittance compared with the potential sponsorship from government and private enterprise.

b. Since 1975, the Federal Government appears to have bowed out of the Museum assistance field - at least directly. Again, this is a politically motivated decision based on its assessment that these matters are a State responsibility.

c. State governments, and presumably, the N.Z. government have various schemes to provide both financial and man-power assistance to undertakings such as ours. These range from specific purpose grants and subsidy grants intended to promote the Museum as a tourist attraction or historic exhibit through to making available government controlled manpower resources such as unemployment relief schemes, prison labour, and technical college trade apprentices.

d. Private enterprise appears loath to sponsor our museums through cash donations despite the fact that their contributions can be made taxation deductible. This attitude is probably understandable because of the small potential return to the company in terms of public relations. One can also imagine that large companies receive some hundreds of requests for cash donations from voluntary organisations whom company executives consider largely as crackpots! An exception to this is the Queensland-based Utah Development Company who export enormous tonnages of Central Queensland coal. This company has established the Utah Foundation specifically for the purpose

of handing out money to organisations such as ours. The goodwill and public relations generated by this exercise does much to offset the generally unpopular aspects of this company's operations - namely its huge profits and open cut method of mining.

However, given the right approach, some companies at least appear willing to assist us in a manner that will see the promotion of their products or services. But, of course, we must play our part in demonstrating that the potential sponsor is going to see a return on his investment.

5. What does a sponsor want to know about us?

A. What does Government want to know about us?

The following guidelines have been laid down for financial assistance schemes from the Queensland and Commonwealth Governments:

Queensland Scheme

(1) The scheme is designed to assist those projects which bear a direct relationship to the Tourist Industry in Queensland, for example, Pioneer Settlements, the preservation of historical sites and buildings, marine displays and minor projects such as locality maps direction signs, rest areas, etc.

(2) Projects must be designed to preserve or enhance the quality of the environment in which they are developed, increase tourist spending, either on the facility, or associated facilities, be open to the public and create opportunities for direct or indirect employment.

(3) Developers of projects would be required to show that a real need exists for financial assistance and disclose any assistance already being received from any source. It will be expected that they would demonstrate as far as possible, that assistance by the Government

(a) could favourably influence the involvement of other financial assistance in the project;  
and

(b) would not require further Government financial assistance for running expenses.

(4) Grants will be based on need with clear evidence forthcoming where applicable of

(a) adequate management of the project and an indication of the continuation of such adequate management;  
(b) the degree of self-help of such management;  
(c) the annual income and financial standing of the organisations.

(The submission of an Audited Financial Statement will be necessary where applicable).

Commonwealth Scheme (now defunct)

(1) Give name, location, full description of project (where applicable attach plans or photographs), expected duration of the proposed work and how soon work can commence.

(2) State clearly the ownership and proposed management of the project.

Give name and telephone number of a responsible person for further contact. Memorandum and articles of association of constitution of applicant organisation should be submitted where appropriate.

(3) TOTAL COST: Provide a breakdown of the estimated total cost of development of the project. What are the proposed funding arrangements? Full details of loans should be stated. State whether a firm quotation has been obtained.

(4) VIABILITY: For what main reasons do you consider this project is warranted? Will it be available for general public access? Evaluate its potential to attract visitors from (a) local regions, (b) interstate, (c) overseas. Comment on existing visitor flows to the area. What admission charges, if any, are proposed? Provide details of expected annual revenue and operating costs (attach feasibility study, if available). Describe any competing or complementary tourism projects in your region. Discuss marketing proposals.

(5) EMPLOYMENT: What employment opportunities will the project create (a) during its development, (b) at its proposed level of operation, (c) in related services? Is the required labour readily available in your district?

(6) ACCESSIBILITY AND SERVICES: Comment on existing transport facilities (road, rail, air) in relation to your project. Is the area serviced by any particular tourist transport, such as coaches or concession tours? Describe the availability of accommodation and catering services which might be utilised by visitors to your project. Are existing roads and sewerage, water and power facilities adequate to cope with expected increase in visitation to the area?

(7) ENVIRONMENT AND HERITAGE: What technical advice is available or has been sought to ensure no damage to the environment will result or that restoration work is authentic or historically accurate? Where the project involves historical sites, buildings or artefacts, describe these and indicate their importance in terms of national heritage.

B. What does private enterprise want to know about us?

In their guidelines, the Utah Foundation suggests that:

(1) Applications should be brief and to the point. They should not exceed half a dozen pages.

(2) Objectives should be defined and the case for them explained.

(3) A specific sum of money should be applied for.

(4) A comprehensive budget putting the sum into its setting and showing all sources of revenue, should be included. Annual reports and accounts can often complement the application proper and meet this requirement.

(5) If applications have been made to other donors, particulars should be given and the sums requested specified. (The Foundation is happy to cooperate with others in funding appropriate projects.)



(6) If a project is to be a continuing one, sources of finance to be used after the grant requested from the Foundation has come to an end must be shown.

(7) Submission of alternatives for decision by the Board of Governors should be avoided.

However, there is a need to stress very strongly the viability of our museums. After all, the viability of our project was probably not considered when we first established our Museums. Enthusiasm and the will to succeed were the two basic ingredients in our formative years. The BTMS listed the following points to stress viability in a booklet prepared for distribution to potential sponsors:

- . The Brisbane City Council gave the Museum all available spare parts, accessories, drawings and patterns to ensure continuity of operations.
- . The Society has a permanent lease arrangement with the Brisbane City Council for the Museum site at 2 McGinn Road, Ferny Grove.
- . The Brisbane City Council has prepared an overall development plan for the area bounded by McGinn, Samford and Upper Kedron Roads to incorporate the Museum and its tram line in a parkland and playing field development.
- . The Queensland Government saw fit to provide the Museum with a \$19,242 subsidy grant to assist with initial developmental expenses.
- . The Museum has an arrangement with the Melbourne and Metropolitan Tramways Board for the continued supply of spare parts as required.
- . Tramway museums throughout Australia meet their operational and day to day maintenance expenses (as opposed to developmental and restoration expenses) from passenger revenue.
- . The Adelaide Tramway Museum (comparable to our's, but located much further from the city) carries in excess of 40,000 single trip passengers yearly.
- . In the past six years members have invested more than 24,000 hours of their spare time and \$12,000 of their money in projects connected with the Museum's development.
- . The Society assets (excluding the value of vehicles, rail, tramway equipment and spare parts) have increased from \$10,815 in 1974 to a 1979 figure of \$49,696.

6. Who do we approach within a particular Government or Company?

a. There is no doubt that the approach to Government should be made through an influential government parliamentarian - preferably a Minister and the further up the pecking order the better.

b. This can vary from company to company - but usually the Sales Manager is a good starting point.

7. How do we make the approach?

a. The best approach to both government and private enterprise is

through a pre-arranged personal approach by a senior member of the Museum management, backed up with a prepared booklet or portfolio which sets out, in a logical sequence, what the potential sponsor needs to know. This booklet must be supported with photographs showing the Museum and some nostalgia scenes of the tramway era (a picture is worth a thousand words) but make sure the booklet is not too professional-looking in its production. The Museum with a glossy colour photo booklet cannot be all that poor!

#### 8. The problems of approaching national and multi-national companies

a. The greatest stumbling block the BTMS encountered is in attempting to approach companies whose Head Office is located in Sydney or Melbourne.

b. On a number of occasions, the State Office of a company has indicated a willingness to assist our Museum in some way. But because of the nature of our request, the matter has had to be referred to that company's Head Office which has resulted in the inevitable knock-back. I am sure that some of these approaches would have been successful if we could have presented our case directly to a national sales manager.

c. Maybe COTMA can help, through some kind of national or international approach to selected companies (a scheme similar to the national employer support scheme for the Defence Force Reserves) by enlisting the aid of a person prominent in transport in Australia, eg. Federal Transport Minister or the Chairman of the M & MTB.

#### Summary

The days are gone when the community thought we were a disorganised group of enthusiasts aiming to carry out an impossible task.

I think we have demonstrated our ability to go about the task of running tramways in an age when there is enormous interest in our technological heritage. The time is now right for us, both collectively through COTMA and as individual Museums to go out and sell ourselves, by showing that we actively encourage the public to visit our Museums and proving to our sponsors the resultant benefits. Sure, there will be many knockers, but remember the squeaky door is the one that gets the oil.

## PRESENTING YOUR TRAMWAY MUSEUM TO THE PUBLIC

Brian Harris  
 General Manager  
 Bird Life Park & Koala Village  
 Surfers Paradise

Firstly I must apologise for the absence of John Menzies - the Sea World Group Managing Director. As your Conference Agenda shows, John was to present this paper on "Presenting your Tramway Museum to the Public" but unfortunately unexpected company commitments have prevented him from attending. John is recognised as one of the most capable men in the Australian tourist industry and I know you would have found his address both informative and entertaining. He sincerely regrets being unable to be with you and has asked me to tender his personal apologies. I am therefore something of a last minute rake-in and I hope that what I have to say will be of interest to you.

Given more time I would have supported this address with an audio-visual display but as this has not been possible I have circulated a number of Sea World and Bird Life Park souvenir booklets - these illustrate the standard of presentation of many of our displays and facilities. I would ask you to look at this aspect very closely as we place more emphasis on this one particular aspect of our operation than all others combined - and it relates directly to much of what I will be saying.

I must say that I am delighted to again meet the Honourable the Deputy Premier, Dr Llew Edwards and I must tell you that Dr Edwards is looking far more relaxed today than he was the last time I saw him - which was when he performed the opening ceremonies of our newest attraction at Sea World - Australia's first water borne roller coaster - the Vikings' Revenge Flume Ride! In fact Dr Edwards did not only not look relaxed - he looked absolutely terrified as he became the first to enjoy the thrills of this \$1,000,000 ride tearing down a 40° slope at around 60 km per hour. As befits an experienced politician capable of dealing with any situation that faces him I should stress that Dr Edwards took it all in his stride and even managed a smile for the media. The fact that he had a couple of scantily clad lady Vikings - (or Vikingesses, I'm not sure which) with him undoubtedly helped!

So that you may fully understand the points I will be making, I think it appropriate that I first detail a brief history of the company I work for. I am referring here to the entire Sea World Group and not just Bird Life Park of which I am General Manager. This information is not intended to be a huge free plug for either Sea World or Bird Life Park but if it does arouse your curiosity enough to pay us a visit we will of course be delighted!

Many of the Brisbane Tramway Museum members and their families have visited one or both attractions and I hope that those of you from interstate and overseas will have the time during your stay to come to the Gold Coast - Australia's holiday and tourist capital. I am certain you will enjoy it.

Our group is totally Australian owned by Mr Keith Williams and the fact that it IS totally Australian owned and operated in the true spirit of free enterprise is one of which we are extremely proud.

Keith Williams started his working life as a telegram delivery boy for

the Postmaster General's Dept. in Brisbane in his early teens. Within a short period of time his determination and ability, now well known right throughout the tourist industry in this country, to "get the job done" became evident and as a very young man he had his own manufacturing operation marketing a range of soft toys and other goods. His talent for capitalising on particular situations at the right time was also effectively demonstrated when he became, I believe, the first Australian to manufacture Davey Crockett hats and suits in the days of the Davey Crockett craze - he was also one of the first to make leather saddle-bags for motorbikes during the "bodgie and widgie" era.

Always a keen boating man Keith was among the first water skiers in Queensland and he decided to create an Australian equivalent of the world famous Cypress Gardens in Florida - the home of professional water skiing throughout the world. He purchased a couple of hundred acres of dairy farm on the banks of the Nerang River a few miles west of Surfers Paradise and imported palm trees and a variety of tropical vegetation to create a water skiing paradise. Starting with weekend and ski shows for Gold Coast tourists and Brisbane visitors the "Ski Gardens" as it came to be known, grew to be the most successful tourist attraction on the Gold Coast with world class ski shows every day and host to the 1965 World Water Ski Championships.

In 1970 the whole operation was shifted in 48 hours to its new home at Sea World, a 50 acre site set among the sandhills of the Southport Spit, with the Pacific Ocean on one side and the Southport Broadwater on the other. Sea World which is a marine orientated entertainment or "theme" park is now recognised as the most spectacular tourist attraction in Australia. Bird Life Park is located on the former Marineland of Australia site just to the south of Sea World. We opened our doors to the public on Boxing Day 1977 and I am pleased to report that the Park certainly has an assured future. At Bird Life Park we display a variety of Australian wildlife in a daily series of shows, informative talks and feeding presentations, twelve in all. In fact we do more shows per day at Bird Life Park than they do at Sea World. My staff and I sometimes unofficially refer to the Park as "Australia's Wildlife Entertainment Centre", and this in fact sums up our format and concept very well. You will notice that I used the word ENTERTAINMENT. Bird Life Park is not a zoo, nor is it a wildlife sanctuary, it is a place where we entertain our visitors by introducing them to this country's unique fauna. The Park is unique among animal parks around the world in the way we display our wildlife. We seek to entertain, and it doesn't matter whether you are displaying marine mammals or koalas and kangaroos or restored trams, the essential criteria for a successful operation is to entertain. I will come back to this vital aspect again later. Suffice to say that our format has been so successful that I am frequently responding to requests from some of the big overseas zoos for details of how we go about presenting our wildlife; they have heard about it from visitors or staff and are wanting details.

In addition to Sea World and Bird Life Park the Group operates Surfers Paradise International Raceway, has an interest in the Lakeside Motor Racing Circuit to the north of Brisbane and operates the Adelaide International Raceway in South Australia. We are currently developing Hamilton Island in the Whitsunday Group on the Barrier Reef, when the project is completed I believe it will be the most sophisticated Barrier Reef resort island; and we have Sea World Aviation which charters a fleet of helicopters and executive prop and pure jet aircraft.

Should those of you who are presidents of your tramway museums wish to

despatch your technical people on fact-finding missions to other museums I put it to you that you have them travel in style and comfort aboard our pure jet Cessna Citation! Seriously it is a magnificent aeroplane and if your petty cash tin can afford the charter fee I am sure that Mr Williams would be delighted to hear from you!

Current plans within the Group include, naturally, the on-going development of Sea World, Bird Life Park, and our Hamilton Island project and the construction of a licensed tavern directly opposite Bird Life Park.

I enjoy working within the Group I think mainly because of its free enterprise nature. Keith Williams is both an aggressive and dynamic individual and we get things done. Frequently if we can't find the appropriate expertise to build something we don't run around wringing our hands but sit down, look at the problem and go ahead and do it ourselves. A classic example of this is the Viking Revenge Flume Ride I mentioned earlier. Although naturally similar to water borne rides in America, the Viking Revenge was totally designed and built within the Sea World complex. Another example is our Free-Flight Aviary at Bird Life Park; until the construction of a new aviary at Melbourne Zoo recently, the Free-Flight Aviary was the largest aviary in Australia. Almost 300 feet long and 50 feet high, it is a massive construction for something for a bunch of birds to live in and, again, totally designed and constructed within our own group.

In these times of inflation, unemployment and generally gloomy prophecies we in the Sea World Group make a habit of adopting positive attitudes, which of course is not always easy. From time to time we have our problems the same as any organisation has but we try very hard to see past the problem. I am reminded of a slogan used by the American based personnel company, Drake International, probably only known to most of you because Drake was the company that Ainsley Gotto left John Gorton to go and work for. The personnel industry is an extremely tough and high pressure industry and Drake is run on very aggressive American principles. I am not one for cliches but Drake has one which to me is appropriate in these times and it also reflects the sort of thinking we have at executive level within the Sea World Group. It is this: "when the going gets tough, the tough get going"!

No doubt many of you have been listening and thinking: "this is all very well but how can you relate the principles of running a multimillion dollar professional tourist enterprise to running a volunteer based tramway museum?" I can assure you that the principles are exactly the same and, particularly, in presenting either enterprise "to the public".

Whether you are presenting a pound of butter for sale in your corner store, a sophisticated Cockatoo Bird Show or a collection of restored trams and equipment, the principals of doing it successfully are exactly the same.

I am going to break up the criteria for presentation as I see them into a number of areas but before I do that I would like to detail my company's involvement with the Brisbane Tramway Museum for those of you from interstate and overseas.

When I rejoined the Group in 1977 to accept the position of General Manager of Bird Life Park, Keith Williams told me he wanted to have a horse drawn tram ride for our visitors. At first this to me seemed to be a relatively easy sort of project to set up. All I had to do was build an old style tram

car, buy a couple of old draught horses off a farm, lay down a track and presto I had a tram ride. Progressive investigation into the project revealed it was not going to be that simple!

John Menzies took over the job, (thank God) of building the tram car and laying the track and I was responsible for acquiring the horses and harness and building stables, feeding facilities and so on. John and I looked originally into building a replica of an early Australian horse drawn tram and this of course brought about our contact with the Brisbane Tramway Museum. Alan Ward we already knew as he frequently drove coachloads of tourists to both Sea World and Bird Life Park and naturally our first approach was to Alan. Over a period of several weeks Alan produced copies of plans and illustrations of early trams used in Melbourne and Brisbane together with the history of their operation and technical details and he also responded to a stack of enquiries and questions. It no doubt came as something of a surprise to members of the Museum here that we finally decided to build a copy of the horse drawn tram cars used at the Disneyland attractions in America. The main reason for this decision was that we felt that the LOOK and aesthetics of the Disneyland tram car fitted in best with the Bird Life Park image. Notwithstanding this decision Alan and other members of the Museum continued to provide John Menzies with technical information on running gear and so on. Many Museum members were of great assistance to us on the project and though I have previously placed on record our appreciation to those people I would again reiterate our appreciation to Alan Ward, to President Bill Daniells, to Tom Carter and to Garry Ford in particular. I am sure that those of you that have seen the finished product would agree that it is a tribute to John Menzies and to his master carpenters and engineers who built it in our Sea World workshops. The tram car is illustrated on the inside back page of the souvenir books I have circulated and the track layout is shown in the aerial shot on the inside front cover.

John was able to arrange for the track to be laid by two professional track layers from a sugar mill in Northern N.S.W. The rails are the lighter sugar mill rails and they are set flush with the ground on a 4'8½" gauge. We have poured a very rough finish hot mix bitumen between the rails for the horse to walk on and a 12" concrete apron outside the rails to finish it off. The track is exactly a quarter of a mile in length, is oval in shape and is completely flat all the way round. One of our two pure bred Clydesdale geldings can pull the fully loaded tram very easily. Normally the horse is driven at only a walking pace but both our horses are capable of trotting and cantering with the fully loaded tram on the back.

It may interest you to know that much to our surprise, we discovered a few months ago that the horse can also gallop with the fully loaded tram on the back! We have a couple of Emus at the Park that until a little while ago were kept in an enclosure where our visitors could only see them by looking over a fence. I have had a lot of experience keeping Emus and they can be extremely unpredictable creatures. If one has them in a free-roaming situation where visitors can walk among them, sooner or later even the most apparently quiet Emu will show its unpredictable nature and lash out at a visitor, which as you will appreciate I can't have them doing.

I noticed that one of our Emus, "Fritz" by name, was a very quiet individual, you could almost jump up and down on Fritz' head and it wouldn't worry him. After observing Fritz for some months, I decided to take a punt and let him have the whole Park to roam in and I kept my fingers crossed that he would be able to tolerate the attention he would get from our visitors.

Fritz didn't just tolerate the attention, he absolutely loved it! Even small children could go up to him, put their arms around his neck and cuddle him. Fritz would go into a state of ecstasy, sit down, snuggle in close to the child and just drool. He became one of the most outstanding attractions at the Park and some visitors came in specifically to see the Fritz they had heard about. Everything with Fritz was just terrific until one day he was standing on a slope overlooking the stationary horse and tram. Until this day Fritz had never shown even the slightest interest in the horse or tram. Emus are often fascinated by bright shiny things and the sun must have glinted on the highly polished brasswork on the harness. Whatever it was, Fritz took exception to it, tore down the hill and attacked the horse, violently kicking it and biting it on the rear end. I have been kicked by an Emu before and I can assure you it is a very painful experience! Just as Fritz started his attack the horse had just been set in motion and was getting down to the job at his normal walking pace. When he felt this crazed creature attacking his behind, and with blinkers on he couldn't see WHAT it was, he took off! He didn't just trot, he didn't just canter and he didn't just gallop - he BOLTED! You can imagine the reaction of the tram load of tourists all thinking they were about to enjoy a peaceful ride around Bird Life Park! Luckily they couldn't do anything else but hold on for dear life!

We have a shed built over the track at one point in which we store the tram car at night. The horse tram and visitors went through the shed at full gallop! Fortunately, Gordon Bell the driver had the presence of mind to initially concentrate on steering the horse and keeping him on the track. Once he had made it through the shed Gordon got the brake on and slowed him down.

We tell this story to any visitors who pose the question: "can the poor old horse pull this heavy load?" Needless to say, Fritz has been banished, but this time to an enclosure where the visitors walk in and pat him but he can't get at the horses!

The harness was made by a man in Adelaide, one of the few saddle makers in this country who are capable of producing heavy horse harness. It is very flash with loads of brasswork, bells and plumes which we import from the U.K. and which from memory, cost in the region of \$1,500 a set and the two horses are pure bred registered Clydesdale geldings. They are not "old draught horses" - Supreme is five years old and Cavalier is a three year old and he won't be fully grown until he is five. Cavalier is a huge horse standing 17.2 hands now and he should reach 18 hands when he finishes his growing. They were both bred in Victoria and were prolific winners in the show ring prior to our purchasing them from Don Ross of Glenross Clydesdale Stud here in Brisbane. Don is known to the Brisbane Museum members as I believe he supplies the horses for you when you operate your horse drawn car on the section of track still left at Belmont. He is considered to be the heavy horse expert of Australia and is best known for supplying, training and driving the massive team of 20 Clydesdales for the film "The Irishman" which starred the English actor, Michael Craig.

Both our horses are magnificent animals, extremely docile and quiet and more than happy to tolerate small children walking between their legs, tugging at their long hair, posing for photographs and so on.

No expense is spared in providing the very best of food, facilities and general care for them. I have two tram drivers as we are a seven day a

week operation. Gordon who I mentioned before drives two days a week and a man who is both a Cockney and a true gipsy, Lee-Jon Souten, drives five days a week and is responsible for their total care. Lee works a ten to eleven hour day starting at six in the morning with feeding, washing and grooming. Lee is quite a character, and you may have seen him on television or in the press as we have got a lot of media exposure on the whole tram operation.

From time to time I use the horses promotionally outside Bird Life Park towing a buggy, carrying T.V. personalities, our Gold Coast Mayor and so on. The entire operation has been extremely successful and we get a marvellous visitor reaction to the tram car and horses, they would be easily the most photographed subject in the Park. I was asked to tell you how much it cost to set it all up but to be honest I do not know, but by the time we look at the cost of the tram car, the track, the horses, harness, stables, tram shed and other facilities I doubt that there would be much change from \$50,000!

A couple of people here today asked me earlier where we got our horses from. As some of you will no doubt have horse drawn tram cars in your collections, I should like to make this point to you. Should you want to operate these cars from time to time I suggest that you get hold of horses that have had experience in the show ring. The big advantage of this is that horses that are used to being shown are already used to a lot of noise, public address announcements, people milling around them and general confusion. It can be a mistake to use a horse that has a working background on a farm. A farm horse may well be able to tow a huge load and be an experienced and willing worker but he will not be used to the noise and confusion of traffic, people and so on. Putting such a horse in that situation is dangerous not only for the horse but for anyone around. If a big Clydesdale weighing up to  $\frac{3}{4}$  of a ton panics and bolts he is capable of killing people. That may sound very dramatic, but I can assure you it is true.

Now to the essence of this address: "How to present your tramway Museum to the public". When I arrived I overheard someone questioning what I, with my experience in the tourist industry, would know about tramway museums. Well I can assure you that I know absolutely nothing about tramway museums so I trust that confirms that doubt for that person.

Whether I know anything at all about tramway museums is not in the slightest bit significant. What is significant are the essential criteria I have come to understand from my experience in the tourist industry that are necessary to present ANYTHING to the public.

- These criteria are:
1. Definition of objectives
  2. Site
  3. Promotion - Advertising
  4. Providing information
  5. Involving the visitor
  6. Sell it - don't show it

#### Definition of Objectives

I can understand that this sub-heading may not appear to relate to what we are talking about. You all know that your objective is to present your museums to the public. Is that the end of the story? No, it is not! If all you want to do is present your museum to the public then all you do is stick your restored trams and equipment on display, open the gates and let 'em in!



If on the other hand, you are serious about getting the largest possible number of visitors to your museum thereby creating the highest possible amount of revenue for future improvement, there are a number of steps to be taken to maximise your opportunities. This seriousness must be recognised in your case as an organisation and not just as individuals. As with all employers, we are able to instruct our staff as to what we want them to do. Because the people in a volunteer organisation such as yours are not employed you are less able to instruct. Natural enthusiasm for achieving your objectives must be there, and if not there it ideally needs to be created by your President or Executive or whatever.

This of course is the major difficulty of all volunteer organisations and I am very much aware of this because I am involved in a few myself. Inevitably the enthusiasm, and the workload, comes back to a handful of people often a few percent of the total number of people involved. Unfortunately I cannot give you the answer to that problem.

The most commonly made mistake I have seen in my twelve years in this business is that individuals and organisations who have a passion for a specific object or group of objects imagine that everybody else, that is the general public, has the same passion for the same objects. That is an absolutely fatal mistake and I can illustrate it by giving you some examples that I see continually in my industry.

As you know many people are keen on birds, of the feathered variety. The hobby or pastime of aviculture is a very popular one and private collections range from a lone canary, budgerigar or cockatoo to backyards full of aviaries. As with any hobby it becomes to some enthusiasts an absolute obsession and their main interest in life.

Occasionally one of these keen aviculturists decides that what he should do is borrow some money from the bank, buy a couple of acres on that corner just outside town, transfer his aviaries and birds there, throw in his job and open his gates to the public, and he wonders why he has never thought of it before. He thinks he will have achieved the double objective of (a) earning a reasonable living and (b) being able to follow his hobby full time.

Certainly some visitors/tourists will part with their money to look at his birds but not enough to develop and improve it and after a couple of years he will probably be forced to close. To the public all they see when they walk in is row upon row of aviaries that all look the same and that is of very limited interest to the non bird enthusiast. The visitor hasn't really enjoyed the visit, and was probably bored by it and certainly doesn't recommend it to others, and regardless what the advertising agencies and public relations consultants will tell you, the most effective form of advertising is free - word of mouth.

The mistake our aviculturist friend made was his assumption that because he is fascinated by row upon row of the one thing, in this case birds, everybody else will be too. He has failed to see past his own obsession, and obsession is not too strong a word.

The relationship of this situation to your tramway museums is obvious, DON'T have row upon row of trams and equipment that to the layman all look the same. To you as enthusiasts there are no doubt subtle and very interesting differences, but not to the general public; the people you want to encourage to

spend their money to come in and look at your museum.

Despite my promise to President Bill Daniells that I would stop by the Brisbane Museum on my way here today I was not able to do that. I was late leaving Bird Life Park as I had to unexpectedly help my snake keeper worm an 8' Taipan! I am not overly fond of snakes and I can tell you that before I had to get involved with them as part of my job my hair was jet black!

However I have been told that the Brisbane Museum has a number of fully restored tram cars and a couple of sheds full of unrestored cars. Don't open these sheds to your visitors. Show them the restored vehicles and even one that is partly restored, keep the rest out of sight.

Many organisations or businesses that display collections like yours' think that because they have only a few completed vehicles that is not enough for the public to look at and "let's open up the sheds to give them something else to do", I suggest to you strongly that you DON'T do that. Two fully restored and hopefully operating vehicles are far more likely to hold your visitors interest than forty that are not.

If you are going to be visiting the Gold Coast I suggest you have a look at Gilltraps Auto Museum on the Gold Coast Highway at Kirra. This attraction has proved its viability by being one of the longest established in our area - and even though it is clearly not a volunteer based organisation like your's it does relate because it is a collection of restored vehicles. The Gilltrap family have a wide cross section of very different types of vehicles and with the exception of a bunch of antique motorbikes there is little that is the same and they do daily shows showing some of the vehicles actually operating and this brings us back to the entertainment aspect I mentioned before.

#### Site

Most of you I would imagine already have your sites so debate on this point is not relevant. It is of course relevant to any of you that have either not selected a site or are perhaps thinking of moving. If so try to site your museum on a main road, even if it is only a suburban main road. If potential visitors can actually SEE your museum or part of it from their cars your chances of attracting them in are much higher. You can have the world's greatest attraction only 100 metres of a main road and will miss a very healthy slice of easily obtained revenue from traffic passing by.

#### Promotion - Advertising

I mentioned before that there is no more effective form of advertising than word of mouth, and the glory of it is that it is FREE. Being volunteer organisations you will not have, unless you are very lucky or very smart a lot of funds to devote to paid advertising. Apart from a couple of large easily read and well placed signs on the road outside your museum and possibly a newspaper ad in the weekend "what to see and do" classifieds in your local newspapers and tourist guide handbooks. I cannot see any value for you in even thinking seriously about buying paid advertising. There is however a lot you can do in generating word of mouth and in gaining free exposure. For the opening of the Brisbane Museum today I would imagine, or would hope, that the organisers have invited EVERY newspaper, radio station, television station, periodical, tourist bureau, visitors centre, local state and federal councillors and parliamentarians and so on. Clearly they will not all come but the more you ask the more you will get. That is for the opening. It becomes harder and harder when you are

operating. Pressmen and journalists that covered the opening will have little interest in coming back for other than a genuine news or "human interest" story and you have to become very inventive and imaginative. Contact all the journalists that didn't come to your opening, here in Brisbane for instance invite radio personalities such as Hayden Sargent, Wayne Roberts and Alan McGirvan and their families out. Your public relations or promotions officer should be able to devote all his time to this function and should not, ideally, be sidetracked into other areas of the Museum's operation. When these people arrive the P.R. man should stay with them for the whole of their visit and really look after them. If you can put a tea and scones on all the better.

Again not all will respond to your invitation but the more you ask the more you will get, and without becoming a pain in the backside be persistent! I know that many of you here in Brisbane feel strongly about the re-introduction of trams to Brisbane streets. Personally, I agree with you but I can't see it happening. That's beside the point. Push for it. No doubt you will have figures drawing comparisons of costs between the operation of trams and of motorised vehicles. Send these off with an article detailing your point of view to the media. Consider anything and everything that you feel has a story in it but be selective in what you send. Newspaper chiefs of staff and television and radio news editors can become particularly disinterested in organisations or attractions that keep sending in story after story after story that have little real "news" value.

Ideally cultivate and get to know at least some of the media editors. When you have established a personal relationship you can often ring up and suggest a particular story line. They may or may not be interested in doing something on it but at least you are keeping a line of communication open with the media. Frequently if the radio or T.V. Station or newspaper isn't interested in sending a reporter/photographer/cameraman out you can suggest that you take the photo and will send it in with appropriate copy. It is certainly in your own interest to have a competent amateur photographer in your group, that way you can supply him with film and pay the cost of processing the film. If you are selective enough to only send off good "newsy" or "human interest" photos you will get a percentage of these published and every little bit helps.

Newspapers like 10" x 8" black and white prints and periodicals like the same and/or colour transparencies - not colour prints.

Apart from F.O.C. media exposure, make sure that ALL your local visitor information centres, tourist bureaus, accommodation houses and the like are aware of what you offer, they are the people being asked by visitors about what there is to see and they MUST know what you have for visitors at your Museum. Again work on the staff of these places to physically visit your Museum; there is no substitute for their actually seeing it. You can have the glossiest, prettiest brochures and the best written literature available but it is NOT a substitute for a visit. There is a very real danger in making your advertising and promotional material too sophisticated. Keep it basic and keep it simple. Beautifully designed and laid out posters may win artistic competitions but they won't necessarily bring you paying visitors.

In your photographs and/or advertising layouts always endeavour to show visitor involvement. A photo of just a beautifully restored tram car does not have the same appeal either for media use or to help attract visitors as a photo of a beautifully restored tram car with a crowd of visitors looking at it, or, better still riding on it. The crowd around the car instantly

suggests that (a) there is an activity and (b) probably one worth going to see. There is no better way of attracting a crowd than having a crowd.

Finally be wary of using professional public relations and/or promotional consultants even if your budget can afford it. It staggers me to see the number of volunteer based organisations and clubs that use professional consultants. With the greatest respect to the people in this profession that are sincere hard working and talented there are a lot who are not. It seems to me that many people who fail in business turn up the next day as either public relations or management consultants.

#### Providing Information

Clearly you have to inform visitors. You will want to tell them what you are doing, to point out features of vehicles, to tell them where the toilets are, where to park their cars and so on.

Simple directional signs that point out the location of the toilets, kiosk or whatever need to be just that, simple directional signs. Light colours on dark backgrounds or vice versa with plain block printing are in my opinion the most effective.

Providing information about your tram cars and tram rides - in other words the operating part of the museum - is the most effectively done personally by one of your own members either in response to questions from visitors or as part of a regular talk. If possible I suggest the latter. Rather than have a member stand by a car, or a group of cars or equipment all day, announce and/or have signs to tell visitors that you will be having "an informative talk on the tram cars and how they were operated" at 11 am and 3pm or whenever. Give them a brief concise and light hearted talk and invite a response or questions from them. Time the talks to suit the visitors and not the members.

I would imagine that most of your Museums would be open on weekends only. That being the case you should have talks or presentations both morning and afternoon on Sundays as it will be your main visitor day, and on Saturdays as you see fit. Certainly in our industry Saturday is consistently the quietest day of the week. We however have exactly the same format on Saturdays as on Sundays as we believe that visitors to our attractions should have the same facilities open and available to them on quiet days as on peak days. They are paying the same amount of money so their money should buy the same.

Signs that are located beside tram cars or museum equipment to describe them also should be to the point and easily read. Don't make the mistake of overloading the sign with too much information and don't lose sight of the fact that what may interest you as enthusiasts won't necessarily interest the general public.

At Bird Life Park I have gone right away from the traditional zoological practice of using signs crammed with information as to where the bird/animal comes from, how many eggs it lays and where, what it builds its nest from and so on. 98% of our visitors are not interested in that much information, and we know this to be true because we have surveyed them. I use a large colour photograph of the bird set up behind a transparent piece of acrylic with its name printed on the bottom. It is a very simple, clearly and quickly understood identification sign and it satisfies the most important question for a visitor - "what is it?"

survey your visitors from time to time and ask them what they liked, what they didn't like and what they would like to see. It doesn't need to be a complicated questionnaire; a few simple questions from one of your members will do. If you can work towards the dual objective of satisfying the public and yourselves as enthusiasts you will be on the road to success.

### Involving the Visitor

A visitor will enjoy actual participation in your activities far more than being forced to stand and watch. You have with your tram cars an ideal opportunity to involve your visitors by providing rides. I visited an attraction which shall remain nameless some years ago that in many respects related to your tramway museums. I saw this terrific old vehicle fully restored and obviously able to operate and I dared to ask the man if I could be taken for a ride on it. The helpful gentleman replied "Christ ya can't ride on that sport - that's only for the members to ride on". Enquiring why I was told that it was the most special vehicle and was kept for the exclusive use of members because it was so good.

I can understand that you may have vehicles you won't want the public to ride on - but if that's the case put a rope around it to make it clear it is not going to be moving. If it looks like it can move the public will want to ride on it and will not be happy with the previous explanation.

Strive to involve the visitor as much as is practical. Encourage them to touch and feel, have a vehicle in your display that the kids can go berserk on and you will have some justification then in asking for "hands off" other vehicles. In situations where you simply cannot allow visitors to touch the object endeavour to have a member on hand to talk about it or respond to questions about it.

I have both an inbuilt fascination and frustration for museums. I love history and relics and reminders of days gone by yet I am frustrated by the indifference of museum staff. As a child here in Brisbane I can distinctly recall asking the Queensland Museums gestapo-suited attendants where the toilets were and the feeling I got from their reply was that if they actually had to speak for more than ten seconds a fate worse than death was awaiting them.

Be interested in the visitor, be helpful and be friendly; it will pay dividends.

### Sell It - Don't Show It

The final criteria I believe is important, and probably the most important of all. It is absolutely essential in my industry, and I believe it should be essential in what you do, because we are both "presenting something to the public".

Sell it - don't show it! What does it mean? It is the difference between one of my staff saying: "yes, sir, the crocodile feeding will be at the crocodile enclosures at the far end of the lagoon at 3.30 pm. Have a nice day!" or "yeah, I think they'll be feeding the crocs soon!"

It is the difference between my horse drawn tram driver sitting on his backside reading the paper while a family are patting the horse or him walking up to the group saying hello, asking them where they are from and suggesting he can take a photograph of them all standing beside the horse.

There is a huge gap between simply going through the motions and going out of your way to ensure the visitor is happy. It applies not only to how your on-duty members respond to your patrons but as to how you present your tram cars and equipment, your rides, your displays and so on. You should always be conscious of what your visitors want to see. Ask yourselves is that the best way to do it? Can we make that more effective? Can we involve the visitors more? Even though you are a less commercial attraction than we are I go back to my opening question: how serious are you about encouraging visitors? If you are happy that a few people find their way to your Museum, part with a dollar or two for the privilege of watching your members go about pursuing their own interest and then go home, you will have no interest in what I have been telling you.

You should be serious, in fact you owe it to yourselves to be serious. It is a very basic situation. The more people you get through the gate, the more money you earn, the more you are able to develop the Museum, the more, therefore, potential enjoyment for you as members.

When giving rides on the trams, encourage the driver to chat to the visitors, have the kids up front with the drivers hat on and so on. Ensure your drivers are dressed in the appropriate uniform. Encourage ALL your on-duty members to be as friendly as possible, think of ways to entertain the visitors. I am not suggesting that, for instance, the Brisbane Tramway Museum should have Bill Daniells, Alan Ward, Tom Carter and Garry Ford doing song and dance routines on the hour in the aisle of their number one tram, but if you think about you will see ways of entertaining often just by doing the same thing but doing it differently.

It amazes me when I see staff of businesses on the Gold Coast where tourism is our main money earner, treating visitors/customers as though they have the plague. Keith Williams founded the Gold Coast Visitors Bureau some years ago to achieve a number of things, one of which was to increase local awareness of the need for visitor satisfaction. The Bureau has been effective in this area but there is still much to be done. The Bureau recognises the performance of people in the industry here and makes regular awards for outstanding service to visitors and I am pleased that my staff have won three of these awards to date.

I want to finish by telling you a couple of stories about my experience with trams in Brisbane. My family lived in Brisbane when I was aged between 8 and 14 at Rosalie, opposite the Milton State School at a time when trams were the main form of public transport. I used to ride into the city every Saturday afternoon to watch the matinee movies at one of the city theatres. The Hopalong Cassidy and Tarzan shorts were a great favourite. I was waiting one Saturday to catch the Rosalie tram when another tram pulled up at the stop. A drunk leaning on one of the doors of the tram saw me and yelled out: "How much pocket money d'ya get son?" I told him I got a shilling a week. "Have this then" he said and threw pocketfuls of two shilling pieces at me. He must have had a win at the races because when I had picked it all up and counted it, it all came to four pounds seven shillings!

At that time my father was with the E.S. & A. bank at Woollongabba as an Agency Officer. Every day he had to take several thousand pounds out to the suburban branches on the Belmont tram line. He had just left the Woollongabba office one day when the tram lurched and Dad fell over. His gun came out of its shoulder holster, hit the floor of the tram, went off

and put a bullet through the plate glass window of the National Bank!

Police came from every direction, grabbed Dad and took him off to the 'Gabba police station. You have to imagine it, here is this bloke with an unmarked brief case with three and a half thousand quid in it, no identification and had just shot up the National Bank! To make matters worse when the Police phoned Dad's bank a new girl was on the switch who hadn't met Dad and she told them there was definitely no Max Harris working there.

My father is a very persuasive sort of person but it took him a few hours to get it sorted out.

Ladies and gentlemen - thank you.

## PRESERVATION AND RESTORATION OF MUSEUM HOLDINGS

David Gibson  
Curator of Newstead House  
Brisbane

At around the 6th century, the Emperor Justinian is quoted as decreeing that:

'throughout each and every province a public building be allocated in which the magistrate is to store the records, choosing someone to have custody over them so that they may remain uncorrupted and may be found quickly by those requiring them...'

Despite these good intentions, museums and libraries were slow to emerge. Twelve hundred years later, Alexis de Tocqueville writing on America noted that:

'the instability of the administration has penetrated into the habits of the people; it even appears to suit general taste and no one cares for what occurred before his Time. No methodical system is pursued; no archives are formed and no documents are brought together!... and yet today, this Nation's respect for its Past is manifested in many significant museums and libraries. There more money is made available in pursuit of the Past in one year, than Australia would probably see in a decade in respect of the same cause.'

Here in Australia, our various governments' indifference to our Past is but a reflection of the apathy shown by the average Australian for whom anything which calls forth the need for concentration and effort, is pushed into the background. Some people do care though nowhere near enough and those of you here today certainly think it more important to work collectively to preserve the Past at a Conference such as this than to waste this long-weekend at a race-track or whatever.

In my address to you today on the 'Preservation and Restoration of Museum Holdings', I will not only be drawing on my experiences at the Queensland State Archives and Newstead House but also I will be joined in the second half of the 45 minutes allocated by Mr T. Carter, the Archivist of the Brisbane Tramway Museum Society who will recount his personal experiences in the preservation and restoration of the Society's literary holdings. Shortly before this Conference got underway, I had the opportunity to view these records and can see the valuable accessioning that has been done as well as that which is proceeding.

Whether to preserve or to restore part of one's holding is a dilemma with which everyone here today is, no doubt, familiar - whether to maintain one's holdings at a static level or look beyond in order that you can look behind so to speak. Here the precise nature of the Collection is of cardinal importance. Let us consider for a moment this reference to 'the Collection' - it has become almost a reverential description to cover a variety of relics and records. The important thing of which to be acutely aware is that the Collection - your Collection - must remain at all times a relevant and necessary reflection of each museum's interest and the ability of its staff as well as their respect for a Collection that is, after all, their *raison d'etre*. Your literary and relic holdings must communicate information, and of greater importance, ensure that the information is accurate and presented



in such a way that it is easily understood both by the expert and layman alike.

As a consequence, the viewer or reader's interest will be stimulated - enough it is hoped, to tell his or her friends. Please do not covet other institutions' Collections or seek to add continuously to a Collection without providing that opportunity for it to be fully utilised. There is nothing more depressing than hearing a museum's representative speaking affectionately about their large Collection of 'whatever' when 'whatever' is slowly rotting away from lack of use and/or care.

Yesterday, you saw the inauguration of public electric tramway operations at Ferny Grove ... an opportunity was presented to Queenslanders by members of a dedicated Society to recreate part of a lifestyle that was - and still is - dear in the hearts of many people.

Your brief clearly then is primarily to restore the items in your charge. You are concerned that that part of the Past which is vested in your care should live and have a relevance and that is the most positive goal one can aspire to.

All of us should ensure that a Museum's objective is not to give people the impression that their forebears lived in ruins, using worn-out furniture and machines and dwelt in squalor; but to present all these things as nearly as possible in the condition they were in when people used them.

Unfortunately however, some things destined for restoration beyond that foremost responsibility of preservation do not make the transition at all well. Restoration should never be attempted on some items in the first place. Some of you will have visited Norfolk Island - the second oldest British Settlement in the South Pacific - where the gaunt remains of fine Georgian architecture stand as mute reminders of the harsh conditions once played out there. Unfortunately now, an ever-increasing number of buildings are being restored externally, yet modernised internally and used by the Island's fledgling government. Public access to, and involvement with, the buildings is being denied, which is wrong and a completely negative response.

In a situation where preservation or conservation versus restoration, the decision is ultimately 'influenced', as Robinson has noted, 'by the final aim of the display, the historical, technological or aesthetic uniqueness of the item and its condition when acquired.' (1)

Unless aims of the museum, and therefore, the limits of any Collection as such, are clearly defined in the early stages of development, how does one refuse or redirect a potential donation. A clearly defined set of aims in turn provides the additional argument for refusing those items which are peripheral to or useless for your purposes.

If an item is of great historical value, then conservation should be the aim. This would also apply to any item produced as a unique work of art, and also to rare technologically important items which retain a reasonable percentage of original components and finish. If an item is more common then restoration is valid when the final aim is to display the item in as close to original working condition as possible. If an item is in too poor a state of repair, restoration becomes impractical and cleaning and conservation are the only possibilities. If appropriate expertise and equipment are not available for restoration it should not be undertaken, and again, the item should be conserved without restoring it.

You will have already received pages detailing some of the major conservation and restoration techniques for both literary and relic records. This is based on information from professional restorers and conservators here in Brisbane and certainly in the area of restoration, I have not included information relating to siliceous material, textiles and furniture but have concentrated on the areas pertinent to tramway museums.

In the area of the preservation of Museum holdings, the conservator as the instrument of this work has two roles. Firstly, to establish the optimum environmental and physical conditions for the storage and/or display of museum objects and secondly, to examine each individual object on acquisition to look for any damage which has occurred or may occur and take appropriate remedial or preventive action. You have to remember that:

- a. Iron and steel items are subject to rust and for effective preservation, the rust needs to be removed either by derusting or by forming a phosphate coating on the surface.
- b. Objects made from copper and its alloys will tarnish in the presence of moisture. If this is not corrected a more severe corrosion will follow, resulting in a pitting of the metal surface.
- c. Moreover we all know that silver tarnishes easily but more importantly it should be realised that silver, being a very soft metal, can be easily worn down with polishing.
- d. Lesser problems confront siliceous and organic-based items while leather and textile-based articles require special treatment.

Should you decide to go beyond this preservation and return a museum relic to its original form (or as close as it), several steps are recommended:

Photograph the item when it is brought in and then go on to provide a visual and actual account of each stage of its restoration. In dismantling the relic pre-restoration, all parts removed should be labelled. Appendages to the item under restoration which would not have been found on the original article should be discouraged whilst replacement parts used in the restoration process should never be disguised as anything but.

A machine, for example, in operation was maintained by replacement of worn bearings, operating shafts etc. If it is proposed to return the item to operational use, the restorer will need to have access to pattern making, metal casting and machinery facilities. Special care needs to be taken with the refurbishing and reassembly of the item, remembering at all times, the dictum that 'restoration always destroys some original information. Bad restoration is worse than no restoration at all'. Nowhere is that latter quotation more applicable than in the field of restoration of literary holdings. Normally a Museum's holding of such would be minimal when compared with that of a library. Notwithstanding, a museum should mirror a community's geneology and documents that record the past events and, very often, the reasons for those events are as important as the most interesting tramcar (or whatever). They should be seen to have a significance and all Museums should have an archivist or librarian. Moreover if literary holdings are to be displayed, let them have their own entity. Too often, I go to folk museums and see interesting documents crammed into the display cabinet with the christening gowns. In the course of giving literary holdings their own identity, certain provisions for their preservation must be met.

In the storing of same, it is essential that the holdings are held in a secure area and preferably a separate, air-conditioned room, away from

external walls. Dust-proof cupboards (or even refurbished bedroom wardrobes) are vital as are plexiglass sleeves over fluorescent light fittings in order to cut down U/V penetration. Insects and mould can be deterred by open trays of naphthalene and fumigation once a year is recommended.

The danger to a museum's literary holdings are far greater than the risks confronting its relics. Invariably amongst the literary holdings will be a great volume of records that reflect truthfully all aspects of the institution from which they came - literally all aspects! - so that yet another dilemma appears on the scene, namely the disposition of superfluous records. Suddenly a multitude of questions arise - who determines what are superfluous records, can part of the holding be legally disposed of, do we have the money to microfilm items and so create space? All these questions should be able to be answered because a wise Museum Committee set parameters for the Museum's operation - or did they? Tom Carter will, no doubt, have more to say about that and other things shortly.

Before I close and in view of the many interstate delegates to this Conference, I will briefly relate some of my hitherto theoretical paper to the work that I have been involved in at Newstead House over the past six years. Much of my paper has urged optimum levels of operation for museums, yet it is extremely doubtful if any museum is functioning at such levels and in such situations.

Newstead House, as an historic home/museum under the jurisdiction of the Queensland Government, has itself a long way to go before I can lay claim to a totally satisfactory operation. With a large relic holding as against a small literary holding, our accessioning of incoming items for the Collection is always behind schedule. Moreover, our ability to dispose of items thought to be outside of our preserve is limited by an Act of Parliament under which we operate.

Newstead House began life in 1846 as a town-house for one of Queensland's foremost squatters. In time, it became a repository for items of general Queensland History - often indiscriminantly collected - the property of the Royal Historical Society of Queensland. Newstead House, at this stage was being preserved by virtue of the Collection contained within. The Residence had no recognisable identity of its own.

Today, Newstead House through the restoration of the interior of the building, is an identity in its own right. The homestead still has a preserving role in that a majority of the Royal Historical Society of Queensland's relic and literary holdings are still inside the building.

The decision to go beyond simply preserving the structure as a consequence of the items contained therein, and move towards restoration was a decision influenced by changing public tastes and by persons with creativity and foresight (something which we all should cultivate but don't) who were prepared to don the overalls of a blue-collar administrator and get on with the job. In the work of restoration, we have been greatly assisted by access to a catalogue of items from an auction at Newstead House last century, indicating from which rooms the furniture had come.

At the same time, we have been careful to use restoration processes which are reversible and sections of walls that have been papered have had retained part of the original painted decor. Doorways and floors - though repolished - have had retained part of the hard lacquer surface.

Yet ultimately, all work in respect of the preservation and/or restoration of any museum's holdings is governed by the public that visits us. Let us have 'art for art's sake' by all means however that attitude won't pay your rates, your curator and more importantly, your restorer or conservator. What the public wants - the public should get.

Complacency is one of the museum industry's biggest problems. Loss of public support reflected by this in turn hinders our ability to raise the funds necessary to improve Collections or to improve on them in order to meet changing public attitudes. We must face up to changing situations in the Community and in the visiting public's expectations and must constantly adjust policies to ensure that our primary aims are met and that the methods of achieving this are the best we can develop. All museums - however good - can always be better.

#### Reference

- (1) D.J. Robinson & P. Quinn as referred to in "Restoration", a collection of papers entitled The Small Museum, Q.M. Brisbane, 1978.

#### Relic Restoration/Conservation

Iron and Steel Items: Restoration and/or conservation of these two categories must always be governed by the items delicacy. For the most solid items (tools and frames etc) an inhibited phosphoric acid solution should be used to derust. Brand products are available for this task (Ferropro). Leave the article in this solution at room temperature until the rust has been removed. Scrub to loosen rust. Then wash in water and then place in another solution of phosphoric acid ... 2 parts of orthophosphoric acid (by volume) and 98 parts of water (by volume) ... for another 24 hours. A coating is now on the item to prevent further deterioration. Wash thoroughly in clean cold water, dry and coat with a wax\*.

The second procedure (viz. creation of protective coating) should not be attempted with cast iron items. For the more delicate items a cleaning solution of 7 parts thioglycolic acid (by volume) and 25 parts of water (by volume) should be mixed in a well ventilated room with the artificer wearing gloves and safety goggles. To this solution add ammonia solution (by volume). The principle is that the ammonia makes the overall solution neutral and prevents damage to the item being immersed. Once the rust is removed, it is then flushed with clean, cold water, dried and then coated with wax.

\* Wax will protect any metal from moisture and pollutants in the atmosphere. It is especially made from a combination of 100 parts by weight of micro-crystalline wax and 25 parts by weight polyethylene wax (Technical Waxes P/L, 15 Clapham Road, Regents Park, 2143). Waxes are melted in a saucepan and mixed. Removing pan from heat, pour 230 parts white spirit (by weight) and mix continually until smooth and cool. Wax and white spirit are both highly inflammable and the addition must be effected well away from the heater where the waxes were melted.

Copper, Brass and Bronze: These objects are cleaned in a citric acid solution made up of 5 parts citric acid (solid) to one part of thiourea (solid) and 25 parts of water by weight. Once clean, the object(s) are placed in a container of distilled water and boiled, remaining in this solution for one hour.

Repeat the process twice more and then thoroughly flush (use litmus paper here .. if the ph is less than 7 repeat the flushing until a neutral result is forthcoming). Dip the item then in acetone (using great care as it is highly inflammable), which will quickly evaporate. Place the item down to dry ... dryness occurring when there is no longer smell of acetone evident. Apply then two coats of the wax as previously described.

Timber: which has to be left out in the open should always be treated with an insecticide/fungicide ... a 40% solution of pentachlorophenol diluted with 7:1 parts of kerosene or industrial methylated spirits or creosote will be most effective.

Leather: when exposed to dry atmosphere for a prolonged period loses its flexibility and becomes brittle and hard. The leather should then be treated with a preparation made up of 200 parts bw of anhydrous lanolin, 28.5 parts bw of cedarwood oil, 15 parts bw of beeswax and 1.1.1 trichloroethane (465 parts bw). The first three ingredients are mixed together and melted. The molten mixture is then poured rapidly onto the cold 1.1.1 trichloroethane and allowed to cool with stirring. Apply sparingly and rub well with swabs of cotton wool. Wait two days and polish with a soft cloth. Turdey-red oil also helps with very badly affected items.

PLEASE REMEMBER: Take care with chemicals.  
Work in well ventilated areas, wear rubber gloves  
and use eye protectors.  
If in doubt consult a professional conservator.

#### Records Restoration/Conservation

1. Mildew: Probably mildew is one of the easiest matters to resolve. Place mildewed paper in direct sunlight for one hour. If the mildew is extensive, then it is advisable to make up a 2½% solution of Thymol and methylated spirits in proportion half an ounce to one pint. The solution is then brushed onto the affected area. Alternately, a 10% solution can be applied to blotting paper and that paper is then placed between the affected pages (2 ounces to one pint).

2. Torn Pages present a problem especially with very important pages. Essentially a small artist's brush, white blotting paper, a quality paste and a quantity of Japanese tissue is required.

- a. Place some waste paper under the offending tear and then apply some paste along the line of the tear.
- b. Place a piece of Japanese tissue on both sides of the tear allowing for some overlap with paste applied on top of the tissue so that it is forced through the tissue.
- c. Blotting paper is then placed either side of the offending page so that it will not affect the other pages.
- d. Close the book and weight the pages together... a house brick is effective. The paste must be acid free and kept fresh.

3. Foxing or Rust is a common problem and is caused by a chemical reaction from iron impurities in the paper and organic acids released by fungi. Particularly evident in documents post nineteenth century. Place affected page in an immersion of Chloramine-T bleach for twenty minutes, (eight ounces of Chloramine-T to 1 gallon of water, mixing in the former when the water has almost reached boiling point). The document is then placed between fibreglass screen mesh and immersed in very warm water with rubber gloves worn at all times. Once that is done, the document should be rinsed in clean warm water and allowed to dry.

4. Pests, like cockroaches and silverfish are deterred from eating through the cloth and paper spines if an acrylic resin dressing is applied to the covers of the books. Bookworm is harder to control with the bookworm particularly fond of cellulose. Fumigation by Ethylene oxide in a vacuum chamber is necessary however if the outbreak is only small, then the infected item can be placed in a freezer for 24 hours. The insect will be killed and the item unharmed. Mexican book beetle is only rid by sophisticated fumigation. Dusting will restrict activity of this insect. Booklice is a very dangerous pest destroying everything in its path. No larger than a pin-head, the only way to detect this pest is to tap the suspect item; white powder will appear and specks will begin to move. They thrive in a temperature range of 18-25° and mid-high humidity. Treatment by freezing therefore is very effective.

5. Acidity manifests itself in a brittleness in paper. The cellulose fibres of the paper are attacked by acids and the paper has a greater resistance to folding. Deacidification will not return the folding properties of the paper alone. A cool, dry spot or air-conditioned area will help. Major problems should be passed onto a professional conservator.

PAPER 4 not presented and not available for publication

## DISPLAY PREPARATION

Garry Ford

Brisbane Tramway Museum Society and  
Royal Historical Society of Queensland

Some comments before going into the paper proper: The book that you have received from the Queensland Museum The Small Museum is a booklet that was presented at a seminar in May 1977. I will draw your attention to various sections of it.

I am speaking today as a person who wears three hats: as a person who has been involved with the restoration of Newstead House, preparing displays as a councillor of the Royal Historical Society and also as the person with the ultimate responsibility in the Tramway Museum for preparation of displays and the archival section. I will draw your attention to page 33 of the museum booklet - Display Design - its execution in museum display. This is by Peter Berriman who is the artist at the Queensland Museum. It is this booklet upon which we have based our display at the Museum. Our display is nowhere near as grand as we would like but we have only a small area, and had only limited time for preparation. Eventually we will have an outdoor display of overhead at seven foot height so that people can easily look at these items.

A couple of comments on the actual display at the Museum. The room is eventually intended to be a storeroom into the Workshop building. It has been designed as a temporary archival display area. We have "pink batts" insulating all walls from heat. The fluorescent lights have ultra-violet screens which cost only about \$1.50 each. Fluorescent lights emit about ten times as much ultra-violet light as ordinary lights. Incandescent globes only put out a small amount but their problem is that they put out heat. Screened fluorescent lights are the best solution.

Photographs which are out on display are not the originals but only copies. Avoid displaying original material as far as possible for security of your collection - it does not matter if people touch copies. The ultimate is to allow people to touch things which are replaceable. You should have as much as possible for people to actually touch and get to know what the object is like. Try to display items such as overhead in its setting. Remember it is far more interesting to the people to be able to touch.

The display hall which you see is also doubling as our bookshop and cost around \$1,000 as we used old timber and fittings. Most of the cost went in things such as photographic materials, paint, wallpaper etc.

I am hoping that you have all read The Small Museum so that when I refer to items I won't have to go into too much detail. The display layout technique that has been suggested is that when somebody looks at something they need a centre of interest and the normal place for your centre of interest is say, somewhere in the shaded area. The people see that first because a person naturally looks from left to right and from top to bottom. The object of the display technique is to find something of importance - it may not necessarily be the most important item you are displaying there, but is usually is. It has to be attractive. You may have noticed in the ticket collection that we have a horse tram ticket from 1885. That in itself against the orange background would not have been eye catching but it is when you find it on a white card. The card is what is gaining peoples attention, not the ticket.



Another important thing is not to overcrowd the display. If I wished I could have put up the entire ticket collection that the Society has, consisting of every type of ticket that has ever been issued for the trams. It would have been overcrowded to look at. Most people look at a display for only a few seconds. You want them to see the main thing in say 10 - 20 seconds. Those who are interested will then look at the rest. If they are not interested in tickets - OK, they have seen that one ticket; good, then they go on to the next display.

That brings us to the first rule to bear in mind in displays. Everyone is not as interested as we are and they show that lack of interest by not looking at it. The same goes in photographs. In our display we have 10 x 8 format for prints. Now it normally is not good practice to keep all photographs to the same size for the simple reason there is nothing to stand out. You may therefore have noticed the two larger photographs up at the top of the display area. I think that most people when they walk in after having seen the general layout, see the two large photographs hanging near the ceiling - the last tram and the last trolleybus. These draw attention to the boards below each. On the boards we have maps. The aim of the map is to draw the person's attention to the board - they look at the map, look at the photographs and hopefully relate the photographs to the map.

That briefly is the way we constructed our display. You contrast colours, vary display formula, have a centre of interest and have displays touchable. Room layout is very important. The lighting in our room is probably a little too bright but we are forced unfortunately to do so because entry is straight from sunlight. It is best to have a transition area<sup>11</sup> such as a bookshop to allow peoples eyes to adjust to progressively lower levels of lighting. The actual display area can have very low lighting levels with spot lights and flood lights used to enhance specific areas.

The other is the actual colours used. As I said, we have tried to keep to pastel shades where possible, the one exception being the finial display and the reason for that is to draw attention to the fact that there is something down there on the ground because it is normally bad practice to have things below three feet from the floor or above seven feet unless they are large items which cannot be displayed in any other way. The finial collection could not be placed anywhere else except on the floor as some are quite heavy. So, we painted the board bright orange which helps set off the original silver colour of the finials. The result is a very obvious display which people are unlikely to trip over.

I have covered display principles adequately though Peter Berriman has done so far better in his booklet.

Don't forget that it is good to have an overall theme to the display such as track, overhead etc.

### Practical Session

The final part of this presentation took the format of a practical demonstration of the processes to be followed in dealing with items donated to a Museum.

A box of assorted material including photographs, commemorative pieces and various tramway-oriented paraphernalia was produced by the Archivist Tom Carter. Each object was dealt with and "catalogued" and its preservation needs and display potential discussed.

## THE MUSEUM SUBSTATION

John Hudson  
Brisbane Tramway Museum Society

Upon the closure of the Brisbane tramway system, the Brisbane City Council gave to the BTMS two identical B.T.H. glass bulb rectifier sets from the Coorparoo and Kedron substations and also D.C. feeder equipment, thus giving us the opportunity to have an authentic rectifier sub-station.

Each set consists of four glass bulbs connected in parallel with a total rating of 750 KW or 1250 amps. Each bulb is housed in a separate cubicle, the four cubicles being mounted side by side and fed from a common set of busbars on top of the cubicles connected to a 6 phase supply from the rectifier transformer. These units were built about 1940.

The transformer is supplied with 11 KV via an oil circuit breaker with solenoid closing. Protection on the 600 volt D.C. side is by means of high speed and slow speed circuit breakers.

The rectifiers were remotely controlled from the Valley substation via supervisory equipment and are designed to operate unattended and starting is fully automatic, also various protective devices are fitted, that is the rectifier will shut down automatically in the case of repeated A.C. overload or leakage to earth in a cubicle, or failure to complete the starting sequence within a set time interval. If a rectifier bulb should overheat, the rectifier will shut down until it cools, then it will automatically come back on line.

We removed the rectifier bulbs from their cubicles and turned them upside down for transport using special crates in which the bulbs had originally been delivered. Unfortunately there was not a sufficient number of crates to store all the bulbs in and some that were not protected in this way were accidentally broken in handling or when in storage.

The two rectifiers were dismantled and lifted onto trucks using the substation cranes which consisted of chain hoists mounted on overhead gantries. This involved also lifting the 7½ ton rectifier transformers, which were situated in deep pits inside the substations.

The 11 KV switchgear used with both these rectifiers was of rather obsolescent Reyrolle type, so the switchgear we obtained was from the newer steel tank rectifier set at Coorparoo substation. These oil circuit breakers were in a very small room and had to be dismantled, involving the melting down of compound in cable boxes and disconnecting of busbar connections between the circuit breakers.

A variety of other equipment, such as A.C. and D.C. control panels and D.C. feeder panels, also high speed circuit breakers and other auxiliary equipment were also transported to Ferny Grove.

All this equipment was stored for three years at our old site at Ferny Grove, awaiting decisions on the right of way proposals but had to be moved again to the new site in 1972. On arrival at the new site, refurbishing of rectifier cubicles was commenced, and the substation building forty feet by twenty feet was erected by a building firm. This building has a normal sized door at the depot end and a large sliding door at the other end.

Concrete foundations were provided for the two rectifier transformers which stand on two lengths of eighty pound rail turned upside down and embedded in the concrete, one transformer to be placed in service and the other as a spare.

Inside the substation, concrete foundations were poured for the 11 KV switchgear which was painstakingly assembled and internal control wiring replaced where necessary also the switchgear was prepared for reconnection by melting out compound from cable boxes and busbar chambers. Two of the rectifier cubicles were placed in position. Conduits were laid in the floor to carry A.C. and D.C. control wiring, also closing, tripping and protection circuits and wiring for remote control and indication for possible connection at a later date.

Application was made to the Brisbane City Council Electricity Department for 11 K.V. and also three phase 415 volt supply, and the council agreed to carry out this work at a cost of \$3,000 which included also new oil in the rectifier transformer and erection of a number of steel and timber poles for the overhead.

Connection was completed last year by the S.E.Q.E.B., the successor to the B.C.C. at the agreed price, and the 11 KV switchgear tested and passed for service.

Also last year the Q.E.G.B. donated to the museum another glass bulb rectifier set from the former S.E.A. railway at Bulimba which carried coal to the Bulimba power houses, this coal now being transported by river. This is a Hewittic rectifier with three bulbs and D.C. circuit mounted in four cubicles. The glass bulbs in this unit were even larger and more awkward looking than those in the B.T.H. units so, rather than go through the procedure of turning these over this unit was transported to the museum carefully without removing the bulbs from the cubicles and no damage occurred.

This unit will eventually be erected in the substation as a standby unit, but supplied from the present rectifier transformer as its original transformers were 3300 volt and therefore not suited to 11 KV supply.

#### The Substation Today

Recently two additional rectifier cubicles were erected and AC busbars installed from the transformer to the rectifier. The first rectifier bulb was carefully turned right way up and installed in its cubicle. With great anticipation the control switch was turned on and the bulb found to be operational. A temporary D.C. switchboard was made up using a tramcar line breaker to trip out on minor overloads in series with a trolley bus type hand reset circuit breaker which will operate in the case of a major overload or short circuit.

The substation is now controlled by means of a key operated switch in a box mounted on the outside wall, thus allowing traffic staff to operate the rectifier without entering the building. This switch may be turned off in emergency without the use of the key.

### The Substation in the Future

Although the substation is operational it is barely adequate at present and much work remains to be done. So far only one of the four rectifier bulbs that make up the set has been tested and placed in service and this bulb was in daily use from 1942 until 1969; another cubicle will need to be prepared and a second bulb installed to ensure reliability.

Before two or more bulbs can operate together in parallel it will be necessary to instal a high speed circuit breaker in order to cope with prospective fault currents.

To use this breaker the D.C. control panel will need to be installed and this panel has a slow speed circuit breaker mounted on it also, which involves a considerable amount of control wiring. It is hoped that eventually the four bulbs which make up the set will all be in service but this of course depends on how many of the total of five bulbs have retained their vacuum.

The set obtained from Bulimba should be comparatively easy to install and connect to the existing six phase busbars and if this unit proves successful it will help by easing the load on the older unit.

At some time in the future if insufficient bulbs are available for service it would appear to be a fairly simple process to place a bank of silicon diodes in a rectifier cubicle in place of a bulb. The remaining bulb or bulbs could be disconnected but still be used as required to demonstrate this most fascinating means of rectification.

THE PERMANENT WAY

Allan Ward

Brisbane Tramway Museum Society

At the Adelaide conference Mr C.J.M. Steele delivered a paper on track construction, some points of which may well have been specifically directed to the museum here at Ferny Grove.

Among the points raised were:

- (1) The layout of the depot area (buildings as well as trackwork)
- (2) Operation with a purpose (going somewhere)
- (3) All construction methods to be applicable to semi skilled or unskilled labour
- (4) Utilization where possible of available stock items.

On the layout of the depot area at Ferny Grove we have three buildings used to house our cars. Two of these are depot buildings each of three roads with a capacity of three of the larger cars. The No 3 road of the No 1 depot building has been equipped with an inspection pit.

With regard to operating with a purpose the museum is most fortunate in that the area in which we are sited is filled land (garbage tip) and normally would only be used as parkland or sporting fields. The city administration has however virtually designed the layout of the sporting ovals to fit in with an optimum track layout for the museum which will result in an eventual run of 1.9 km of which 350 m will eventually be double track.

The construction programme has been dictated by a number of factors, some of which were:

- (1) To provide adequate storage for all equipment.
- (2) To provide facilities to enable this equipment to be maintained and restored.
- (3) To carry out such works as were required to enable operation of the equipment.

In the provision of suitable buildings for the storage of the equipment we were most fortunate as two buildings already existed on site and the full length of one bay of Ipswich Road Depot was made available to the Museum. This was reconstructed as two buildings each of three roads having between them the capacity to house the majority of the existing museum fleet.

The first of the previously existing buildings has been extended to the rear to provide sufficient length for the longest cars in the collection and is being progressively equipped to carry out its function as a workshop and will eventually be equipped with a pit. The building has a capacity of three cars and one road vehicle. A lean-to on one side provides storage for a further two road vehicles.

The second of these buildings is used as a stores building in which a further three motor vehicles are also held.

To enable ready servicing of the rolling stock it was felt that a pit was essential, accordingly provision was made for a full length inspection pit which was constructed at the front of No 3 road of the No 1 depot which is presently the running depot.

As some trackwork was essential to move trams from various temporary storages to permanent storage as it became available, this early work has to varying degrees dictated the present track arrangement, and has made a number of points most obvious, some of which are:

On grades such as exist at Ferny Grove, expansion and contraction stresses alone without operational stresses imposed by tractive or braking forces will induce downhill movement unless anchored either by heavy ballasting or by laying in mass concrete.

In areas of white ant infestation untreated timber sleepers have a useful life of three years or less.

Temporary or below standard trackwork is an exercise of doubtful benefit and there are few more demoralising tasks to volunteer workers than dismantling trackwork to enable it to be relaid to an acceptable operating standard.

The standards set for all trackwork must be as high as practical, with the finished work being as near as possible to maintenance free.

Consideration should be also given to methods of construction that will minimise damage to cars should the worst occur.

In the museum situation there generally exists very limited physical and financial resources. For these reasons investigation was made into the various alternative methods of tracklaying available with consideration being given to the following points:

- (a) Availability of components
- (b) Suitability to site situation
- (c) Initial cost
- (d) Maintenance factor

The various alternative methods of construction or options were as listed:

- (1) Railway T rail on timber sleepers in open ballast
- (2) Railway T rail on timber sleepers ballasted to rail head and sealed
- (3) Railway T rail in mass concrete to railhead level
- (4) Tramway type grooved rail on timber sleepers in open ballast
- (5) Tramway type grooved rail on timber sleepers ballasted to rail head and sealed
- (6) Tramway type rail in mass concrete to railhead level

The availability of components, specifically rail, led to the exclusion of options 4 and 5 with option 6 being effectively restricted to use in conjunction with pointwork.

The next point to be considered was that of suitability of the construction method to the soil conditions. It is quite obvious that conventional open ballasted track is more practical than mass concrete over areas where continuing settling of the ground level can be expected over an extended period such as the proposed run across the face of the present dump. On the other hand on natural ground particularly where a white ant problem exists mass concrete offers considerable advantages.

The next point, that of initial cost, was considered with the labour content also being included. To lay a 12.2 metre length of track to the method given in option 1 would require 14 sleepers and 9.8 m<sup>3</sup> of ballast costing \$168.00 and \$176.40 respectively for a total cost of \$344.40.

To lay the same 12.2 metre length of track to option 2 would require an additional \$35.50 for ballast and \$21.00 for surface sealing in addition to the material used in option 1 making the cost \$400.90.

Construction of option 3 would require 10 m<sup>3</sup> of pre-mix concrete costing \$418.60 and 6 tie bars costing \$27.00 making a total of \$445.60 per 12.2 metres.

The construction labour factor in option 1 was considered to be the lowest followed by option 3 with option 2 having the highest labour content by nature of the method of construction.

The next consideration was maintenance with obviously the material and labour components being the major factors. Two periods were used for this exercise, firstly 5 years then 15 years. The labour content was calculated in man-hours which for this purpose were converted to financial terms at a rate of \$4.00 per hour.

Option 1. Over the 5 year period a 12.2 metre length would require on average the replacement of one sleeper and some repacking. The costs involved being for material, one sleeper \$14.00, labour 8 man hours or \$32.00. A total of \$46.00.

Over the 15 year period on average there could be a requirement for the replacement of 9 sleepers and repacking. The costs involved being for material, 9 sleepers \$126.00, labour 43 man-hours valued at \$172.00 for a total of \$298.00.

Option 2. Because of the method of construction, sleeper replacements could be less than for option 1, however the labour requirements would be greater for each replacement operation and additional cost would be incurred in resealing the surface.

Over the five year period one sleeper could be required as well as some repacking, in this case the costs would be for material, one sleeper and resealing material \$16.00 with a labour content of 12 man-hours worth \$48.00 for a total of \$64.00. Over the 15 year period the requirement could be seven sleepers with spot repacking and resealing. The costs involved would be material \$112.00 and labour content of 73 man-hours worth \$292.00 for a total of \$404.00.

Option 3. Was considered to be maintenance free over both the 5 and 15 year periods based on the life of the mass concrete track in Queen Street Brisbane which saw better than 30 years of service under conditions of extremely heavy traffic both tram and motor vehicle with no appreciable maintenance over

that period. For purposes of evaluation, the costs became as follows:

Option 1. Construction \$344.40 with maintenance over 5 years without labour \$358.40. With maintenance over 15 years without labour \$470.40 with labour over the 15 years this becomes \$642.40.

Option 2. Construction \$400.90 with maintenance over 5 years, without labour \$416.90. With maintenance over 15 years without labour \$512.90. With labour content over the 15 year period with becomes \$804.90.

Option 3. Over all periods the costs remained the same until such time as rerailling was required, these costs were \$445.60.

In comparison with Option 1 there is an initial saving over Option 3 of \$101.20 after a period of 5 years including the labour component the gap has narrowed to \$55.20 over the span of 15 years even without labour the balance has swung to the advantage of mass concrete construction by \$24.80 and with the labour component the advantage widens to \$196.80.

Other advantages of Option 3 over Option 1 were no weed control problem and as in the case of this museum it is intended to operate trolley buses this style of track will provide portion of the roadway for these vehicles, also in the unfortunate case that the worst occurs and a car becomes derailed the risks of serious damage to the equipment is lessened and rerailling is simplified.

In the light of the circumstances existing at Ferny Grove the following decisions were taken.

(1) All pointwork would be laid in mass concrete on construction and existing pointwork would be modified to this form of construction as soon as practical.

(2) All running trackage will be laid in mass concrete except over unstable ground.

(3) All trackage over unstable ground will initially be laid as open ballasted track.

An alternative appearance can be obtained by utilising mass concrete construction to within 25 mm of the surface and a hot-mix surface above that to rail head.

In conclusion, provided initial finance is available mass concrete track construction is perhaps the ideal answer in a low traffic density museum situation where both financial and labour resources must be covered.



## LEVELS OF STAFF COMPETENCE - AN INTRODUCTION

Garry Ford  
Brisbane Tramway Museum Society  
and  
Royal Historical Society of Qld.

First of all before I start with the paper, I do not want any museums to take anything I say as a reflection on any individual museum. This is something that applies really to most museums and unfortunately I may have to make reference to a few instances that I know have happened in a few museums without actually mentioning the museums to save those museums embarrassment. Basically the whole level of staff competence applies not only to the tram driver, the the conductor, to the dispatcher (or starter if you want to call him that and you come from Victoria), but to the staff in the bookshop, the staff in the tracks, to every person who is involved in any way with the museum situation. I am also not intending to make this a paper giving information but merely a paper to raise questions which I hope will be followed up at the next COTMA Conference.

Basically, it stems from approaches that were made to me unofficially by a few persons in the Melbourne and Metropolitan Tramways Board whilst I was in Melbourne doing my driver training course. Their worry was a very simple worry and it was basically concerning actual tramcar driving. In reference to a serious accident, whatever happens in one museum is going to affect every museum. What also worries these people is that whatever happens in the museums may possibly to a certain degree affect the Tramways Board since they operate similar equipment to most of us, particularly Brisbane. Another worry is the variation of standard from museum to museum. They are quite pleased to train museum members to drive on the Board's system as they did with myself and they made the offer to all BTMS members to go through the normal driver training school. The reasons they put forward for this and why they are prepared to do this is that they at least know that those museums taking that trouble are having crews that are trained to a certain level of competence. Now some museums have no real driver training at all. At Brisbane we are hoping to have driver training of a very competent standard, in fact we are basing our driver training on a manual prepared both by the Melbourne Tramways Board originally about 1963, then revised in 1965 by the BCC Transport Department for incorporation in our tramway system, unfortunately, by that stage it was a well known fact within the department that the system was closing and it was never proceeded with. As part of the archival records, we received all their manuals and information that they had compiled. We have suitably modified that course to suit our museum needs plus we have also had that checked over by the Board and they made suggestions here and there. Which brings us to the other question. They were quite pleased that we were doing this and I think everyone is familiar with problems at least one other museum has had with rear on collisions. This type of thing which really shouldn't have happened under the certain circumstances that they happened under, if the staff had been trained to a high level of competence. I am not advocating that we should all get together and say we are going to standardise our equipment, training procedures, etc., but what I am saying is that we should agree that staff is going to be trained to a certain level of competence that they should be able to react in a given emergency situation in the correct way, the same as an operator would on a normal street tramway. Now some members will say as we are not on a normal street tramway we should not have these problems. As one of our members says we should not even use the word emergency because we are not going to have any. We all hope that we don't have any but the situation is going to arise at some time in a thousand years where we are going to have that emergency and every

staff member should be trained to deal with it in a safe manner.

I will leave the driver training at this stage. The same thing applies to our staff behind the counter. Sales persons should be trained in public relations as it is no good having someone there who is going to discourage people from buying. You want someone there who can sell. You want guides who are able to go around and tell the people a good story. People like a story, they are more interested in the anecdotes that go with the exhibit rather than the exhibit itself. They want the entertainment value which you have heard Brian Harris tell you about. Someone who is good at entertaining makes a good person providing they have the information to show people over exhibits in the museum, if you are going in for that type of thing. You then come down even to your track construction. Now you have heard Allan talk about his experience in the BTMS where in the past we have had people who are not qualified who thought they knew what they were doing on track doing the work, which we have had to redo. We now have people who have taken the time to read the records which exist who have studied the situation, who don't profess to be professionals but who at least investigate and check out what they have to do before they do it. This is the type of person which you have need for in all facets of your museum operation, you don't want the situation happening where you have people lay track which is completely useless which then has to be torn up because the tram just won't go through it. Same with your conductor - you want someone in a conductor's job who is a safety conscious person who realises his responsibilities but who is not just there to collect fares but he is also there to help the passengers travelling on the tram. Also there is the one thing which I think some people may forget, the conductor must also be ready to act as motorman in the emergency situation should something happen to the motorman, and know how to stop the tram. Having the motorman collapsing at the controls and the tram careering down the track and the conductor not knowing what to do in that situation is hair raising to think about. This is the area that really has had these people, I am talking about from the Board, a little perturbed that some of the museums' training programs have extended this far. These museums have adopted the policy "OK a person knows how to drive the trams, he knows how the tram works, let him drive it". It also brings us to another point. It is all very well to have someone stand up beside you in the tram telling you this is how to drive the tram. OK, look I can drive. I mean, most of us are driving on our systems and some of us on the street system, all be it illegally and we thought we were driving trams. It is only when you actually go through a tram school that you realise that you weren't driving trams at all, you were only putting on the power and putting on the brake. There is a lot more to driving a tram than just that. There is the skill which you never really gain in museum operations, unless you can drive the tram continually, of actually having the feel of the car and instantaneous reaction. This is the main thing I learned from being in Melbourne driving the trams in regular traffic even though it be for only 100 hours - the ability to do the right thing instinctively if things do go wrong. This is something that even though I had been driving trams I had never really had. I am not saying that we should all learn to drive trams the same way, I am not saying we should all be trained by the Board because it probably would be in a lot of situations a useless exercise particularly to SPER with their reverse brake handles although the experience of driving in traffic could prove useful to them. (Comment from the audience). That is correct, you have just to get used to the different cars, the equipment is similar, the experience is the same and this is what really counts if we are going to become professional museums and not a bunch of amateurs. We have to put this competence into our staff. We have to make sure that the people we have doing a job are capable of doing that job.

As I said to commence, I don't want to make this a descriptive paper, I am just putting it forward as a view I would really like to see taken up at the next COTMA Conference where we can in some way lay down some guide lines for minimum competency in the various fields for our own staff. If we do, I think in the long run, it will enhance our own standing both with government bodies and insurance companies in particular and also most importantly with the general public who will see us acting in a most professional manner.

## WORKSHOP A1

## GUIDEBOOKS

Chairman: John Radcliffe (AETM)  
Recorder: Mal McAulay (SPER)

After a short preliminary discussion the subject was divided into the following four basic areas for discussion:

- (1) Objectives of Guidebooks
- (2) Preparation and Content
- (3) Production
- (4) Sales

#### Objectives of Guide Books

The first topic was summarised as follows:

- (1) To act as a guide to the relevant museum's exhibits
- (2) To act as a memento or souvenir of the person's visit to the museum
- (3) As a means of raising funds for the museum

As a secondary objective it was felt that the Guide Book should act as promotional material to entice visitors to the museum.

#### Preparation and Content

This topic revealed many lines of thought influenced by the various situations of participating museums. The text should be concise and technically correct. At the same time it should not editorialise on the politics of the demise of the system that the cars came from, but describe the street cars in their element.

At this point of the discussion the possibility of two tiers of publication were raised - a cheaper edition for children and a more expensive type of book for adults. After discussion it was felt that the point would have to be decided by each museum on its merits but that a cheap type of publication could be useful.

It was felt that in the early development of a museum to describe the exhibits and objectives of the museum was best. As the museum progresses and reprints are done, information of the development of the museum be included, remembering that the book must be aimed at the general public, not just the "fans".

The updating of text and additional exhibits can be done by adding pages to the original layout either inside the covers or as additional centre-pages.

Photos: Photos should be clear and sharp; for best reproduction try to use photos of the exhibits in action and not the standard builders photo, remember trams and people go together.

Covers: It was generally agreed that although not necessary a colour cover was desirable from a sales standpoint, if designed correctly the block(s) could be used for postcards as well. The cover photo preferably of an exhibit that people can associate with the museum's home system.

Production

Decide on a page size both easy to handle as a book and compatible with the printer for production.

It was agreed that offset printing achieved the best quality and price structure. Paper quality is important to the finished product, slick or enamelled paper gives the best reproduction. Paper opacity is also important to prevent "bleed through".

Sales

It was generally agreed that most sales of guide books occur as people are leaving the museum, this probably is because most people call at the gift shop after inspecting (or riding) the exhibits. Outside sales tend to be limited to bookshops aimed at the "fan".

It was felt that as a guide book its price must be reasonable to attract sales.

A point to be watched was the trend with subsequent printings to increase quality and therefore cost with a consequent sales drop off as the price rises.

## WORKSHOP A2

## SOUVENIR SHOPS - WHAT DO YOU STOCK? HOW AND WHERE DO YOU SELL IT?

Chairman and  
Recorder: Robert Thomson (BTMS)

This workshop highlighted the diversity of methods adopted by the member museums of COTMA in the marketing of souvenirs.

The workshop commenced with each member giving a brief outline of the items which their societies produced and the ways in which these items were offered for sale to the public.

All museums with the exception of MOTAT are actively engaged in the selling of souvenirs. In the case of MOTAT this activity is divorced from the tramway museum and is operated as a separate commercial entity.

AETM reported that fears had been expressed by some of their members that the marketing of souvenirs was becoming too commercialised.

The general consensus of opinion of workshop members favoured post-cards, badges, tie bars and bumper stickers. It was recognised that items of a specialist nature such as technical books would have limited appeal to the general public. However, it was felt there was an obligation to provide this service to members at a reasonable cost.

The following summaries give some indication of the wide range of souvenirs marketed by the respective museums.

AETM T shirts, steam records, books from outside publishers

BTMS Badges, tie bars, colour slides

BTPS Button badges, postcards, publications from kindred organisations

MOTAT Souvenirs of New Zealand in general

SPER Tea towels, T shirts, serviettes, address books, conductor's kits comprising bag, plastic money and sets of tickets drawn from discarded stocks.

THS Tramway and Railway Calendars, ball point pens, tea towels, colour slides.

TMSV Bumper stickers, glasses, caps, slides, postcards

WTM Pennants

The second topic to be discussed related to the facilities available in the marketing of the souvenirs. The reports furnished by the members highlighted again the diversity in this field of activity.

AETM Sales were conducted in a building which was inadequate for this purpose. It was only on rare occasions that sales were conducted away from museum.

BTMS Prior to the opening of the museum bookshop sales had been concentrated

at monthly general meetings and at exhibitions organised by kindred associations. The Society had also secured the services of agents at the three city council bus depots.

BTPS Owing to the poor attendance by members of the public in visiting the depot, sales were canvassed on the trams by conductors. A retail outlet was available in Melbourne and sales representatives were appointed in the various Melbourne tram and bus depots.

MOTAT The souvenir shop was incorporated into the entrance of the museum complex. All receipts were credited to MOTAT. There was no incentive for the individual museums to sell souvenirs.

SPER The bookshop was initially located in a tram but was now housed in part of the main depot building. A mobile display in the form of a signal box is exhibited at hobby exhibitions.

THS There is now no separate bookshop for the tramway museum. All souvenir items produced by the member museums of Ferrymead are offered for sale at one central location.

#### Recommendations

1. Each museum to create the position of a sales officer
2. List of publications to be circulated to COTMA members
3. Investigate the feasibility of a joint approach in the production of postcards.
4. The production of an Australasian tramway calendar.

## WORKSHOP A3

## MUSEUM ADVERTISING POLICY

Chairman: W. Daniells (BTMS)

Recorder: G. Jordon (BTPS)

This topic was divided into two categories:

- (1) Advertising on Vehicles
- (2) Advertising your Museum

(1) Advertising on Vehicles

A letter from COTMA Executive Officer, K.S. Kings was presented and discussed. The letter contained information regarding advertising on MMTB trams in Melbourne and advertising contracts.

Museum summaries with regard to advertising space available to them and its uses are as follows:

MOTAT: As the Shell Oil Company donated the trams to this organisation with the advertisements attached, this must be retained. A cost is of \$900 by Shell to service the advertisement contract and is made annually but it is stipulated that the advertisements must be attached to the trams at all times.

THS: They commenced operations with original style advertisements as sponsorship. Have had limited success with vintage type advertisements of late.

BENDIGO TRUST: Retained SEC advertisement frames but attached vintage style advertisements to regular service trams. No advertisements have been attached to restored trams due to not fitting with the period depicted.

BTPS: No exterior advertising on trams. Due to their restricted operations area this is also not possible. Trams have been used however as backdrops for various advertisements.

BTMS: No advertisements on trams. However advertising for donations or for other reciprocal organisations is done. Older trams never carried advertisements, hence this practice has not been continued.

It was mentioned with regard to the manufacturing of vintage style advertisements, that most organisations are reluctant to undertake this form as it may be against their modern house style or policy.

Most members present found that it is not a worthwhile proposition to constantly chase up advertisers, but as a good-will gesture some forms of advertising can be used as payoffs. It was also mentioned that it is sometimes necessary to place advertisements on trams to make them look "real" or as they ran in service. The use of total overall advertising (eg. decorated Melbourne advertising trams) was also discussed but not recommended.



## Recommendations

1. That no set advertising rates can be made due to differing sizes and exposure available to each individual museum. As a guide a suggestion of between \$75-100 per advertisement be considered, but this can vary depending on local directives or situations.
2. The use of nostalgia advertising is difficult to arrange or undertake, and should be avoided if possible.
3. If possible avoid indulging in heavy advertising agreements or contracts but insist on a annual payment basis.

## (2) Advertising Your Museum

Museum advertising summaries are as follows:

MOTAT: No leaflets or handouts of late. Coverage through the local newspapers and radio have been arranged.

THS: Handout material in motels and tourist offices. Local newspapers and casual TV and radio coverage has been undertaken.

BENDIGO TRUST: Own advertising by running trams through the streets of Bendigo. Handouts through motels and tourist offices including radio and TV coverage.

BTPS: Handouts through local tourist office and Victorian tourist bureau. Free advertising through articles in local newspaper, radio and TV stations.

SPER: Leaflet handouts and posters in tourist outlets.

BTMS: Limited at present due to not operating. Publicity from events in local papers have been arranged.

Letterbox drops by members or other organisations (eg. Scouts or Guides) are effective, as experienced by the Puffing Billy Preservation Society in Victoria. Newspaper, radio and TV Coverage have all been effective for most museums represented. It was stated however to get good advertising coverage it may be necessary to spend amounts of money.

## Conclusions

The insertion of large advertisements to cover certain events over a long term period, supplemented by small reminders from time to time in local newspapers, TV or radio may prove fruitful. Coverage by community service announcements on radio or TV (eg. Weekend news magazines) programs.

Localised coverage in local establishments such as tourist offices, motels, etc.

## WORKSHOP B1

## PLANNING YOUR MUSEUM DISPLAY BUILDING

Chairman: G.R. Ford (B.T.M.S.)

Recorder: C. Struble (B.T.M.S.)

All museums realise how important it is to have an area set aside for display of photographs, archival material, etc. and also for the sale of souvenirs. This building should not be part of the car running shed but should be a separate building. This has several advantages in respect to containment of fire also it provides opportunity for better security. Where several groups share the same site it is recommended that each group should have its own individual building.

It cannot be stressed strongly enough the need for very detailed planning before construction of your Display Building. You must know exactly what items you intend to display, for example, do you ever envisage that a tram will be on display, if so, provision of track etc. will need to be considered. Other factors which will have to be considered are the provision of climate control, if necessary. As the building will probably be a multi-purpose structure, the provision of public toilets is very important, as is the location of meeting rooms, store rooms and A.V. Theatre.

When designing a display the ease of public flow is paramount; as is security, if possible most areas of the display room should be easily visible. Although the provision of a display building is undoubtedly an expensive proposition, if a great deal of thought goes into it it can be one of the focal points of your museum.

## WORKSHOP B2

## MUSEUM COLLECTION POLICY

Chairman: David Hinman (THS)

Recorder: Peter Kahn (SPER)

Terms of Reference were agreed to be the overall policy, considering limits and confines.

Each Museum's collection policy was ascertained:

BTMS: In addition to present collection, road transport vehicles would be restricted to ex-BCC vehicles plus a tramcar from each of the mainland states, eg. N.S.W. = R1 class 1936.

AETM: No restriction by constitution but a new look is being made at the policy re collection - dependent on accommodation available. A problem exists in avoiding loss of potential relics. The policy has been to limit the collection to Adelaide and Adelaide-built cars.

HTW: Drop-centre cars - illustrate the Victorian evolution. Buses would be limited to ex-Melbourne, although not defined.

TMSV: Aimed at a representative range of tramcars, cable and electric, bodies and operable cars, including Ballarat (ex Hawthorn T.T.) No 36. Representatives of major including 4 W2 types to represent the variation of this class; plus ancillary equipment, such as tower wagon, etc.; plus buses, including Victorian Railways bus (tramway replacement). Storage capacity limits collection at present - dependent on the future of Hawthorn Depot. Limit as far as possible to operable cars. Not limited by Constitution.

MOTAT: (Tramway Div.) Illustrate development of urban tramways in New Zealand up to the end - from the open front car to the fully enclosed. Buses - responsible for trolley buses but only a caretaker role for motor buses, broadly limited to North Island. As MOTAT is a composite museum reference is required to the trustees before the Tramway Division can acquire additional bodies to control space usage.

SPER: Aimed at a representative collection of Sydney tramcars, but had included Brisbane prior to the formation of the BTMS. Original guidelines were electric transport vehicles, since extended to include motor buses operated by the Department of Government Transport during tramway operations. Brisbane cars acquired as operable but some Sydney cars were not safe for use. If space available, to include Melbourne cars for basic service use and retain Sydney cars for preservation, eg. F-393 and L/P-154. Broad representation of the Australian tramcar style and also enable "hack" vehicle usage versus limited use of Sydney cars. A survey of members in late 1960's re acquisition of S.E.C. cars for preservation by SPER indicated choice to represent earlier interstate cars.

BTPS: Policy was Ballarat cars (originally ex-Melbourne) now to include Melbourne cars (later types) to be used for general regular use. Ballarat cars look the same to the average public, whether single truckers or bogies; the Melbourne cars would provide distinction.

General Comment:

The member enthusiasm and development relates to the collection policy.

SPER acquired R1-1971 partly vandalised and in not good condition, and also 0-957 both can be restorable although acquired for parts but previous owners had required purchase of the complete unit "as is" (both on bogies). Problem encountered in the past with last minute rush in restoration after a long time spent on a particular car.

THS. Christchurch trams plus Dunedin and Invercargill. The Dunedin group is not yet off the ground. Also include trolleybuses with one from each system. In motor buses, the London RT is used for public relations purposes but is now regarded as part of the collection. The THS Constitution now covers urban passenger transport vehicles but trams are the number one priority. Motor buses are collected by the THS or the Ferrymead Trust if nobody else interested - bus preservation is a continuing problem. THS is taking a serious look at a Melbourne car due to intensive use of present cars at Ferrymead.

Comment from AETM: Their experience with the use of the W2 works car was that it was looked after as much as any of the other cars.

Discussion on Melbourne Tramcars becoming Available and Museum Priorities

Melbourne cars expected to be available for disposal: L, Y and Y1 class.

Guidelines: FIRST CHOICE TO THE HOME STATE - TMSV

L Class: The up-to-date shopping list indicated some changes. BTPS were interested due to the connection of ex P&MTT tramcars being sold to the SECV for use on the Ballarat Tramways.

It was noted that the M&MTB is retaining one L class and disposing of the rest as complete cars and not as parts, such as bogies or bodies. There had been previous discussions with the MMTB but the cars were then still retained for use. The proposed disposal of the L class contrasted with the disposal of the W3 and W4 class cars which were partly sold as complete cars and the balance were disposed as bodies only and the bogies separately.

It was felt that any Museum which has no direct interest in Melbourne cars should not be concerned with non-typical types, eg. L class versus W2 class. As a contrast, the THS needed bogies but not a complete car for use under Christchurch cars. The L class bodies are in quite good condition. The Bogies are inter-changeable, if necessary, with other types.

Proposed disposal of L class: TMSV - 1, plus 1 set of trucks, depending on other museum's requirements; BTPS - 1; Haddon - 1; SPER - 1; M&MTB - 1; THS - Bogies.

Y and Y1 class: Of the 4 YI's, 2 are out of use - minus trucks. The Y1's have had different bogies under them at different times. It is feasible to place the bodies on other trucks. Excellent for one-man/mid-week operation.

Proposed and possible requirements for Y and Y1 class: Y class: TMSV.  
Y1 class: TMSV - 1; BTPS - nil; HTW - nil; SPER - Interested (1); M&MTB - could be interested (1); THS - could be interested (1 man op.); MOTAT - could be interested (1 man op.).

It was agreed that the M&MTB should be advised of the definite interest by Museums in these cars and that immediate delivery could be arranged. The condition of the car bodies is reasonable and all the bodies are under cover at the present time.

W3 and W4 Bogie Parts. There was some discussion on the experiences obtained by those involved in the acquisition of these cars and/or parts and reasons for their acquisition, such as large diameter wheels.

H class (STA - Adelaide). There was general discussion on the possibilities of future disposal.

## WORKSHOP B3

## DEVELOPMENT OF GUIDELINES FOR TRAMWAY CARRIAGE REGULATIONS

Chairman and Recorder: J.C. Radcliffe

Introduction

This workshop topic was selected following the recent promulgation of the New Zealand Tramway Carriage Regulations 1979. Although assumed to have been developed to cover the Kelburn cattle line, they also apply to the three operating New Zealand tramway museums. It was noted that there had been no consultation between N.Z. government officers and the museums prior to the publication of the revised regulations.

Discussion

The workshop recognised that New Zealand COTMA museums were already bound by the new regulations and that it would be necessary to seek specific exemptions from some parts of the regulations in order that museum cars in New Zealand could continue to be operated without jeopardy to their historical authenticity. MOTAT advised that it had previously sought such exemptions under the old regulations and they had been granted.

A diversity of circumstances governed the operations of the Australian tramway museums depending on differing State Acts and Regulations. NSW Tramway Regulations had been repealed following closure of the Sydney street tramway system. No regulations covered operations in S.A., since the AETM had been outside the area proclaimed in the old Municipal Tramways Trust Act, and the new State Transport Authority Act, while empowering the STA to operate tramways anywhere in S.A., did not grant exclusivity over tramway operations. In Victoria, the BTPS had been advised by the Victorian Department of Labour and Industry that its operations were still covered by the SEC Tramways Act. In Brisbane, the BTMS had arranged for both motormen and cars to be certified for operation by the Machinery Department, an arrangement which had been a prerequisite for its liability insurance cover. Cars were to be reinspected every 6 - 12 months. There was currently no charge for these inspections.

It was noted that while transport authorities had generally been responsible for all aspects of their operations, museum operations could fall across the regulatory responsibilities of several government departments. Electricity authorities might seek to control electrical distribution and electrical components of cars, while Departments of Labour and Industry/Machinery/Industrial Relations might seek to control mechanical, braking and pressure vessel aspects of operation. Even within a single department, several different Acts and sets of Regulations could be involved. Delegates' own experiences also showed there could be wide divergences between individual inspectors in their interpretation and implementation of regulations.

Differences between transport authority standards and those of other regulating bodies were also noted. Two examples were quoted from the railway preservation field of steam equipment considered by transport authorities as of acceptable standard being immediately condemned by the responsible Labour and Industry/Machinery department after transfer to museum ownership.

Delegates recognised that no matter what the status of local regulations,

if one museum suffered a serious accident, there would be an immediate impact on the operations of all the other museums. United States experience was quoted to show that serious museum accidents were possible, and that some museums were less "professional" in their approach to their responsibilities than were the majority of museums. The operations of the less "professional" minority gave rise to serious concern among the remainder of operators. It was agreed that all COTMA museums were obliged to maintain adequate standards.

It was accepted that COTMA museums would not be in a position to accept a standard set of tramway carriage regulations, neither was COTMA in any position to enforce such regulations even if they were adopted. However, it was agreed that it would be helpful to all museums if COTMA could sponsor the development of a set of minimum guidelines onto which museums could build to meet local circumstances and legislative requirements. Such guidelines could prove useful if those states not already having regulations governing museum tramway operations were to consider introducing such legislation.

### Conclusions

It was agreed that copies of the N.Z. Tramway Carriage Regulations 1979 be provided to all COTMA museums for their information and consideration. (THS subsequently agreed to arrange this).

It was agreed that one person be sought to draft a set of minimum tramway carriage guidelines using the recent N.Z. regulations as a basis, and that each museum nominate a corresponding member to help with the task. (Mr A.J. Griffin subsequently offered to undertake responsibility for drafting a set of guidelines).

CONVENORS REPORT  
EXPERT PANEL ON SAFETY STANDARDS

by David Rawlings

Unfortunately the comments in the Safety Report tabled at the last Conference still apply. With only one exception (AETM) no replies to requests for Safety Practices, Accident Forms and Disciplinary Action were received.

In order to prepare the questionnaire proposed at Christchurch, it will be necessary to have every Museum's ideas and comments in order to cover all aspects satisfactorily.

For my part I apologise for not contacting Museums during the past two years, but my direct involvement with the relocation of our Museum has had to take precedence. However as the building project is now underway, I will have time to carry on with the preparation of Draft Safety Standards, should it be the wish of this Conference to do so.



## FIRE SPRINKLER REPORT

by R.C. Clarke

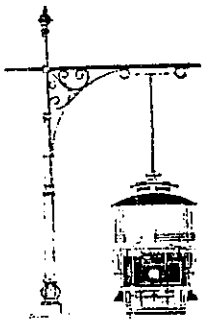
At the COTMA meeting in April 1978 at Christchurch the non-commercial installation of fire sprinklers in museums was raised.

The feeling was that although museums may not be able to afford the cost of systems installed by an approved sprinkler company, there would be benefit from the installation of simple systems by museum workforces.

A meeting was held at Ferrymead and it was noted that an installation, in accordance with the Insurance Council requirements, was made by T.H.S. with the assistance of a sprinkler company.

Subsequent enquiries indicate that the Australian position is a little different. Australian companies are unwilling to enter into this type of arrangement. Although under Trade Practice regulations companies may be obliged to sell sprinkler heads. The most convenient way is probably to salvage components from a building under demolition, this has already been done by S.P.E.R.

A further difficulty is that under Australian Uniform Building Regulations sprinklers are mandatory in some circumstances. Written notice to this effect has been received by S.P.E.R. from the Local Council. Under these circumstances, there is little option but to install an approved sprinkler at present prices of about \$A1,000 per vehicle stored in a building.



# South Pacific Electric Railway

CO-OPERATIVE SOCIETY, LIMITED

PUBLISHING DEPARTMENT

BOX 103, P.O.,  
SUTHERLAND,  
N.S.W., 2232

The circulation of Trolley Wire has remained relatively static over the past two years and as a consequence steadily rising costs cannot be contained. The magazine is not worth any more than the current face value and thus it is necessary to increase the circulation or reduce the size or quality of it. Also, any increase in the subscription would undoubtedly have an undesirable effect on the total fees charged to their members by the participating groups and could result in a decline in membership.

The present production of the magazine is unsatisfactory from a number of aspects. Of the five people engaged in its production in Sydney, three are solely engaged on subscriptions and distribution. The magnitude of this work is hard to appreciate by others; full cooperation is required by all societies to facilitate smooth distribution. The problems that arose a number of years ago when the records became out of hand have been overcome and the Sydney end of the operation is now functioning as efficiently as possible given the nature of the operation. One point should be emphasised - all correspondence should be directed to Box 103 PO SUTHERLAND 2232; nothing will be gained by writing to the SPER secretary, he has enough to do without being involved in publishing matters. Some people seem to expect an answer to letters when it is obvious that the matter has been dealt with by the alteration or addition coming through. They are not dealing with government or big business and should appreciate that small business does not have the time or resources for such outdated niceties.

The editorial staff is chronically under strength for a magazine of the size, diversity and complexity of Trolley Wire. Attempts to recruit suitable additional staff has been a total failure. It is therefore imperative that material from participating groups arrives in Sydney on time if there is to be any hope of regaining and keeping on time publication. It is obvious that correspondents also have their problems, it inevitably being left to one person to find and supply the information and photos. It should be remembered that foremost among museum members is a desire to find out what is going on in their own organisation. Yet this information only has limited appeal to others. It is obvious that discontent with the magazine in some groups is of their own making. It has been noted lately that more information on Australian happenings is available in Modern Tramway than in TW.

The SPER Board is conscious of the fact that a national magazine is desirable to hold the Tramway Museum movement together but it is not willing to carry any losses on such a magazine if benefitting groups do not adequately participate. It is suggested that the groups involved consider their involvement in TW and determine if it is of any value to them and if they should continue to participate in it or revert to their own news sheet. A decision to continue to participate will require a commitment to be actively involved, to supply articles and current local news as well as their own news.

FOURTH REPORT  
OF THE  
COUNCIL OF TRAMWAY MUSEUMS OF AUSTRALASIA

Presented at: The Fifth Australasian Tramway Museum Conference, Brisbane,  
Australia, June 24, 1980

Council of Tramway Museums of Australasia

Chairman: Dr John C. Radcliffe

Executive Officer: Mr K.S. Kings

Member Organisations as at March 31 1980:

Australian Electric Transport Museum (South Australia) Incorporated  
Nox 2012, GPO Adelaide, South Australia 5001  
(Operating site: St Kilda Road, St Kilda, South Australia)

Ballarat Tramway Preservation Society  
Box 632, Ballarat, Victoria 3350  
(Operating site: Wendouree Parade, Ballarat, Victoria)

Brisbane Tramway Museum Society  
2 McGinn Road, Ferny Grove, Brisbane, Queensland 4055)

Museum of Transport and Technology (Incorporated)  
Great North Road, Western Springs, Auckland 2, New Zealand

South Pacific Electric Railway Cooperative Society Limited  
Box 103, GPO Sydney, New South Wales 2001  
(Operating site: Princess Highway, Loftus, New South Wales)

Steam Tramway and Railway Preservation (Coop) Society Limited  
Box 108, Kogarah, New South Wales 2217  
(Operating site: Parramatta Park, Parramatta, New South Wales)

Tramway Historical Society Incorporated  
Box 1126, Christchurch, New Zealand  
(Operating site: Ferrymead Historic Park, Bridle Path Road,  
Heathcote, New Zealand)

Tramway Museum Society of Victoria Limited  
Box 4916, Mail Exchange, Melbourne, Victoria 3001  
(Operating site: Union Lane, Bylands, Victoria)

Tasmanian Transport Museum Society Incorporated  
Box 867J, GPO Hobart, Tasmania 7001)  
(Operating site: Anfield Street, Glenorchy, Tasmania)

Wellington Tramway Museum Incorporated  
Box 2616, Wellington, New Zealand  
(Operating site: Queen Elizabeth Park, McKay's Crossing,  
Paekakariki, New Zealand)

West Australian Transport Museum Incorporated  
Box 46, Maylands, Western Australia 6051

Council Address: 135 Through Road, Burwood, Victoria 3125

#### CHAIRMAN'S REPORT

The Council of Tramway Museums of Australasia held its fourth meeting in Christchurch, New Zealand, on April 25 1978.

#### MEMBERSHIP

Membership has remained at twelve organisations over the past two years. In addition, Haddon Tramway Workshops, although it has not been accepted as a member of COTMA, has continued to be serviced by the Executive during this period.

#### COMMUNICATIONS

Eight Memoranda were circulated during the two year period. Although dealing with a variety of topics, the major part of their business dealt with the availability of spare parts and equipment. The Executive Officer and Chairman also endeavoured to visit constituent museums in the period and were able to visit Loftus, Bylands, Ballarat, Adelaide and Haddon. It is perhaps worth pointing out that communications represents the greatest single cost of operating COTMA, primarily due to the number of long distance telephone calls which the Executive have been obliged to make. Some reduction in these costs would be possible with more effective return communications to items in Memoranda by constituent museums.

#### EQUIPMENT

A wide variety of equipment has been shared between museums since the last report. Following approaches through COTMA, museums in Adelaide, Auckland and Christchurch shared in the importation of eight Brill 21E pattern trucks from Brussels. COTMA was able to secure a significant freight concession from Seabridge, for which we express appreciation, and in both Australia and New Zealand, customs exemptions were arranged.

The Melbourne and Metropolitan Tramways Board has shared controllers, compressors various body fittings and a number of minor items between our constituent museums. Particularly valuable was the opportunity for two museums to acquire surplus tower waggons from the M&MTB. These units were accepted by the Loftus and Ballarat museum. Your office-bearers have maintained close liaison with M&MTB officers during the biennium.

Wellington City Council offered surplus parts from the old Kelburn cable car system through COTMA. The Wellington museum was able to obtain a significant quantity of rail from this source. A cable car-trailer set has been promised to this group, and a further cable car is to be made available to MOTAT in Auckland. Whilst it is pleasing to record that one cable car-trailer set is to be displayed in a special hall at the upper terminus of the new Kelburn line, it is rather disturbing to learn that the remaining trailer may finish up in an adjacent children's park where vandalism can be expected almost immediately.

The State Transport Authority, Adelaide, has reserved a number of Bundy clocks for COTMA museums, though their availability has been delayed by some unexpected problems with replacement equipment.

Surplus maximum traction pony wheel-axle sets which appeared in an Adelaide salvage yard were shared between museums in Adelaide, Ballarat and Christchurch.

The Tasmanian Transport Museum Society has been able to offer a quantity of surplus trolley bus circuit breakers to affiliated museums.

It is also noteworthy that on at least one occasion, the AETM has supplied a major item of equipment to the local transport authority to allow a vehicle to be retained in traffic, while on two occasions, SPER was able to assist in the completion of the Eastern Suburbs Railway by making its 1899 track scrubber available for hire to complete track preparations.

It is pleasing to be able to record the continuing cooperation by COTMA affiliates, both among themselves and with local transport authorities, in the sharing of scarce transport equipment and parts.

#### TRANSPORT HERITAGE RESPONSIBILITIES

A continued reawakening of interest in the Australasian Transport Heritage has been evident since 1978. The Victorian Government has continued to sponsor its very successful Australia Day transport cavalcades. As well as restoring two of its own cars, it has run cars belonging to Ballarat and the Tramway Museum Society of Victoria as well as those from Bendigo.

Trams from the AETM collection at St Kilda have operated on the S.A. State Transport Authority's Glenelg line on two occasions. The first was during the Centenary of Street Passenger Transport in Adelaide in June 1978, and the second occasion was during the Glenelg Tramway Golden Jubilee Celebrations in December 1979. The STA also restored a 1925 Garford motorbus and a 1944 Leyland trolleybus for the former event and returned H type car 351 to its original condition for the latter event. In all, AETM cars have operated over 4,800 km on the Glenelg line over the last two years. In addition, the STA has adopted a Transport Heritage Policy, becoming the first Australasian transport authority to do so, and as a result has set aside upwards of a dozen buses for preservation.

The Wellington City Council sponsored a Transport Centenary display in that city in August 1978. Centrepiece of the display was a "Fiducia" car from the Wellington Tramway Museum.

#### FUND SOURCES

Although no direct museum funding at national level has developed in either Australia or New Zealand in the past two years, a number of museums have secured support at local or state level. A major contribution has been made by the New South Wales Government to the development of a new operating site by SPER at Loftus, and work has already commenced on the new depot building. The Ballarat Tramway Preservation Society has received grant assistance from the Victorian Government towards the completion of its new depot building. The Australian Electric Transport Museum at St. Kilda has received support from the South Australian Government for the purchase of items of workshop equipment under the Sport and Recreation Equipment Subsidy Scheme. In New Zealand, job creation schemes continue to provide worthwhile developments including track extensions to the museum tramways in Christchurch and Auckland. Schemes of this nature are no longer operating in Australia.

OPERATIONS

Museum tramways continue to operated in Adelaide, Ballarat, Sydney (2), Auckland, Wellington and Christchurch, and with this Conference have formally commenced in Brisbane. We offer our congratulations to the Brisbane Tramway Museum Society in reaching this achievement. Progress towards electrification is continuing at Bylands where horsecars have been operating for some years. No significant traffic accidents have been recorded by COTMA affiliates in the past biennium.

PUBLICITY

Although no joint publicity has been achieved by COTMA since the last Conference, it is pleasing to record the recent appearance of an excellent well illustrated publication entitled "Railway Museums in New Zealand" produced by the N.Z. National Federation of Railway Societies Inc. Our three New Zealand affiliates have participated in the production of this text.

Both Trolley Wire and Tramway Topics have continued to feature the activities of COTMA and its affiliates. We are grateful for the efforts which their respective editors make towards serving the needs of the tramway fraternity.

JOINT ACTIVITIES

At the Christchurch conference, several joint approaches towards a number of matters, including further improving safety standards, better fire protection and development of visitor survey techniques were instituted. Unfortunately, these projects have not progressed as well as one might have hoped in the period since then. In part this could be attributable to the delay in publishing the Conference Proceedings, and to the lessening of commitment by museum groups to joint projects when faced with more pressing and immediate problems at home. After the Brisbane Conference, it will be essential that delegates put in perspective the extent to which they can and should be involved in joint administrative and developmental commitments.

THE INTERNATIONAL SCENE

The extent of historical tramway expertise available in Australia and New Zealand is increasingly becoming recognised in the international arena. Three complete Melbourne W-2 class cars have been freighted to North America in the last two years. More recently, a Ballarat car which had formerly been part of the Haddon Tramway Workshops collection, was made available to a United States importer by its new owners. COTMA was requested by an affiliate to investigate the extent to which it might be possible to preclude loss of this car from Australia. Following discussions with representatives of the Department of Home Affairs in Canberra, it became apparent that whilst permission to export could be withheld by the Federal Minister under Customs Regulations, this section would only be taken if the item could be shown to be unique to Australia. With upwards of two dozen similar cars held both within and outside the COTMA organisations, it became evident that loss of the car to Australia could not presented as a major heritage loss and no further action was taken.

These events nevertheless do indicate the advantages which can flow from the federation of COTMA delegates into a single unified body for taking fast action at national government level should it become necessary.

Attention is also drawn to the fact that the COTMA Executive is increasingly being asked to service enquiries beyond Australasia. Many of the overseas museums operated by our colleagues continue to expand.

A noteworthy recent event has been the relocation and reopening of the London Transport Collection at its new Covent Garden site. Major extensions have been made to Britain's Crich tramway since our last meeting. Museums continue to develop in Europe and North American and occasional new projects are appearing in countries beyond these continents. COTMA has continued its membership of the International Association of Transport Museums which is meeting in Washington, D.C. in the current year.

#### THE FUTURE CHALLENGE

Whilst the significant role played by transport museums in the community is being increasingly recognised, in these straightened financial times, competition for the tourist dollar has become increasingly severe. Motor fuel costs have doubled in Australia and New Zealand since our last Conference, being now 35¢ per litre in Australia and 55¢ per litre in New Zealand.

These developments are not without some secondary benefits to the transport museums affiliated with COTMA, however, as most are well placed to attract the motorist who is increasingly seeking to reduce his holiday and weekend recreation costs by visiting attractions closer to home. It is perhaps an irony that the museums themselves largely owe their existences to the undervaluing of automotive fuels in the period 1950-1975, leading to the closure of the tramway systems and the progressive decline of the public transport industry. Spectacular reverses in the decline in public transport, especially in New Zealand, are now becoming apparent.

The years ahead will continue to require careful and prudent management, but if we continue to work together, we can continue to progress in our chosen field of heritage preservation.

#### ACKNOWLEDGEMENTS

In conclusion, we should like to acknowledge the help received from officers of urban transport authorities, and in particular, those of the Melbourne and Metropolitan Tramways Board. It is a pleasure to express our appreciation to our hosts at the Brisbane Conference, the Brisbane Tramway Museum Society and the Brisbane City Council for their contribution to the Fifth Conference of Australasian Tramway Museums. We should finally applaud the endeavours of all the individual members of our constituent museums by whose dedication and efforts we continue to progress. We thank you for a successful biennium.

K.S. Kings  
Executive Officer

John C. Radcliffe  
Chairman

June 24 1980

AGENDA FOR THE FOURTH ANNUAL GENERAL MEETING  
OF THE COUNCIL OF TRAMWAY MUSEUMS OF AUSTRALASIA

To be held at 9.00 am on Tuesday 17th June 1980 in the City Hall, Brisbane

1. Chairman declares Meeting open; attendance; apologies; observers.
2. Minutes of the previous AGM, Christchurch, 1978, read/take as read; confirm.
3. Business Arising from the Minutes:
  - 2.2c Sponsorship of Publications: Drop-centre book; Postcard folder/map
  - 2.2d Fire Sprinkler Systems - Report by Committee
  - 2.2e Safety Policies - Signs; Questionnaire results; Accident Report form; Accident Reports; Establishment of procedures for accident management and investigation; System of disciplinary measures.
  - 2.2g Applications for Membership - Haddon Tramway Workshops; Dunedin Museum of Transport and Technology.
  - 3h Brill 21E Trucks from Brussels - acquisition successfully completed
  - 3b Casting Patterns - members to advise what they propose to have cast; members to advise what patterns they hold.
  - 3c Archival responsibilities - literature advising on techniques of preserving documents and items to be acquired and distributed; same to be published as articles in TW and TT.
  - 3f Standard Census Form - production and distribution.
  - 3g Advertising Contracts - production of a draft contract.
4. Financial Report - statements for years ended 31.3.79 and 31.3.80 to be tabled and considered; both audited and found correct; read; confirm/accept.
5. Chairman's Fourth Annual Report. Read; accept/confirm.
6. Election of Office Bearers - Chairman; Executive Officer; Treasurer.
7. Affiliation Fee to COTMA for period until next Conference. Propose/resolve.
8. Auditors. Propose/resolve re-appointment of present Auditor.
9. "Proceedings" of this Conference - number to be printed; papers/reports to be handed in to BTMS; production schedule.
10. Venue for next Conference; date of next Conference; host Society.
11. Details of Societies - sheets to be completed now; Executive Officer to be notified of changes.
12. Memoranda - where to be sent? To Secretaries, Delegates, or both?
13. Trolleywire - BTPS suggest collective purchasing by societies to bring advantages re supply and cost.
14. "House Magazines" - should all societies send their internal magazines



direct to both COTMA Chairman and Executive Officer to keep them informed on the overall workings of all societies?

15. Any other items admitted by the Chairman.
16. General comments on the Conference period - delegates/members/guest speaker.
17. Vote of thanks to BTMS; BCC; MMTB.
18. Chairman closes meeting.

MINUTES OF THE FOURTH GENERAL MEETING  
OF THE COUNCIL OF TRAMWAY MUSEUMS OF AUSTRALASIA

Held Tuesday June 17 1980 at the Brisbane City Hall, Queensland, commencing at 9.16 am.

PRESENT: Dr J.C. Radcliffe (Chairman), Messrs R.L. Jenkins (AETM), W. Daniells (BTMS), G. Jordan (BTPS), A. Halling (MOTAT), M. McAulay (SPER), D.D. Hinman (THS), C. Mottram (TMSV) and B. Ollerenshaw (WTM).

GUEST: Mr F. Lonnes (Association of Railroad Museums, North America)

APOLOGIES: Mr K.S. Kings (Executive Officer), R. Green (TMSV), D. Rawlings (SPER), M. Skinner (AETM), WATM and STRPS.

OTHER OBSERVERS: Moved Jordan, seconded Ollerenshaw that observers be admitted. Carried.

MINUTES: Moved Jenkins, seconded Jordan that the Minutes of the Third General Meeting (Christchurch, 1978) be received and adopted. Carried

BUSINESS ARISING

Publications: It was resolved not to proceed further with a joint publication on "Dropcentre" cars, but that investigations should be continued into the production of a postcard folder. Delegates were requested to advise what coloured separation negatives they had available.

Fire Sprinklers: It was resolved to draw to the attention of the Chairman of the Sprinkler Committee, Mr R. Clarke, that the Queensland Maritime Museum had come to an arrangement with a sprinkler company whereby volunteers could install a major proportion of the piping under the supervision of the company, which had then completed the final installations and testing.

Safety:

(a) Accidents. After detailed discussion, it was agreed that the Chairman be requested to write to each member museum inviting it to notify the COTMA Safety Officer (Mr D. Rawlings), of any significant accidents which occurred at their respective museums. It was recognised that this would necessarily require voluntary participation by museums, who should also indicate whether they wished their reports to remain confidential. It was resolved that in view of differing legal positions between the Australian States and New Zealand, no standard accident form should be produced.

(b) Safety signs. THS had been supplied with AETM-designed safety signs. MOTAT further requested such signs. The adoption of these signs would be at the discretion of individual member museums. BTPS and BTMS reported that they had adopted the signs previously used by their respective tramway systems.

(c) Disciplinary measures. All members acknowledged this to be a significant issue, and several members described circumstances in which it had been necessary to take such action. Mr Lonnes suggested that disciplinary action would be best taken on an individual basis using a two-tier system as adopted in the USA. The first level is suspension from duty, while the second level is suspension from membership. The matter is to be further discussed at the next meeting.

(d) NZ Tramway Carriage Act and Regulations. Moved McAulay, seconded Jordan

that six copies be forwarded to each member museum. Carried. Mr D.D. Hinman agreed to make the initial purchase. Moved McAulay, seconded Ollerenshaw that Mr A.J. Griffen be requested to prepare draft advisory carriage standards for adoption by COTMA museums. Carried. The following were nominated as correspondents for the proposal: AETM - Mr Skinner; BTMS - Mr Daniells; MOTAT - Mr L Stewart; SPER - Mr D. Rawlings; THS - Mr M Sanders; TMSV - Mr C Mottram; WTM - Mr B Ollerenshaw. BTPS - to be advised.

#### Membership Applications:

(a) Haddon Tramway Workshops. Mr A. Smith advised that HTW Articles of Association had yet to be finalised, but that the group wished to apply for membership. Moved Mottram, seconded Jenkins that subject to the COTMA Chairman and Executive Officer and a solicitor of COTMA's choice being satisfied that the Articles of Association of HTW meet the requirements stipulated in the COTMA Constitution, that Haddon Tramway Workshops be admitted to COTMA membership within two months of receipt of a copy of the Certificate of Incorporation and a certified copy of the Articles of Association. Carried (in favour 4, against 1, abstention 3).

(b) Dunedin Museum of Transport. This application lapsed for want of further information.

Brill 21E Pattern Trucks: COTMA had arranged the purchase of eight trucks from S.T.I.B., Brussels, on behalf of three members and the trucks had been delivered.

Patterns: Members listed the availability of casting patterns as follows:

THS - As per detailed list, together in addition, Peckam truck components (newly made) and W-2 brake shoes.

SPER - Some components of Brill 21E and 39E trucks, brake shoes, Brisbane Trolleywheels, Sydney No 9 trucks. Some drawings now microfilmed.

AETM - Type F brakeshoes, grooved rail switchblades.

MOTAT - Brake blocks and overhead fittings (some damaged).

WTM - Fiducia tramcar components.

TMSV, BTPS - nil.

Archival responsibilities: A report was submitted by Mr Denham (SPER) and discussed. It was resolved that each member museum consider appointing an archival officer. The meeting congratulated BTMS on its archival activities.

Census form: The form used by THS in 1978 was recommended for adoption by all COTMA museums. Mr Hinman agreed to send copies to the Executive Officer for distribution.

#### FINANCIAL STATEMENTS

Moved McAuley, seconded Hinman that the 1978-79 and 1979-80 audited financial statements be received and adopted. Carried.

CHAIRMAN'S REPORT

Moved Mottram/Jordan that the 1980 report be received and adopted subject to the following alterations:

P2 - SPER address - substitute "Princes" for "Pacific"

- WATM address be corrected to Box 46 COMO WA

P3 - Membership be corrected to read "has remained at 11 organisations over the past two years"

Carried.

DISCUSSION OF REPORT

In reference to Transport Heritage activities, THS advised that they had celebrated the 25th Anniversary of the closure of the Christchurch Tramways.

GENERAL BUSINESS

Proceedings of 1980 Conference. It was resolved that 150 copies be printed. Museums were asked to advise Mr Ford of their requirements.

Venue 1982 Conference. Moved Jordan/Hinman that TMSV host the 1982 Conference in Melbourne. Carried. It was agreed that the TMSV prepare alternative options for the date of the Conference. The matter to be resolved by correspondence. It was agreed that a guest speaker be sought for the conference, the selection to be resolved between TMSV, COTMA Executive and other museums.

Trolley Wire. A proposal that this journal be distributed by constituent museums was abandoned when it was revealed that this would jeopardise its registration as a periodical for transmission through the post at lower rates.

House magazines. It was resolved that the COTMA Chairman and Executive Officer each be sent copies of all constituent museum "house magazines".

Guest Speaker. The meeting confirmed that Executive recommendation to grant \$500 from Conference funds towards Mr Lonnes' attendance at the Conference, and expressed its appreciation to Mr Lonnes for his contribution to the meeting.

Interest in MMTB Cars.

In the light of the replacement of existing cars with modern new cars, and the possible opportunity to acquire obsolete cars from the MMTB in due course, delegates were invited to advise, without commitment, of any classes of cars in which they might have an interest. The exercise, which was designed to harmonise any approaches which COTMA might be invited to make at a later date, was summarised as follows:

L cars	TMSV (1), SPER (1), Haddon (1)
Trucks ex L cars	TMSV (2 sets for VR34, 52), THS (1 set), AETM (possibly 1 set for F car)
VR cars	TMSV (no 52/701)
Y car	TMSV (469)
Y-1 cars	TMSV (1), THS (1), MOTAT (1), SPER (1-613), Bendigo Trust was thought to be interested.
W-3 cars	THS (1 if Y-1 not available)
W-3 trucks	THS (1 complete truck, plus one truck for wheels and brake assembly), SPER (any surplus for parts), BTPS (1 set).
W-2 cars	BTMS (1, prefer 380 or 542), BTPS (3, one only in operating

condition), TMSV (4), MOTAT (1), SPER (1), THS (1 if Y1, W3 unavailable)  
 W-2 trucks Haddon (2-BTH, spur gears), BTMS (1, to match car above),  
 SPER ( 3 sets, MV101AR), MOTAT (4 sets), WTM (3 trucks MV101AR),  
 THS (1 truck MV101AR), AETM (3 trucks MV101AR).

Cheque Signatory: Moved McAulay, seconded Halling that the Council formally create the position of Treasurer. Carried.

Driver Training: Moved Jenkins, seconded McAulay that the Executive officer be requested to ask the MMTB under what conditions the Board would be prepared to conduct driver training of museum members. Carried.

#### ELECTION OF OFFICERS

Mr Lonnes assumed the Chair

Chairman Dr J.C. Radcliffe nominated by McAulay, seconded Daniells.  
 Elected unopposed.

Executive Officer Mr W. Daniells nominated by Jordan, but declined to stand.  
 Mr K.S. Kings nominated by Hinman, seconded by Mottram.  
 Elected unopposed.

Treasurer Mr Halling nominated by Jordan, lapsed for want of a  
 seconder.  
 Mr A. Harnwell nominated by Mottram, seconded by McAulay.  
 Elected unopposed.

#### MEMBERSHIP FEES

Motions by Jordan that membership fees be a flat rate for all museums, and that votes at Council meetings be in proportion to individual membership numbers of constituent museums lapsed for want of seconders.

Moved Halling, seconded Hinman, that 1980-82 annual fees be set at 25¢ per member of constituent museums. Carried (6 for, 1 against).

Moved Jenkins, seconded Halling, that Haddon Tramway Workshops be charged \$12.50 per annum for 1980-82. Carried.

Moved Ollerenshaw, seconded, Jordan, that the Executive submit alternative fee proposals for consideration at the next COTMA Conference. Carried.

#### APPRECIATIONS

Conference Organisers. Moved by Mr Hinman that special appreciation be expressed to Gary Ford, Peter Hyde, Gwen Ford, Bill Ford, Laurell Daniells and Bill Daniells for their contribution towards the running of the Conference and the BTMS be congratulated on the standard which had been achieved. Carried by acclamation.

Brisbane City Council. Mr W. Daniells moved a vote of thanks to the Brisbane City Council for their generous help in staging the 1980 Conference and for their hospitality to delegates at the Lord Mayoral Reception. Carried by acclamation.

MMTB. Delegates formally expressed with acclamation their appreciation for

the assistance given to constituent museums through COTMA by the Melbourne and Metropolitan Tramways Board and its officers over the previous two years.

Visiting Observer: The Chairman expressed his appreciation to Mr T.R. Borchers (Bendigo) for attending as a visiting observer and reiterated an invitation for the Bendigo Trust to join the COTMA organisation.

#### CLOSURE

The Chairman thanked delegates for their attendance and closed the meeting at 12.20 pm.