A
TROLLEY WIRE
SPECIAL

Proceedings of

THE FIRST CONFERENCE OF AUSTRALIAN TRAMWAY MUSEUMS

BALLARAT

25-27 APRIL 1975

Proceedings of

THE FIRST CONFERENCE OF AUSTRALIAN TRAMWAY MUSEUMS APRIL 1975

-GENERAL INDEX-

The academic part of the Conference is presented in two parts.

A. PAPERS, from the various speakers,

B. WORKSHOPS, being small discussion groups meeting on expert topics.

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HOSTS

Ballarat Tramway Preservation Society

CONFERENCE COMMITTEE

Bill Kingsley .....Convenor

Geoff Cargeeg .....Electra Hall

Clyde Croft .....Secretarial

CO-OPTED

Allan Harnwell .....Finance

Bill Jessup .....Accommodation

Richard Gilbert .....Barbeque

Barry McCandlish .....Projection

The Committee wishes to thank the Speakers, Chairmen of Sessions and Chairmen of Workshops for their excellent work throughout the Conference.

VENUE Electra Hall (S.E.C. Social Club)

ACCOMMODATION

"Arch" Motel (Mr. Frank Lenz)

SPECIAL THANKS:

CIVIC RECEPTION

Sir Arthur Nicholson, Mayor of Ballaarat

Mr. Frank Rogers, Town Clerk

Mr. Rob. Sharp, City Engineer

ELECTRA HALL

Mr. Bruce McCulloch, Manager, Mid-Western Supply Branch

Norm Pearson, Peter Burwood, Ron Davidson S.E.C. Social Club

WESTERN HOTEL

Mrs. R.B. Young

GARDENS PAVILLION

Mr. A. Maxwell

H.A. DAVIS MOTOR SERVICE

Mr. A.S. Vickers

LOCAL PUBLICITY

The Ballarat "Courier"

SHUTTLE BUS

Budget Truck Rental, South Melbourne

CONFERENCE PROGRAMMES

Advertiser Jamieson Printery, Footscray

A MESSAGE FROM THE B.T.P.S. PRESIDENT

It was an organisation of men – of tram enthusiasts, who saw that something had to be done to save the Ballarat trams. This group became the Ballarat Tramway Preservation Society Limited.

We saw first the development of preservation in our minds, then later, with hard work and the very great assistance of people from all over Australia, in reality. The effort has resulted today in a tourist attraction for Australia and the world. From horse trams to electric trams, from English ownership to the State Electricity Commission to the B.T.P.S. — that has been the local experience.

But similar have been the experiences throughout Australia and New Zealand, hence we convened a conference of all like minded people.

It was Ballarat's privilege as a City to host this first Conference. That the Conference took place in Ballarat gave the City publicity throughout Australasia. The Conference was attended by the Celebrities of the City who, with the presence of the people of the various tramway museums who came, caused to begin an era of rejuvenated history.

I see two notable achievements amongst the many. Locally, an increased enthusiasm toward the tramway in Ballarat. Universally, an Australasian body (COTMA) founded which will become known world wide.

Through the keenness of the younger generation, I am happy to have been part of this foundation.

My hope is that an even younger generation who had never seen a tram running, will realize and appreciate that history is a subject nearly forgotten.

Maurice Calnin, J.P.,
ex Special Magistrate of Victoria
President, B.T.P.S. (1973 —)

CONVENOR'S NOTE

Basically, the purpose of the Conference was to bring together the Office Bearers of the various Tramway Museums in Australia so that we could learn from the expertise which each might have, or have developed over the years.

It seemed such a natural thing to do. So many of us had started drifting interstate on occasions, drawn magnetically to visit each others museums. Bonds of friendship were being formed. The first foundations were being built towards a national co-operative of some kind without anyone really trying. The scene cried out for someone to formally bring us all together, to tie those bonds of frienship and properly mould those foundations.

This was the vision.

Late in the planning we discovered New Zealand, or was it vice versa? That our fellow museums from across the Tasman were interested added even more excitement to the task.

Anzac weekend came all too quickly. Some of the behind-the-scenes work that still had to be done at the last minute was staggering. But we made it. Without mentioning individuals, all who threw in their help in that last week and during the Conference already know my great appreciation of their unselfish efforts.

Three days together. Three days in history. We did learn, we did make friends and we formed COTMA - the Council Of Tramway Museums of Australasia. Let us all hope that COTMA will really be able to serve. It will need your wholehearted support.

Finally, to all who travelled to the Conference and gave of your enthusiasm, a great thank you. Without you we would have achieved nothing.

--Bill Kingsley

The following are the Museums invited to the Conference and their correspondence addresses:-

AETM	Australian Electric Transport Museum (South Australia) Incorporated Box 2012, G.P.O., Adelaide, S.A., 5001
BT	Bendigo Trust c/o Town Clerk, City of Bendigo Municipal Offices, Bendigo, 3550
BTMS	The Brisbane Tramway Museum Society c/o The Secretary, 58 Frederick Street, Annerley, Qld., 4103
BTPS	Ballarat Tramway Preservation Society Limited P.O. 632, Ballarat, Vic., 3350
DMOT	Dunedin Museum of Transport (Inc.) P.O. Box 1021, Dunedin, New Zealand
MOTAT	Museum of Transport and Technology, Tramway Division, Western Springs, Auckland, New Zealand
SPER	South Pacific Electric Railway Co-operative Society Limited Box 103, G.P.O., Sydney, N.S.W., 2001
TMSV	The Tramway Museum Society of Victoria Limited Box 4916, Mail Exchange, Melbourne, Vic., 3001
TTMS	Tasmanian Transport Museum Society Inc. Box 867J, G.P.O., Hobart, Tas., 7001
WATM	Western Australian Transport Museum P.O. Box 33, Maylands, W.A., 6051
WTM	Wellington Tramway Museum Society P.O. Box 2612, Wellington, New Zealand
STRPS	Steam Tram and Railway Preservation (Co-op) Society Ltd. P.O. Box 108, Kogarah, N.S.W., 2217
THS	The Tramway Historical Society (Inc.) P.O. Box 1126, Christchurch, New Zealand

WE WELCOMED VISITORS FROM NEW ZEALAND TO PARTICIPATE AMONGST US, MAKING THIS REALLY AN AUSTRALASIAN CONFERENCE.

ATTENDING:-

AETM - Adelaide	Dr. John Radcliffe	President
	Ron White	Imm. Past Secretary
	Mark Skinner	Secretary
	Robert Magnussen	Brake Fitter
	Ron Jenkins	Asst. General Manager
	John Pennack	General Manager
BT - Bendigo	Ken Hesse	Chairman - Tram Committee
	Dennis O'Hoy	Director, O.I.C. Operations
	Michael McGowan	Director
	James Lerk	Chairman - Publicity Committee
BTMS - Brisbane	Bill Daniells	President
	John Hudson	Vice-President
	Tim Atherden	Vice-President
	Tom Carter	Treasurer
DMOT - Dunedin	Joe Kenneally	Secretary/Treasurer
MOTAT - Auckland	Ian Greig	Perway Superintendent
	Ian Mison	Secretary
SPER - Sydney	Peter Kahn	Chairman
	David Rawlings	General Manager
	Bob Cowing	Works Manager
	Mal McAulay	Works Maintenance
	Bill Denham	Publishing - *Trolley Wire*
TMSV - Melbourne	Keith Kings	Chairman
	Graeme Breydon	Finance Director
	Brian Weedon	Operations Director
	Graeme Jones	Editor - *Running Journal*
	Keith Stodden	Mailout Supervisor
	Andrew Howlett	Membership Secretary
TTMS - Hobart	Dr. Peter Tyler	President
	David Verrier	Treasurer
	David Jones	Secretary
WATM - Perth	Jack Stanbridge	President
WTM - Wellington	Colin Perfect	President
	Phil Austen	Treasurer
ARHS - Vic. Divn	Max Coxhead	Secretary, as observer
BTPS - Ballarat	Maurie Calnin	President
	Bill Jessup	Melbourne Vice-President
	Frank Hanrahan	Ballarat Vice-President
	Clyde Croft	Secretary
	Alan Harnwell	Treasurer
	Richard Gilbert	General Manager
	Geoff Cargeeg	Overhead Engineer
	Tony Smith	Haddon Tramway Workshops
	Andrew Cook	Haddon Tramway Workshops
	Graeme Inglis	Assistant Secretary
	Rolf Jinks	Tramcar Engineer
	Barry McCandlish	Ballarat Publicity Officer
	Bill Kingsley	Engineering Manager

THE CONFERENCE

TIMETABLE

Friday, April 25th

1.00 pm. Civic Reception and Luncheon, the Alexandria, Lydiard Street, and Official Opening of Conference by the Mayor of Ballaarat, Sir Arthur Nicholson.

2.30 pm. Speaker: Mr. A.P. Wymond, President, Puffing Billy Preservation Society: 'Financing the Railway/Tramway Operating Museum'.

3.30 pm. Afternoon Tea.

3.45 pm. Speaker: Mr. Peter Kahn, SPER. 'A History of Experience'.

4.30 pm. Free. Suggest you 'Ride the Trams', explore Ballarat, etc. We have not included tea, i.e. evening meal, for this night in the fee, as we felt that you might wish to discover your own cafes, etc.

7.30 pm. 'What's On Back Home'. 20 minutes for each museum.

Saturday, April 25th

9.00 am. Speaker: Graeme Breydon, TMSV. 'Accounting Methods Suitable for Museum Operations'.

9.45 am. Workshops A

10.30 am. Morning Tea.

10.45 am. Speaker: Bob Prentice, BT and BTPS. 'Tramcar Maintenance – Museum Style'.

11.30 am. Workshops B

12.15 pm. Depart for lunch, transport organised.

12.30 pm. Luncheon, Western Hotel.

1.30 pm. Bus tour of tramway interest. Special charter of Davis' Coach No. 6.

2.30 pm. Speaker: Dr. John Radcliffe, AETM. 'Buses – Their Preservation and Relavence to Tramway Museums'.

3.15 pm. Afternoon tea.

3.30 pm. Workshops C

4.15 pm. Speaker: David Rawlings, SPER. 'The Formation of an Association of Australasian Tramway Museums'.

Evening barbeque at the BTPS Bungaree Residence.

Sunday, April 27th

9.30 am. Speaker: Mr. Frank Stamford, LRRS of A. 'Museum Publication'.

10.15 am. Workshops D

11.00 am. Morning tea.

11.15 am. Workshops E

12.00 noon Workshops F

1.15 pm. Concluding Luncheon, Gardens Pavilion.

Session Chairmen:

Friday Afternoon, Bill Kingsley, BTPS
Friday Evening, Bill Daniells, BTMS
Saturday Morning, Keith Kings, TMSV
Saturday Afternoon, Peter Tyler, TTMS
Sunday Morning, Colin Perfect, WTM

WORKSHOPS

			Time Slot		
ENGINEERING	E1	Substation types	A	Frank Hanrahan,	BTPS
	E2	Buildings	B	Bill Jessup	BTPS
	E3	Overhead Wiring	C	David Rawlings	SPER
	E4	Track and Civil Eng.	D	John Pennack	AETM
	E5	Signalling	E	Geoff Cargeeg	BTPS
CARS AND PARTS	C1	Procurement	A	Tim Atherton	BTMS
	C2	Maintenance	B	Mal McAulay	SPER
	C3	Spare Parts	C	Ron White	AETM
	C4	Restoration	D	Ron Jenkins	AETM
	C5	A National Stockpile of Parts	E	Ron Jenkins	AETM
TREASURY	T1	Accounting	A	Graeme Breydon	TMSV
	T2	Insurance	C	Tom Carter	BTMS
PUBLICITY	P1	Advertising to the Public	A	Graeme Jones	TMSV
	P2	*Trolley Wire*	E	Bill Denham	SPER
MANAGEMENT	M1	Operations and Safety	A	Peter Kahn	SPER
	M2	Liason and Public Relations	B	Peter Tyler	TTMS
	M3	Driver Training	C	Clyde Croft	BTPS
	M4	Relations and Communications between Admin. and Members	D	Graeme Inglis	BTPS
GOVERNMENTS	G1	Approaches for Assistance	B	Max Coxhead	ARHS
REMOVALS (tramcar)	R1	Special Purpose Vehicle	D	Geoff Cargeeg	BTPS
MEMBERSHIP	B1	Recruiting	C	David Jones	TTMS
SPECIAL	S1	Assoc. Aust. Tram. Museums	D	Bill Daniells	BTMS
	S2	Presidents	F	Maurie Calnin	BTMS
	S3	Secretaries	F	Clyde Croft	BTMS

SUMMARY:
Workshops A: E1, C1, T1, P1, M1
Workshops B: E2, C2, M2, G1
Workshops C: E3, C3, T2, M3, B1
Workshops D: E4, C4, M4, R1, S1
Workshops E: E5, C5, P2
Workshops F: S2, S3

THE FIRST CONFERENCE OF
AUSTRALIAN TRAMWAY MUSEUMS
APRIL 1975

A. PAPERS

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PAPERS

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FINANCING THE RAILWAY/TRAMWAY OPERATING MUSEUM

First Paper presented to the Conference of Australian Tramway Museums
Ballarat, 25th April 1975

A. P. WYMOND
President, Puffing Billy Preservation Society

The financial development of community museum type projects, specifically the railway/tramway museum activity may be considered as being broadly similar. We have on the one hand a voluntary activity component, on the other the possible or stated interest by a local government or government body. We rely in the main on the volunteer component to produce an income with the least expenditure possible on labour; we all seek at some stage or another the assistance of either government or local government for capital works beyond our income resources.

Looking specifically at the railway/tramway projects in Australasia, we find that these seem to fall into two categories:-

(a) Those groups who have preserved an existing line, together with some or all of its rolling stock, and who preserve not only the physical assets of the line, but also the atmosphere, nostalgia, scenery etc. of what has become a piece of history, e.g. Puffing Billy, Ballarat Tramways, Pichi Richi.

(b) Those who seek to establish a working museum using a collection of museum type rolling stock on a demonstration line. The latter is generally of limited extent because of the difficulties in obtaining a suitable right of way

e.g. TMSV at Bylands, SPER at Loftus, N.S.W., A.E.T.M. at St. Kilda, S.A., Paekakoriki in Wellington, Ferrymead in Christchurch and Western Springs in Auckland.

Although the financial side is of the utmost importance to both of these categories, it has different priorities.

In the first case initial finance is not the immediate problem - a great deal of restoration and rehabilitation can be done by voluntary effort - the equipment is there, it needs elbow grease to get it working, plus an ability to scrounge secondhand serviceable materials where possible.

The second group is in a slightly different position in that it may need finance very early in its existence to be in a position to purchase its exhibits, rail, sleepers etc., and possibly land on which to establish itself.

Whilst both of these categories can start operating with minimum capital, let me emphasize that they are living in a fool's paradise if they think they can <u>continue</u> to operate without a substantial injection of capital at some stage.

Inevitably outside capital will be required, possibly for heavy maintenance, but certainly for upgrading of facilities, especially if the venture is successful.

If sufficient finance is not available - either self-generated or from outside - then the pattern which follows can be forecast with reasonable certainty - a gradual drop in serviceability of equipment leading to breakdowns and operating uncertainties, an increasingly "tatty" appearance, and the possibility of accidents resulting in injury to visitors. These factors - one or all - will lead inevitably to a loss of image as far as the public is concerned, with the unfortunate consequence of such a group being branded as a "bunch of nuts" and the possibility of this attitude rubbing off on to other similar projects in the community.

I paint a dismal picture perhaps, but I feel that such a course is inevitable unless adequate attention is paid to the proper financial structure of an operating museum, which differs fundamentally from a static museum.

However, let me now partly contradict myself by saying that in the early stages at least of projects such as ours, there is, I feel, no substitute for a substantial self-help program. I deplore the practice - unfortunately becoming all too common - of a group of starry-eyed idealists proposing some magnificent project and, on the basis of a few sheets of most ambitious sketch plans, approaching the Government for funds to put their brain child into being.

Although the self-help approach means a fairly tough road in the formative period, if it proves the feasibility of a project, then I am sure that the project is accorded a greater amount of respect because of the effort put into its establishment.

Assuming then that we accept the self-help theory - and I feel certain that most of the rail/tram groups do, then we can establish a fairly normal pattern for financial development. In the early stages, finance will be obtained largely by donations and minor fund raising efforts, such as raffles etc. This will be followed hopefully by an initial operating period, when passenger revenue starts to come in, and sales of souvenirs and refreshments may provide an increasingly important proportion of the total. The third and most critical phase is that of continuing operation. The project must by this time have proved its feasibility - continuing and hopefully increasing public support can be seen - and the requirement for capital works, upgrading of maintenance facilities, new and better passenger facilities and such like - assume major importance.

Tabulated, the picture would appear something like this:-

Phase	Income	Purpose
Development	Donations, raffles etc. membership fees	Development expenses, restoration materials etc.
Initial operation (proving period)	Revenue, sales, plus above	Operating expenses, maintenance
Continuing operation	(a) Revenue etc. as above	Operating expenses, maintenance, including need for heavy maintenance
	(b) Loans, grants etc.	Capital works - - upgraded facilities - new or rebuilt major equipment

The first two phases require little comment. The third, however, needs consideration in some detail. For a limited period in the third phase, capital requirements may be met from operating profit. In other words, we literally "save up" for our next item of major expenditure. This method can be painfully slow, and as many young homeseekers are finding today, the rate of saving may do little more than keep up with the rate of inflation. It is difficult or even impossible to plan to finance major works by this method, unless the required finance can be accumulated within a relatively short period.

Loans would be available only to incorporated bodies, and then only on the offer of some tangible security. Make no mistake here - what we might regard as our precious rolling stock may be regarded in terms of scrap value for loan purposes. Only assets which have a real market value would be considered, and you may have to talk hard to have a reasonable valuation put on rail or tram rolling stock even in the best of condition.

In regard to commercial loans it is important to consider firstly the cost of such a loan, but secondly the fact that it is being repaid in money of decreasing real value due to inflation.

We come now to the vexed question of Government grants. Federal Government money seems to have been handed out freely in the past year or so, but so far as I am aware, Pichi Richi is the only rail group to benefit so far.

Having said earlier that I believe very strongly in the self-help theory, I now want to point to at least one of its disadvantages. As you all know, we in the Puffing Billy Society have poured a tremendous personal effort into our train's re-establishment and continued operation. We tend to feel now that the very success of our operation is counting against us when the dollars are being handed out.

What is not fully appreciated however, is that success doesn't necessarily mean big profits, and with rapid escalation of costs, especially wages, over the past few years, we have seen the actual value of our profit gradually whittled away. Hence we feel somewhat aggrieved when we see money being handed out by the Federal Government to all sorts of embryo or potential tourist attractions. None has come our way to help what is widely acknowledged as a major tourist/recreation attraction.

Our first approach to the Federal Government was via the enquiry into the National Estate where we pointed out our need for money to purchase certain critical lineside areas. We also applied subsequently to the body set up following their report. We got no money, but we did get several typewritten duplicated pages to tell us why - and who did!

We later sent a submission to the Museums Inquiry and so far have had only an acknowledgement - has anyone done any better?

We also approached the Federal Department of Tourism for assistance for a special project, but again got nothing. The Department of Tourism, however, does acknowledge that we exist - they have a very large colour photo of our train on the wall of their reception area in Canberra.

Our approaches to the State Government have been more successful. So far we have asked on three occasions for grants, and have been given two, so the score here is very good.

Our first application was made some years ago for assistance in setting up our Museum, but for some reason we didn't seem to hit the right note, and it was not successful.

In 1970 we asked for a grant to commence work on our locomotive depot project. This was granted, and enabled all the preliminary work to be carried out, including the very extensive earth works. In 1973 we made a further approach direct to the Premier for a grant to carry out Stage 1 of our 10 year plan for upgrading our facilities. This was the building of the locomotive depot and fitting it out with various items of equipment for locomotive servicing.

The Premier gave us a most sympathetic hearing and we were granted the amount we requested. Unfortunately, due to circumstances entirely outside of our control, we have been forced to do an "Oliver" and ask for more to complete this project.

So much for Government Grants - since our success score is not very high I can offer only limited advice.

However, I am certain of one thing. It is important to keep quiet until you are in a position to ask for - and to spend - a reasonable sum. Governments seem to regard it a waste of time to process a request for a small amount. Furthermore, it is probably a wise thing to indicate what - if any - the ongoing requirement for capital is going to be over, say, a 5 or 10 year period.

We have done this for the P.B. Society and have included everything we can think of capital-wise to take our project to the turn of the century. This has been planned to take place over a 10-year period and costed by estimate only. It is a very useful exercise which I can strongly recommend if only to provide some sobering thoughts.

Another piece of advice I can offer concerns the standard of presentation of any request for assistance. A relatively few dollars spent in preparing an attractive and well documented submission could be money well spent - it could be the key to success. It is essential to remember that Ministers are busy people to whom all sorts of submissions for all sorts of things are presented. The one that is well prepared is likely to be the one which receives the attention sought.

Our 1973 presentation to the Premier was not cheap, but it was read because it invited attention. Such a presentation should contain a minimum of words to tell your story. Tabular form, where possible, makes for rapid assessment and diagrams and illustrations to help make your main points clear are a must. It is also essential to be honest in your claims and proposals. Remember that the Minister to whom you make your approach will not - indeed cannot - give you an answer on the spot. Your proposals will be subjected to checking and verification, and you may be asked to substantiate the claims you make. Be very cautious in any lobbying you embark on in an attempt to get favourable consideration of your requests - it could backfire very easily, and in any case is often regarded with disfavour.

Although I am no accountant, I feel that a few words on the subject of handling and control of finance may not be out of place. As an organization grows, so its finances move out of the local tennis club class and require substantially more expertise to be handled properly. The treasurer of such a body is probably its busiest executive member. He has a regular commitment to pay accounts and to keep the books of the body in order. At the end of the financial year he has the onerous task of closing off his books and preparing the necessary financial statements. He is also the watch dog of your finances, and may be the lone voice against some proposal which he feels cannot be afforded. This of course can lead him to a point where he becomes too tight-fisted altogether with the purse strings, and is in constant conflict with other executive members. To avoid this situation and to give the

treasurer a measure of relief from this rather heavy responsibility, I can strongly recommend that a system of budgetry control of expenditure be instituted. This has the added advantage of forcing those who are going to initiate the spending of money to do their thinking in advance, and for priorities to be established for the ensuing year's expenditure. It also has the advantage of no one section being able to spend more than its fair share, and avoids arguments in executive meetings concerning priorities and share of the cake.

Such control also enables you to answer very quickly any queries as to what you are doing with your income, and why you need financial assistance.

As my final point, I wish to caution against hitching your museum to the local government star without a great deal of consideration by both parties. Such a link is fraught with dangers, but is often undertaken in order to get the sort of financial support we have seen talking about. In Victoria, Government funds for assistance with tourist projects are normally channelled via the local government body. Whilst there are probably many cases where this has worked quite well, one must remember that the local councillors change, and what is a favoured project this year may in a year or so be relegated to the scrap heap, and we have already had examples of this in Australia.

We also have the potential problem of the Council calling the tune and disagreeing either with the policy of the museum or with the actions of its personnel.

If it is at all possible, preserve your independence as long as you possibly can, local government is notorious for frequent changes in policy, and offers little real haven for the volunteer - enthusiast group.

Let me sum up by saying that it is of the utmost importance that you keep your financial house in order. Profit or loss, it is essential that you can demonstrate that any request you may make for outside assistance has not resulted from your inability to manage your project properly.

In order to arouse government sympathy, it is undoubtedly necessary to show that your project is financially viable - they won't back a loser either - and that you are not seeking an operating subsidy. This can only be done by sound financial management and meticulous financial records.

A request for a grant for capital works under these conditions is then much more likely to be successful - indeed is probably the key to the Government money box.

A HISTORY OF EXPERIENCE – 25 YEARS

A paper on the preservation venture of the South Pacific Electric Railway

PETER KAHN
Chairman of Directors, South Pacific Electric Railway

This Paper would not have been possible without reference to "Trolley Wire" Magazine, particularly June 1971 and February 1972 issues, and the personal recollections of Norman Chinn and Ben Parle.

++++++++++++++++++++++++++++++++

On Saturday afternoon 9th April 1949, Norm. Chinn and Ken McCarthy rolled a set of steam-tram trailer wheels along a railway siding at Sandown in the western suburbs of Sydney.

On Saturday 3rd September 1949, L/P class tramcar 154 operated the last trip on the isolated Rockdale to Brighton-le-Sands tramway in the Southern suburbs of Sydney.

On 24th July 1950, tramcar No. 154 was assigned to the Australian Electric Traction Association for preservation.

And that's how it all began.

.....

In the late 1940's the first of the tramway closures, delayed by World War II and the subsequent motor fuel rationing, took place. The idea came to young Norm. Chinn to preserve Sydney steam-tram Motor No. 5A which had been used on the Redbank Wharf tramway of Sydney Ferries Ltd. An approach was made to the firm which had acquired the Motor who were willing to dispose of the remains of the vehicle, as it was, for $100. That was as far as it went, being far beyond the means of Norm. and Ken., an apprentice on £2/4/3 per week and a schoolboy on 5/- pocket-money. That looked like the end, but not for long.

Joined by Ben Parle and Bob Young and amid staunch opposition they were able to finally win over a majority of the members in the Sydney Branch of the A.E.T.A. to have a request sent to the Department of Road Transport and Tramways that a body of an L/P class tramcar then being scrapped, be made available for preservation in the garden of Norman's father, Mr. A. Chinn. On 24th July 1950, the Commissioner for Road Transport and Tramways, Mr. A.A. Shoebridge, not only agreed to make the request possible at no cost to the Association but advised that he would make available one complete car, not just a body. So the genesis of tramway preservation by enthusiasts occurred, with L/P tramcar No. 154 being chosen as being in the best overall condition.

Where to put the tramcar? Commissioner Shoebridge again came to the rescue by allowing the tramcar to remain temporarily in Newtown Depot - easier than trying to place a complete tramcar in the Chinn's backyard.

Inspired by the success of the first venture in preservation, the historical section of the A.E.T.A., Sydney Branch, were able to obtain the Prison Car 948, Driver Instruction Car 127s (former F-class 393) and N-class 728, all showing their age rather sadly and the worse for wear.

These were the halcyon days of the A.E.T.A. A major contribution had been the "Newcastle Report" in 1950-51, prepared by some of the future founders of S.P.E.R., at the time of the abandonment of the Newcastle tramways.

The growing Sydney Branch of the A.E.T.A. felt that a local digest was needed to advertise current functions, such as meetings, tours, transport protest meetings, etc. to supplement "Tram Tracks", later "Electric Traction". That was the start of "Trolley Wire" in February 1952.

A.E.T.A. activities increased so much that in 1954 meetings were being held twice a month with attendances often of over fifty. With tours, Council Meetings, model evenings and tram-car restoration at Newtown Depot, as well as the two formal meetings each month, there was at least one major activity in which all members could participate each week. However, there was now appearing as a natural development, two distinct groupings, the historical and the modern.

Tramcar and Trolleybus tours in the 1950's became a major outdoor activity, the first having been an "unofficial" tour in Newcastle on 6th December 1947, involving members of the A.E.T.A. and the Australian Railway Historical Society. The co-operation of the Tramways in these tours was very much appreciated.

With the acquisition of L/P-154 in 1950 a search for an eventual storage site was started. No success was achieved and in December 1954, moves were made to possibly lend out some of the tramcars, now stored at Ultimo Depot, for static exhibition, as it appeared that storage there would be for a very limited period. Fortunately, resulting out of these moves, the tramcars were allowed to be stored at Ultimo for a longer period.

By now, it was felt by the Sydney branch of the A.E.T.A. that the time had come to separate the preservation activities from the main activity of the A.E.T.A. - advocating modern electric tramways, and in particular at this time, fighting the tramway abandonment policies of the Transport Department. It had become an ambiguous situation when, with the A.E.T.A. attacking the abandonment policies, the A.E.T.A. was also at the same time obtaining equipment for preservation.

Accordingly, after formation of a working committee comprising the aforementioned young gentlemen, the Australian Electric Transport Museum was established at the inaugural meeting on 1st August 1955, being launched with a capital of £12/-/-.

The search for a museum site now began in earnest and by early 1956, ten sites had been or were being considered. Among them were:

- The Spit - north of the City on Middle Harbour,
- Lambton - near Newcastle,
- Toongabbie - outer western suburb of Sydney,
- Picton - south of Sydney,
- and the Royal National Park.

By now there were eight tramcars and things were becoming frantic for a museum site. I remember very well, at the time, the publicity about the A.E.T.M. with its trams looking for a home. The Committee, after much consideration, decided on the Royal National Park site as offering the best possibility. Representatives of the A.E.T.M. met with an Official of the Lands Department of N.S.W., who was heard to say when told they had arrived to meet him... "I'll soon get rid of them!" Agreement was reached and the National Park Trust approved the lease of an area near the Railway Crossing on the Princes Highway at Loftus in August 1956.

The first sod was turned at the site in the same month, right where an underground fibro water main was laid. As a result, the next sod was turned approximately 30 yards away. Meanwhile, the trams had to move from Ultimo Depot and once again Commissioner Shoebridge came to our rescue offering storage of the cars at Rozelle Depot, pending transfer to Loftus.

Meanwhile, things were happening outside of New South Wales. In Adelaide, the Metropolitan Tramways Trust offered a number of Tramcars for preservation in October 1956. During the 1956 A.E.T.A. Easter Convention in Adelaide, John Radcliffe and Mac. Alexander discussed tramcar preservation possibilities with some of the A.E.T.M. members from Sydney. As a consequence, a preservation group was established in 1957 becoming the South Australian branch of the A.E.T.M., and began looking for a site, eventually locating at St. Kilda, north of Adelaide.

In Sydney, at Loftus, a compound had been constructed by March 1957, using second-hand iron and telegraph poles, becoming later the walls of the Depot building. The fleet was moved to there on 18th, 19th and 20th March. The South Pacific Electric Railway was established. A major goal had been attained and a new era began.

With the growth of the A.E.T.M.'s activities, it was felt that "some form of incorporation was needed whereby the liability of the members of AETM could be limited and the financial situation of the undertaking subjected to compulsory audit." Registration as a Co-operative Society was the most convenient and least expensive. On 2nd April 1959, the South Pacific Electric Railway Co-operative Society Limited replaced the Australian Electric Transport Museum. The South Australian Branch of the A.E.T.M. subsequently became incorporated in 1960 as the Australian Electric Transport Museum (South Australia) Incorporated.

Now preservation of tramcars was gaining momentum and in Melbourne the Tramway Museum Society of Victoria was formed, becoming incorporated on 9th April, 1963.

As the tramways in Sydney finished in February 1961, general interest turned to railways and interstate tramways. SPER, as it had become popularly known, began running train and interstate tram tours. On a rail trip to the Illawarra area south of Sydney on 25th July 1962, the idea of establishing an operating railway museum on the Camden line was put forward. Subsequent to this, thoughts for a railway museum were formulated and out of these arose the New South Wales Rail Transport Museum.

Meanwhile, at Loftus, the Museum was developing. A roof was placed over the trams, which had received preventative maintenance work on them. Additional cars were delivered to Loftus in 1959 as the Sydney tramways continued to contract. A start was made on track-laying of the Depot fan which was the second for the Museum, the first having been removed by unauthorised persons for scrap.

Restoration work on the tramcars continued together with some limited track-laying of the Depot yard area. Then on Saturday 23rd December 1961, The Tramway Museum was officially opened by Mr. A.A. Shoebridge, now retired; indeed a fitting tribute to the man who recognised the dedication and enthusiasm of the founders of SPER and supported them as far as circumstances would permit.

Tramcar and track work continued apace and by late 1963, with the arrival of the 1923 model Cadillac Rail Motor from a colliery railway near Newcastle, almost a quarter of a mile of track had been laid. Of course, there was no D.C. electricity available to move the trams

under power, but this state of affairs was not to remain for long. In the meantime, however, the tramcars were moved by manpower, sometimes assisted by our resident motor truck.

On Sunday 2nd November, the Cadillac Rail Motor became the first self-propelled vehicle to operate over the line. Regular operation commenced on New Years Day, 1964 and continued on the first Sunday of the Month thereafter (when the Museum was open for inspection). Meanwhile, work began in earnest to lead up to electrification and on 27th June, 1964, a very limited power supply was fed into tramcar 134s (D class 102) permitting the operation of the compressor and the car lights. At this stage it is pertinent to remember that SPER was not receiving any outside financial assistance whatsoever, other than from members and supplemented by small public donations. As a result, we had to be as sparing as possible in our expenditure.

Returning to electrification, the goal was fully achieved when at 4.27 p.m. on Sunday 19th July 1964, L/P-154, was driven along the track in the Depot yard under its own power. How fortunate we were that so many of our early members, who had seen L/P-154 as the last tram on the Rockdale to Brighton-le-Sands line on 3rd September, 1949, were there at Loftus 15 years later to see and ride the same tram, on our own tramline.

With this inspiration, we pressed on with stringing the overhead wire along the length of track and organising the electric conversion equipment, using motor-generator sets in the Sub-station. This was the lead-up to the final achievement of the Museum - electric operation.

At 2.37 p.m. on Saturday 13th March 1965, after an absence of a little over four years, trams returned to public service in Sydney, when the Deputy Premier of N.S.W. drove tramcar L/P-154 through a ribbon stretched across the track and down the quarter-mile of line. The Museum tramway of S.P.E.R. was now officially open.

The years of toil and frustrations by the members were finally justified. We now looked forward to rewarding ourselves for our efforts, as we settled down to the running of an operating museum. Thus, the ultimate aim had been realised.

We now had a regular routine - operating trams on Sundays and most public holidays, with major work being undertaken on Saturdays. The next step was to extend the track length approximately one and a quarter miles, running from the Depot to a scenic lookout over the Hacking River. However, in 1965, there was a change of State Government and, subsequent to this, a change of the administration of the Royal National Park. As a result, in 1967, SPER was prevented from extending the track beyond the southern terminus. As a consolation, SPER could extend northwards to a vaguely defined area near the Highway. This gave a total track length of approximately one third of a mile.

A major activity not previously mentioned, was the periodic involvement in offsite work since establishment at Loftus. This has generally involved removal of track, for storage and eventual use, from such places as Randwick Workshops Yard and Repair Shop, Water Board Railway at Potts Hill (western suburbs), Ascot Racecourse (Mascot Airport), Rozelle Depot (pointwork). Other items obtained have included waiting-sheds from the City and suburbs, railway-type tramway signal from near Newcastle, steel tramway poles and even steel building framework. Generally, wherever we went, we had items of passing interest nearby, such as steam trains, jet aircraft and even animals in Taronga Zoo Park. And it wasn't only hard work either, but enjoyable; what with playing trams with our ubiquitous trolley or

riding the mini-gauge trolley with a jet-plane taking off over our heads.

Back at Loftus, we joined in the Captain Cook Bi-Centenary celebrations in April 1970, when we operated the tramcars for two weeks every day from 9.00 a.m. to 9.00 p.m. This proved very beneficial to SPER and was a good public relations exercise.

Over the last five years, tramway operations have settled down to a fairly organised routine. The original power conversion equipment is now on standby use only, having been superseded by a sophisticated rectifier. A large variety of tramcars have become available for traffic, including cars from interstate. Although established to preserve Sydney trams, the intention has been to preserve a limited range of tramcars from interstate, so as to obtain a broad cross-section of the development of the Australian tramcar, and the distinctions between Sydney tramcars and those of other Australian cities.

Studies of alternate sites for an operating museum tramway in lieu of the present restricted site at Loftus, possibly supplemented by static museum displays, have been undertaken. Investigations have also been made into the possibility of having a comprehensive transport and technological museum in which the tramway would form a link with other activities physically as well as historically and using other modes of transport, such as buses and other vintage vehicles, to re-create a typical suburban street scene of, say, the early 1930's. An Outline Plan has been compiled which gives a comprehensive view of our ultimate requirements for an ideal museum tramway.

And so to 1975 - Trams have been operating at Loftus for ten years, having just recently carried their quarter-millionth passenger in 14,000 tramcar trips. Trams are running at St. Kilda, South Australia, at Museums in Wellington, Auckland and Christchurch in New Zealand, now at Ballarat and soon at Bylands near Melbourne and Ferny Grove near Brisbane.

When we look around us, we know that we really started something, those twenty-five years ago. Now, not only are there tramway preservation ventures but railway, bus and ferry preservation schemes. SPER's ultimate aim always was live preservation. This was achieved through supreme dedication and sacrifices by the early members who were game enough to have a go and inspired others to join them. That independence of spirit - that special quality, to get on with the job. But that was not all. We have succeeded as well in the support of the general public by maintaining essential public relations. We have also succeeded because officials and organisations in various spheres supported us or let us "make a go" of it. We have responded with a professional approach to our hobby.

Perhaps we could use a little biblical influence to illustrate the establishment and development stages of SPER and, we believe, tramway preservation in Australia and New Zealand:

Stage 1 - 1950 - GENESIS - the creation - the initial collection;
Stage 2 - 1956 - EXODUS - the promised land - Loftus
Stage 3 - 1965 - The ultimate, the climax - running a tramway.

Simply, we attained the impossible.

ACCOUNTING METHODS SUITABLE FOR MUSEUM OPERATIONS

The details from Workshop T1, 'Accounting', have been included in this Paper.

GRAEME BREYDON, B. Com.
Finance Director, Tramway Museum Society of Victoria

Why Do We Prepare Museum Accounts?

It has been suggested that by examining who uses museum accounting information we can determine the type of information which should be provided.

Members

Accounts presented to members are somewhat like the accounts prepared by a trustee, in this case the board or council of the organisation, reporting that the property entrusted has been preserved and applied towards the objectives of the organisation. Members look for evidence that the goals have been achieved; in particular accumulation of exhibit assets and service assets such as display and operational buildings.

Legislation

The Legislation under which an organisation is established influences the form and contents of its accounts. Most of our organisations are companies limited by guarantee (e.g. TMSV, BTPS, BTMS, BT) although Co-operatives (SPER) and Associations (AETM, TTMS) provide an alternative legal form. The Companies Act (and in particular the ninth schedule to the Act) requires specific disclosing in annual accounts and reports lodged with the Commissioner of Corporate Affairs of many items of information. Often these requirements are not compatable with the type of activity which we conduct, (e.g. statements about asset values). Often various legislative requirements may be overlooked; for example, the register of members must be kept at the registered office or the Commissioner for Corporate Affairs notified of its location. Another obscure requirement is that directors of a public company (this includes those limited by guarantee) over the age of 72 must be re-appointed annually regardless of the term of office set out in the constitution of the organisation.

Management

The management of our societies require more than a statement of what happened in a period ended some months ago. They want to know what cash resources are available now and what will be available in the future. Budgets are not common in our groups (AETM is a notable exception) but they are an excellent tool for forcing management to clarify objectives and priorities. The preparation of a budget is closely linked with the drawing up of a works programme:-

what trams do we want to acquire/move?
what new power tools shall we buy?
etc.

Then when the cost of these projects are matched against the forecasted receipts for the period, management must often decide which projects to defer or drop.

Governments, Banks, etc.

When approaching outside organisations for loans, grants or donations of exhibits it is often necessary to provide accounts to illustrate how capable the museum would be of paying interest, repaying interest etc. and just how successful the group has been in accumulating assets of both exhibit and trading natures. Such outsiders may use criteria quite different from our management and members to evaluate the group. For example: if restoration expenses are written off instead of being capitalised (added to the cost of the exhibit in the balance sheet) a statement of the assets of the museum would make it appear to be smaller than if the $ value of tramcars included restoration.

Other Museums

The comparison of accounts of several museums is made difficult if the assumptions and principles behind them are not stated. To illustrate the problems that this can cause, copies of a TMSV report comparing methods of capitalisation and depreciation of assets have been circulated to conference delegates. Note that nearly every museum used a different method and that disclosure of the method varied from a detailed explanation to a bare one or two words!

Constraints on the accounting system

The problem of Audit.

The audit of accounts is one task which the museum groups all find expensive, but necessary. It is generally necessary to have a trained auditor who is not a member and such persons are generally not available on a voluntary basis. To minimise audit costs A.E.T.M. have established the position of internal auditor, a volunteer with accounting training who undertakes detailed checking (such as examination of daily records of tickets sold and cash received) and acts in close co-operation with the treasurer and external (company) auditor. In this manner the time which the external auditor must spend examining records to form an opinion on fairness of accounts and compliance with statutory requirements can be reduced.

Availability of Technical Staff

A system of Internal and External audit requires at least two accounting staff actively involved in the organisation on a voluntary basis:- the internal auditor and the treasurer. A museum group may not have two such people, and even if they were available it may be unreasonable to expect them to do a task for their employer each day then come home and do a similar task as a hobby. Ask any museum treasurer and I am sure he will tell you that he would prefer to be assisting his museum in some other capacity so that he could get enjoyment from his hobby.

The TMSV approach has been to use the one available trained accountant to supervise and co-ordinate a small team of museum staff who do not necessarily have to be professionally involved in accounting. The Finance Director (a member of the museum board and a qualified accountant) is responsible for preparation of the annual accounts and development and implementation of new systems. His bookkeeping task is restricted to writing up of the ledger. The day to day drawing of cheques, banking of cash and writing up of cash receipts and payments journals is carried out by assistants. One, who happens to be an engineer, deals with the sales department transactions, involving a

turnover of some $10,000 p.a. of individual transactions which all fall into a similar pattern, and the other, an office manager with some knowledge of elementry accounting procedure, is responsible for the general bank account with its more varied range of transactions.

The internal controls over the accuracy of the system are provided not by having one person such as an internal auditor to check everything but by building checks into the systems used. For example:-
The Officer-in-Charge at the museum is responsible for checking the balancing of tickets against cash received which is prepared by the Museum Guide. For both the Sales and General Bank accounts both cheque signatories must confirm that the order, invoice and evidence of receipt of goods (or services) are in agreement before signing and they cancel all invoices "Paid - Ch. No. XXX" with their initials to prevent either accidental or deliberate duplication of payment.
Of course the TMSV approach is not perfect and in particular it is necessary to keep systems (e.g. Ticket running journals) simple because some of the people responsible for their completion are not interested in paperwork (they just want to play trams) or are not capable of understanding a form or reading an instruction sheet.

The TMSV with its systems approach and internal control and the AETM with its internal auditor show two ways of dealing with the one problem of producing reliable, useful, accounting information. The differences in approach reflect the differences in available resources such as labour, technical skill and cash.

Deferred Tram Operating Costs

Operating a tram involves maintenance. Although the tram may make its trip today the paying of the maintenance expense may not occur until later. However, in assessing the result of the operation the future outlay must be considered. It is for this reason that the TMSV depreciate their tramcars (see TMSV hand-out distributed at conference) and AETM make a change in their operating statement for provision for maintenance (etc.).

It may also be prudent to actually put cash aside in respect of these future costs. This ensures that the repair can be paid for and the service continued and provides a disincentive against irresponsible joy-riding type of operation. John Hoffman has done some pioneering work in this field and regrettably his absence prevented us from considering this in the workshop to the degree it deserves.

Man Management

Labour is just as important to a museum as cash and also should be accounted for. It is not difficult to introduce a system for recording at least the approximate number of volunteer manhours put into a museum project and it may provide some interesting results.

Conclusion

Our museums share common problems of minimising audit costs, obtaining volunteer staff qualified to administer the financial aspects of the organisations and, perhaps most importantly, turning the task of preparing accounts from a necessary but useless undertaking into an exercise which monitors the progress of the museum project and aids future planning.

TRAMCAR MAINTENANCE – MUSEUM STYLE

Bob Prentice

Ballarat and Bendigo

(This paper was read by Bill Jessup, Melbourne Vice-President B.T.P.S., due to the unfortunate absence from the Conference of Bob Prentice on account of illness)

Mr. Chairman and/or Convenor, friends ....

I do most sincerely hope that the subject under review will not create too much tedium among you all.

I can only touch lightly upon the subject; to attempt an in depth study would consume many, many hours.

I confess that some items have not been mentioned on account of the time factor - please accept my apologies for the omissions.

As you all know, I've been actively engaged in tramcar preservation in Australasia for a number of years now, and the greater majority of this time has been devoted to tramcar restoration and renewal.

Perhaps, at this juncture, I should inform you all, that the following statements are fair comment only, and, must not be construed as criticism or denigration of any individual, society or corporation. Careful observation of the various actions (authorised or otherwise) by members of preservation groups, forms the basis of these comments.

It has always been a source of amazement to me, when a very knotty problem presents itself, how somebody steps into the breach, and is able to effect repairs to the various items of tramway equipment that have become defective; people who, on the surface, could be considered by past actions of having no expertise on that particular subject. Good luck to them, I say, for it is their efforts that keep our tramways operating; society managers must always be ready to recognise good men and retain their services for future works.

In taking up the subject of tramcars the novice would be well advised to carefully read (if available) any literature and/or study first hand the subject and master each topic, otherwise he may find some difficulty in understanding the matter dealt with and be needlessly discouraged from further effort.

Many people may feel that electrical and mechanical machinery is so mysterious and complicated in action as to be quite beyond their understanding. Whilst it must be admitted that some electrical appliances are rather complicated in construction, a great deal of the mystery dissipates when the simple fundamental laws which govern the electric current have been mastered and the knowledge so gained made use of. The above paragraph applies equally to the shed hands and the platform staff; the best workers in both categories are the ones who understand the apparatus they are handling, and operate it as instructed, and in accordance with the dictates of common sense. It is self evident that the more a member knows about his work the better it will be for the future operation, maintenance and preservation of our fleets.

The same can be said about truck maintenance; the members who are interested in this facet of preservation show remarkable "know-how", possibly because the subject interests them. When I was in Bendigo recently, I noticed that Bendigo Trust members were getting into the re-assembly of a Birney truck. In Ballarat, a single truck tram No. 26 has to be lifted on account of a cracked side frame which will require replacing or welding; also in Ballarat, a motor of Maximum Traction tram No. 38 became defective, and with all the aplomb in the world, the truck was run out from under the lifted body, the motor removed, and the de-motored truck replaced under the tram. Excellent work by Rolph Jinks and Peter Rees, and their assistants.

Another essential part of maintenance is the overhaul or replacement of brake gear, i.e. brake cylinders, rigging, air piping, etc. Air piping replacement is a messy and greasy task, but there is always a member who is prepared to undertake the chore; this is so in Ballarat, anyway.

Any society that has a member who can "do carpentry" can consider itself fortunate indeed! He is worth his weight in gold! Single truck tram No. 28 was donated to the BTPS with accident damage at one end. Recently, a member (Andy Cook) has begun to repair this damage; he has fitted a new head stock and completed other associated carpentry. The society is grateful for his expertise; frankly, wood working is a task I would NOT tackle, thank you, only as a last resort would I attempt it. What would be the end result if I did? Well.....

It has always been a source of concern to hear the number of members who declare that they are "excellent painters". These people happily slosh paint onto poor and indifferent surfaces without removing any of the dirt, rust, grease or oil and without preparing the surface. The newly painted job may look nice for a few months, but it is not long before the recently enamelled surface becomes blisted and in a number of cases, sloughs off, or the gloss disappears. Really, it is a complete waste of time, energy and money because the job has to be done again - only this time in the accepted tramcar painting practices; and these standards of workmanship are not easy....dry scraping varnish, removing rust, surfacing, stopping, rubbing down with wet and dry papers, undercoating, rubbing down and apply exterior enamels and interior surfacers and varnish or top coats. A time consuming effort, admittedly, but once the tram has been completed in a workman like and satisfactory manner, in all probability, under our operating conditions and schedules, it will not have to be fully painted for a decade or more; only touch up maintenance will be required, which in itself is a small task.

To categorise maintenance, I propose to list the major items of equipment hereunder....

Motor driven air compressors are used on electric trams, electric motor coaches and locomotives as part of the air brake equipment to supply compressed air for operation of the brake and other air operated devices.

The lubrication of the compressor is entirely automatic and is effected in the splash system.

Oil is poured into the crank case through the oil filling hole until the level maintained by the fitting is reached. As the crank rotates, the connecting rods dip into the oil, splashing it onto the interior surfaces, lubricating the cylinders and crank shaft and connecting rod bearings. The oil splashed into the trough on the rear wall of the crank case flows through a passage into the gear case chamber where it is carried up by the gears and into the armature shaft bearings.

This arrangement allows the oil to lubricate the teeth of the gear

without having the gear run in oil, incidently reducing the amount of heat generated by churning the oil in the gear case.

The question is - how frequently do we change the oil under our operating conditions. Mileage or hourly basis? Perhaps every six to eighteen months depending upon service. Instruction pamphlet T 5002 urges that "Approximately every six months, all oil should be drained from the compressor, and the crank case thoroughly cleaned with gasoline and re-supplied with fresh oil. At the same time, remove the valves and clean them and their cavities. Keeping the crank case oil clean is the surest way of keeping down maintenance costs.

Inspection and oiling should occur at regular intervals; best results are obtained when the oil level is not allowed to fall more than ¼ in. below the determined maximum.

The motor portion is of the enclosed, four pole, direct current series wound type with two field coils.

The brushes are located on the lower quadrant of the commutator - this position is most accessible from a pit and in itself tends to keep the brushes and commutator clean. One point we must keep in mind is the purchase of and continued supplies of these brushes, or the correct size and style of carbon from which we can make our own brushes.

The suction strainer has been designed to provide adequate and continued protection against entrance of dirt into the compressor. When the strainer is installed with the opening downward, as it should be, any dirt or dust which might be drawn into the compact layer of pulled curled hair when the compressor is operating, tends to be shaken out by the jolting of the moving car after the compressor has been cut off. If the opening does not face downward, then a suggested period between cleanings is fifteen to eighteen months.

Air receivers are, in Victoria at least, subject to inspection by the Department of Labour and Industry.

The governor is usually set for a 15-pound range; the actual pressures being determined by the operating conditions of each particular society. The governor should be installed inside the car where it will be protected from dirt and the weather, and where it can be more readily reached for inspection, adjustment or replacement.

The safety valve should be tested at regular intervals.

The air gauges, too, should be examined.

The brake or motormans valves are lubricated with a graphite compound on the rotating or sliding portion. The different types of valves have quite different characteristics, although the end result is the same.

Brake cylinders need cleaning, packing and lubricating as required. Kerosene can be used for assisting cylinder cleaning but must be completely removed in order to prevent damage to cylinder gaskets and packing caps where used.

One spare part we should think about is the future availability of brake cylinder buckets; these are still available from the Tramways Board for the time being, and should be for a few more years - but should the Board's supply dry up, then they may not make any available to outside groups. Has any society made their own? If so, with what results?

Certain trams have emergency valves and these items require to be thoroughly cleaned and lubricated once in every twelve months.

Life guards should be well oiled from time to time by using drain oil.

Brake rigging rods and levers that slide over guides are greased as required. An old paint brush attached to the end of a piece of dowel or broom stick is a good swab for applying the grease; the brakes are set of course. Slack adjusters are lubricated with a thick grease, in some cases by an alemite grease gun. Other joints and swing links are oiled with drain oil.

Centre and side bearings are greased at appropriate times.

During inspection of the brake rigging, the following should be performed.

Check chains to see if any links are worn; binding of the chain on the staff; connection of chain on staff: When the air brake is inspected, the hand brakes at either end must be in release. However, after the air brakes have been inspected, any excessive slack should be removed from the hand brake rigging; all moving parts of rubbing surfaces should be oiled.

A close watch has to be kept on the side frames of the various types of trucks because of metal fatigue on account of age and usage.

I feel sure that Ballarat Tramway Preservation Society would be prepared to order on behalf of the societies that have Ballarat trams, in bulk, brake shoes 159 (maximum traction pony wheels), 160 blocks for maximum and single truck driving wheels, and birney blocks for the Bendigo Trust. A local foundry still retains the SEC patterns, so if the relevant groups care to submit an order, BTPS can help you.

For obvious reasons, trolley ropes showing wear should be replaced before becoming too old or frayed.

Controller segments and other electrical segments are lightly greased by either vaseline or oil when they (the segments) are being honed and cleaned after they have become roughened by arcing. The SEC used vaseline with good results; the tramways board uses armature oil, also with good results.

The interior of the controllers should be thoroughly cleaned by a jet of air, and an application of insulating varnish applied to the arc shield wooden finger-board, and interior surface of the case and door.

The supply of segments and fingers for controllers could present some problems, although a dye-line print of the various types of segments used in T1F, B23D and K36 controllers is available. These should help us obtain further supplies.

Trolley bases should be cleaned and greased annually. Some bases have alemite nipples, so a grease gun is used, but where there is only an oil hole, oil should be added as required.

When new trolley wheels have been fitted, a graphite grease should be applied to the spindle. From then on, oiling is usually done by placing a few drops of oil between the wheel and the harp, and on the spindle.

The spring phospher-bronze wipers should be checked at this time too, in order to ascertain wear.

Axle box bearings require special techniques. Wool is the recommended packing because it does not readily glaze when in contact with a journal, as does cotton waste; although wool's capillary action is poor, this is offset by using long stranded wool free of impurities.

The amount of waste in a box is just as important as the quality,

because the oil feed will vary according to the amount of waste that a box will hold, and the amount of waste touching the journal. Waste that is to be used is soaked in oil for some time prior to it being ready for packing, and is removed and drained on a rack to get rid of excessive oil, just prior to being used.

Great care should be taken in journal packing as hot boxes or badly worn bearings can be dangerous as well as difficult to repair.

Other causes of excessive bearing wear are - too much pressure at the bearing caused by only a small part of the bearing resting on the journal; sometimes a bearing could be raised off the journal by small pieces of grit,sand or small piece of waste. Solution is to jack up tram, remove brass and clean journal and brass with a clean cloth.

The bearing may be out of line as in the case when the trucks are not square or there is too much play in the pedestals. When there is excessive play, the bearing is worn tapered because the brakes push the axle to one side so that only a small part of the bearing is carrying the load.

Too liberal application of oil on the armature bearing will cause it to overflow into the motor. This is likely to cause harm to the insulation and is, of course, a waste of oil. The oil level should not drop below 1 in.

As stated earlier, I can only touch upon this topic lightly; therefore, I can only hope that my suggestions will catechise this interesting subject to all of you that are present at this meeting.

Thank you Mr. Chairman, and friends.

BUSES – THEIR PRESERVATION AND RELAVENCE TO TRAMWAY MUSEUMS

Dr. John C. Radcliffe
President, Australian Electric Transport Museum

The objects and rules of the Australian Electric Transport Museum include the collection and preservation of vehicles of all kinds which are representative of a type or era, to conduct exhibitions and exhibit vehicles of all kinds and descriptions and to operate tramways and railways. Doubtless, the constitutions of the various bodies represented at this conference contain similar objectives. Whilst our outward public motives are the laudable and noble ones of helping preserve a significant part of our national heritage and make it available for inspection and appreciation by future generations, I am sure most of us would acknowledge that our own personal motives may be quite different. We are attracted to the continued membership of our respective museum groups by the personal emotional satisfaction gained from the achievement of preserving, restoring and operating vehicles which were once part of everyday life in our cities.

Biologists who study the behaviour of animals tend to assume that most behaviour patterns they observe are functional, meaning that they contribute to the animal's survival. Tramcar preservation would appear to be thoroughly unfunctional - it has no survival value - indeed the reverse may be the case.

Humphrey (New Scientist 63 (908): 233, 1974) has hypothesised that the human passion for collection derives from the satisfaction man derives in "classifying experience". In the prehistory of man, those who developed greater skill in classifying experience and recalling it rapidly in times of crisis therefore had a greater survival advantage. The man whose grandmother had been eaten by a lion obviously had a survival advantage if, when confronted by a tiger, he could hypothesise its likely gastronomic habits and take some appropriate action without waiting for a demonstration.

Collecting then is made up of two basic structural principles - Unity and Variety. A collection is a set of variations on a theme.

Individuals will select widely differing themes and study the variations within their theme. Some may collect statues of Queen Victoria, while others may be attracted by cows. Some may collect horses, while others develop a taste for flowers. Some floriculturists will specialise with individual blooms, another group may prefer informal gardens, while a third group may prefer formal displays.

When we come to transport, some may restrict their interest to the horsedrawn field, others may like steam traction. Some collectors may specialise in veteran and vintage cars while our agricultural friends may prefer tractors.

All the specialities thus-far discussed are within the scope of the individual collector, but some transport fields are beyond the capability of one single individual to preserve single-handed. They

can only be managed by a group of society whose collective interest, no matter who disparate their professional training, is towards a common goal. Some remarkable feats have been achieved by this type of co-operation, sometimes by groups alone, and sometimes in co-operation with government.

Urban transport vehicles must generally be regarded as requiring the group approach, although in the preservation field there have been some notable examples of personal endeavour, the most significant Australian example probably being the collection of Melbourne cable cars made by Mr. A.E. Twentyman prior to the second world war. There have been examples in the electric traction field in both Sydney and Melbourne where individuals have personally assumed responsibility for the maintenance of cars.

Only with the pioneering at Loftus in the 1950's did museum tramway operation look like a possibility. Such development was encouraged by successes in North America, and the evident pleasure which could be given to the public by providing a nostalgic ride. Indeed, tramcar rebuilding has become a commercial enterprise for an enterprising few in that country, though like any other business, initiative and skill is needed. Some lessons are learned the hard way.

Although tramcar preservation has been proceeding in Australia for about twenty years, we can still learn from the operations of museums established earlier in North America. The most significant is the ability of a museum group to let its enthusiasm exceed its capabilities. There are sad examples of exhibits, once in fine condition, being allowed to deteriorate to the point of no return through there being insufficient funds, manpower and facilities to look after them. Trams, if left in the open without protection and maintenance will eventually be swallowed back into the environment which spawned them. Buses have often spent their working life in the open, and will survive in museums for a time that way, but they too can deteriorate to the point of total destruction.

History is a continuing development. We can all bear witness to events which are now history, even within the last decade. Buses have played a major role in Australia's transport development since the 1920's. Initially they played a supporting role to the tramway systems, not always with the consent of the tramway operators. Although there was an interesting variety of vehicles, virtually none have been preserved. The trams, probably because of their greater working life, have fared more successfully. Nevertheless, it is sobering to look at a picture of an urban centre taken in the 1920's, and at the same scene in the 1960's, and realise that the vehicles in both have passed into history.

Trolleybuses, the transport panacea of the 1930's, and still being built in the 1950's, can now only be found in Australia in museums, despite the world energy crisis. One or two have survived for preservation due to strange circumstances after their contemporaries have gone to pasture. Others have been retrieved from pasture and brought back for preservation.

The role of buses in a tramway museum is really governed by the unity and variety of the collection. If the theme is strictly electric tramways, buses are not relevant.

If, however, the theme is urban public transport, buses are very relevant. Here we are dealing with a continuous progression which began in most Australian cities in the 1880's when the population could begin to afford better transport than walking. We have had a natural progression from the horsecar, cable car, steam tram, through sheds

BUSES - THEIR PRESERVATION AND RELAVENCE TO TRAMWAY MUSEUMS

(Due to an editorial error, the second part of this paper was deleted from the published report. The publishers offer apologies to the author and submit the concluding pages herewith.)

continued from page 31....

full of electric trams, streets full of electric trams, all increasingly in competition with the private motorist, to the trolleybus and the motorbus. Even vehicles with us a decade ago may now have left the transport scene. Representatives may be justified in a transport museum.

Space is at a premium, however, in museum development, and it is essential that potential exhibits are chosen with care. They should have historical importance, not just be unusual. The commonplace item in society merits preservation before items notable only for their abnormality.

If buses are to be preserved, what types of developments are possible? There is the polished shiny housed display as was typified by the London Transport exhibition at Clapham, and whose buses only rarely ventured out onto a public street. Buses may be found in general museums, where they may be dwarfed by their fellow exhibits. There is the possibility of private ownership for private display, widely developed in Britain, but little so in Australia. This is more difficult with trolleybuses, but is not unknown.

Trolleybuses fall in a midway point between trams and motorbuses. Their relative immobility may initially be an impediment to display flexibility. Nevertheless, they have more mobility than trams if the museum wishes to mount a display away from its operating site, even though they will usually be towed. The towing problem itself is amenable to solution by the construction of a motor/generator trailer unit, thereby allowing the vehicle to be self-propelled.

Historic motorbuses can also be incorporated into commercial bus operations as for example in the tours operated in London by London Transport using vehicles supplied by Obsolete Fleet Ltd.

The following factors govern the role and operation of buses in museums:-

1. They have and are continuing to play an important role in metropolitan transport. Their preservation is justified in an urban transport museum.
2. They are generally more mobile once the museum becomes operational.
3. Spare parts are more likely to be available.
4. Spare parts are likely to be more expensive since they have a realisable commercial value for other users. Typical costs are $700 for an unguaranteed second-hand A.E.C. diesel motor, $400 for a set of brake linings and drums, and $50 for a second-hand electric circuit control box. Registration and insurance costs are high even for non-passenger use. Inspection criteria may be expensive to meet. By contrast, tramway spare parts at least have only a second-hand scrap value - there is little competition for them from other commercial users. It may be noted that the trolleybus falls midway between these two extremes. The transmission, running gear, steering and suspension has a commercial value, the electrical equipment does not. For example, the A.E.T.M. currently has an option to buy a

second-hand but unused trolleybus motor for $100. Furthermore, the electrical facilities of a tramway museum will generally permit trolleybus operation with little increase in infrastructure.

5. The precision of engineering involved in bus operation and maintenance is probably greater than that with which is necessary for the much older trams. Motorbuses are more complex than trams and greater specialised technical skills are required for their operation. This is somewhat offset, though, by the fact that the main components of buses are easier to disassemble and remove to specialised workshops than are the main components of trams.

6. The more recent bodywork of buses generally involves a different technology than that of trams. If a museum has a tram fleet composed largely of wooden-bodied cars, additional equipment will be needed for the maintenance of steel or alloy fabricated bus bodies. Steel bodies may be more difficult for voluntary groups to repair once serious deterioration has occurred.

The basic operation of a museum requires that a special effort be made to attract more visitors in order to generate more income. This may be achieved by increasing the variety of equipment on display, and this in turn may justify higher admission charges.

Provided the membership and administration of the museum group can manage the additional responsibilities, the broadening of interests to include buses may well be justified by the additional business created. With increasing interest in museum activities at government level, I believe we have a need to show that we can manage a continuing programme of responsible preservation. By so doing, we are liable to attract further government support.

The ultimate decision is dependent on the objectives of the museum and the theme and variations to be encompassed. There is no shortage of people in the world seeking new forms of recreation - we may wish to increase our share of that market by widening our horizons.

THE FORMATION OF AN ASSOCIATION OF TRAMWAY MUSEUMS OF AUSTRALASIA

DAVID RAWLINGS
General Manager, South Pacific Electric Railway

During the opening remarks at the beginning of this conference the question posed was "Why are we here?" Before we consider this question I would like to relate some of the history which has led to this conference.

Since the beginning of tramway preservation history in this country a few people have been outstanding in some particular field of endeavour. The most recent to carry the United Museums banner is the organiser of this conference, Bill Kingsley. He has been able to bring us together to discuss our problems, share our experiences and hopefully set up an association of tramway museums.

But this is not the first time the formation of an association has been mooted. Back in 1955 when the Secretary of the newly formed Australian Electric Transport Association first proposed the formation of a national body of tramway museums, the reasons were all together different than those of today, as at that time only eight trams had been set aside for preservation in Australia. Enthused with the co-operation given by the transport authorities in N.S.W., he proposed that an approach be made to all the operating tramways to set aside representative vehicles of the older classes of tramcars as they were taken out of service to be held for groups, that he was sure would be formed in later years to set up operating museums. With the exception of Adelaide, the proposal did not proceed further.

Four or five years later another move was made, but at that stage it was not considered necessary to form a group as, despite the attitude of some sections of the public and authorities, the museums were progressing satisfactorily, albeit slowly. The last sixteen years, and especially the last ten, has seen a remarkable change in this situation with all but two of the then operating tramways closing. Apart from the additional volunteer tramway museums that have been formed, several light railway and industrial science museums have been formed also, once again by volunteers.

With the number of these volunteer museums constantly growing the time is here to re-consider the formation of an association of museums. As the preservation field is very active in New Zealand it is appropriate that the N.Z. Museums be included in the initial discussions as their membership will add weight to the museum movement generally. Although the combined membership of all the tramway museums totals less than 1500, the range of exhibits is quite extensive and the historical value of the collections immeasurable.

The last twenty five years has seen the volunteer transport and technological preservation movement grow from four enthusiastic young men to well over a thousand enthusiasts actively engaged in the preservation of, and in some cases the operation of a varied range of transport and industrial exhibits.

Out of the public's growing awareness of their national heritage, many commercial folk museums and pioneer villages have evolved also. The differences between the two types of activities lie in their basic motives for their formation, and the enthusiasm and finance each generates.

The commercial groups, generally speaking, are established by business men submitting a viable proposition to encourage enterpreneurs to finance the venture, with the aim of making a profit. The disclosure that a village is to be established in a community generates local enthusiasm which usually provides further assistance, sometimes from volunteer groups, so that the locals become involved. Whether or not the venture is conducted entirely to the letter of historical accuracy does not appear to be of major importance to the promoters, but in all fairness there is an underlying theme of historic presentation throughout most of these attractions: but after that is 'nostalgia'... remembering the good things but not really in any great detail.

The construction phase of these developments involves a large capital outlay and as their operation requires several permanent employees, costs are high. These costs are recouped from a portion of the admission charge. On top of these costs the normal profit margin has to be added, all of which sets a relatively high admission fee that can discourage potential visitors. At some of these villages there are additional attractions inside, for which extra charges are made.

On the other hand, the volunteer groups all started with great enthusiasm but little finance. Our particular society was further handicapped at the beginning by having to promote a hitherto unknown project, where the only source of finance came from the members' pockets. The main disadvantage caused by this lack of finance has been the delays created by having to proceed in a step-by-step manner. In our case it took six years to obtain a site followed by eight years from the turning of the first sod to the operation of the first car under its own power.... 14 years: Completely the reverse of most commercial ventures.

The lack of finance has not been without certain advantages however. The complex we have was built with a minimum of capital expenditure and by using only volunteer labour the initial costs have been kept to a minimum. Another important point is that we are debt free: what we have, we own. An interesting exercise that was carried out last year, put an equivalent dollar value on the work done on the site since 1956. By costing the man-hours put into the project so far at a low two dollars an hour and adding to this figure the estimated cost of the materials if bought new; having regard for price increases over the eighteen year period; the equivalent dollar value of what now exists if done commercially, would be almost $275,000.....but actually done for approximately $36,000.

Despite the fact that the initial moves to create an operational technical museum were made by volunteers in a period when 'nostalgia' was unheard of, the commercial ventures are more widely known and accepted than those operated by volunteers. Publicity has a great deal to do with this obviously, and whilst items on volunteers can be seen in the newspapers or on television on odd occasions, it is a drop in the bucket compared with the commercial ventures' ability, through finance, to publicise their attractions regularly. Our museums are not looking for the gaudy attractions generally associated with commercialism, but we do have strong desires to display and operate our exhibits for the benefit of the public. Our exhibits are, after all, the originals and not just replicas.

This comparison between our activities and the commercial ventures is

not intended to deride the villages and folk museums, but to illustrate that by promotion they are known, we are not.

The peculiar thing about being a volunteer is that the stigma of 'amateur' is always levelled at your efforts.....if you are a volunteer, it follows that you must be an amateur and you are treated accordingly. It took the volunteer bush fire brigades many, many years to overcome this hurdle, but by promotion and action they did.

Commercial ventures however, are always considered 'professionals' and are treated with respect. The dictionary defines an amateur as 'one who cultivates a particular study or art for the love of it and not professionally'; often with the suggestion that he is superficial or inexpert.

On the other hand professionals are classed as those who make their living by an art, or make it their career and show the skill, artistry and demeanour of conduct appropriate of a member of a profession. Anyone here who has been to the operating volunteer museums will agree, I feel sure, that these museums conduct themselves 'with the skill and demeanour of conduct that one would expect from a professional'.

The main visible difference between the two types of activity is the elaborateness of presentation. The adequate finance, that provides the commercial ventures with their 'trappings', is missing from our volunteer efforts.

So we have the situation where non-profit volunteers acting professionally are regarded as amateurs, whilst profit making private enterprises are regarded as professionals due to the misconceived belief that to be paid makes them professionals.

The only true professionals in the museum field are the Government run museums, as their staff are fully trained in museology and qualified by educational institutions after many years of study. Even though we may be prepared to undertake a course, there are none available to which our members can go for formal training, because part time volunteers are not catered for. Although the Museums Association of Australia has carried out some investigations, the situation is unlikely to change in the short term.

The Public Transport enthusiasts, especially those associated with tramways, have been elevated over the last few years from the classification of 'ratbags' and 'unusual' to that of 'buffs' and 'imaginative' .... a far cry from the nineteen fifties. But, for all this greater acceptance, we are not considered a body with any major influence.

Where then do we stand?????

Not true professionals yet more than amateurs: not paid for our work yet are able to keep costs down: not able to display our exhibits as we would like, yet possess a greater feeling for historical preservation than commercial attractions.

Can we do anything to correct this situation?????

The Australian Government has shown its interest in the national heritage by forming two committees of inquiry last year, to investigate the national estate on one hand and the museums and national collections on the other. As a result of these inquiries, the Government is aware that our organisations exist and that we are in need of assistance. The Government also knows that our museums are singular in approach and are non-committed to each other. If we continue to remain separate entities, and this is easy to do in a country where the vast distances tend to insulate one community from another, we could be easy prey to

nationalism. This may be considered a bit far fetched, but recently SPER was involved in state political manoeuvers which, had they been successful, would have ultimately lead to the eventual takeover of the society. This was despite the 80,000 man-hours that has been put into the project by volunteers who had also financed the whole enterprise themselves. Our many years of successful self-supporting operations were not even considered.

Despite some assistance, the volunteer non-profit organisations are not fully accepted. Governments and museums all have a part to play: but why should they: and why should they co-operate unless all fully understand the concepts and can work out the benefits that can be shared.

It is about time -- for the sake of the volunteer museums at least -- that the benefits of our type of activity be seen in their true perspective, be given their rightful attention, and their improvements actively persued.

In short, we have to gain government recognition at a national level.

But Government recognition is only part of the story. We must sell ourselves to the public also, as it is they who can reap the greatest benefits from co-operation between ourselves and governments. Our aims are greater than just to 'play trams', but unfortunately the vast majority of outsiders do not realise this. We have set our aims high, but to gain the public's confidence and support we will have to detail the resulting benefits of education, research, tourism and entertainment in terms that all will understand.

We must divest ourselves of the 'amateur' status by publicising our past achievements and future plans to convince the public that although we are volunteers, we think and act professionally. Then, and only then, will we be on an even footing with the commercial ventures.

Another advantage of the formation of a national body will be that it will create the opportunity to share our experiences, share our knowledge and share our resources. Experience is a good teacher as we have already discovered during the workshop sessions. We realise now that our problems are similar and that in some cases the same problem has been attacked in several ways. Whilst local conditions can have an effect on methods of approach, checking with other museums on their experiences could lead to an even better, and hopefully an easier, way to do the job.

Our pastime covers not only the preservation of the vehicles themselves but also the preservation of dying skills. Many of the skills used in the construction and maintenance of the trams will be redundant in future years as modern designs and techniques employ far different methods than those used at the early part of this century. It is part of our responsibility as preservationists to keep these skills alive for future generations. The greater the pool of knowledge the easier this task will be.

As well as these skills there is a great deal of specialised machinery and tools associated with tramways, some of which has been lost in the early years as our collective aims on formation were to erect buildings, renovate some of the trams and commence operations. Due to lack of facilities, and more importantly finance, many items went to scrap metal dealers. In recent years machinery and tools have been saved and between the groups there is quite a collection. Although our workshops have not been established to the extent of, say,"Seashore" in the U.S.A. In future years it is quite conceivable that we will not need to go outside the association for even major work such as tyre replacement and wheel turning.

Similarly, a large quantity of spare parts has been amassed and in future years will prove invaluable as our already ageing fleets undergo maintenance and overhaul work. It is envisaged that in emergencies such items as complete bogies could be loaned to get a sister museum out of trouble: or for that matter into service. By either borrowing or exchanging tools, equipment and spare parts, we will be able to assist each other by mutual co-operation, within the framework of the association.

The formation of a national body will be a task of some nagnitude as the scope of membership will require a great deal of thought. The range of groups to consider is difficult to determine. Ballarat, and SPER are the only museums whose collections are comprised solely of electric tramcars. Brisbane, Adelaide and the TMSV are basically all electric also, although Brisbane's collection does include trolley buses and the TMSV has cable cars in addition to their electric fleet. Adelaide covers the trolley bus field as well as the trams but also has a motor bus. New Zealand further complicates the issue as Wellington's collection includes trams and buses, Christchurch presents the general transport theme whilst Auckland goes further in so far as it forms part of a multi-facet technological complex. Dunedin, on the other hand, has only trams at the moment but could well enter a more complex field. Although not an electric tramway museum the ST&RPS is a tramway museum and whilst it is basically a steam tram preservation group it does tend towards being representative of the light railway cum side of the road rural tramway and at present includes light and industrial railway vehicles in its exhibits. The Hobart based group is an intergrated road/rail preservation body with the railway interests predominating but does have the only complete tram and trolley buses in Tasmania. The preservation group centered on Launceston concentrates on trams but could expand their activities. WATM is mainly a bus group but does include trams and trolley buses within its scope. For our own part it is probable that buses will be included in our collection before long.

From the foregoing it will be seen that tramway interest merges into buses on the one hand and into light railways on the other. Another criterion to consider is the organisation and the aims of the groups preserving and/or operating trams and associated items. This allows a general division into preservation and operation by genuine, non-profit groups i.e. enthusiasts, as against profit oriented and/or straight tourist attraction groups.

But where do we draw the line?? Obviously, if membership is restricted to electric tramways only it will be a very small association indeed. Even if membership is to be restricted to those museums where the major interest is electric trams, several groups who have some particular interesting items, would not be a part of the national body.

Should membership be restricted to street transport items only; or should it be widened to include all tramways, including narrow gauge railways as well??? However, three state government railways are by definition narrow gauge, but being main line operations are possibly well outside the scope which we are considering.

Do we form the association to assist preservation of tramways, street transport or light railways and should it include groups outside the sphere of volunteers???

Do we want to further the volunteer movement only or is our main aim that of transport preservation in general with tramways perhaps predominating???

Do we include any organisation that preserves tramcars as full members, with the possibility of having other groups as associate members, or should a body be formed to cover all transport and industrial technology preservation and be operated as separate strands such as tramways, light railways, main line railways, steam traction, etc. etc.

We must be careful that the organisation does not become top heavy by having too many groups, but on the other hand many preservation groups could be after the same equipment range that we are, eg Zig Zag and Colo Vale, (in N.S.W.).

Having decided membership qualifications, the next main point to consider is the administration of the association. Whether it be called a council or some other title, it is basically a committee consisting of delegates from each of the participating groups. The number of delegates from each group is an important issue. The number can be specific, say two, from each society or can be based on a ratio of the membership in each society, say one for each hundred members: alternatively a ratio of the number of exhibits in each group can be used as the determining factor. Membership could also be on a state basis based on the number of groups in that state. It should be remembered that with a large membership the committee becomes a crowd and is too top heavy for efficient working. However the number is arrived at, the individual groups should appoint members who will be able to act on behalf of their society.

The Council's terms of reference should be defined and specific as to the task to be carried out. In our case should the council act primarily as an advisory body or should it have the council would meet at irregular intervals at times and places as determined by circumstances with the host group nominating the chairman.

Sub-Committees could play an important part in the association being able to concentrate on specific matters. These sub-committees will create positions for the involvement of more of our 'specialists', who will be able to talk to each other in the same language. These sub-committees would be set up to deal with specific matters and would be responsible for making recommendations to council meetings and for carrying out decisions therefrom. It is envisaged that most dealings of the sub-committees would be carried out by correspondence and the group leaders nominated at association conferences.

These conferences should be a regular part of the activities but due to the geographical location of our museums the timing of the conferences could range between one and three years.

As part of the role co-operation will play in the association, a specific group would be nominated to deal with a specific authority on behalf of all member groups e.g. the AETM would be the contact with the M.T.T.

Co-ordination of the council and sub-committee activities and general day-to-day running would be by a secretariat. Only a small number of personnel would be required and all should be from the same city or area, but not necessarily from the same group. The secretariat could rotate among the larger groups at least.

Management expenses are expected to be low and could be met by a levy on each participating group determined by size or income.

What should be the objects of the association????

The basic aim of the association is to secure a better deal for all groups and to be recognised as a major and important part of Australian and New Zealand transport history. As stressed earlier the initial aim

is to be recognised and appreciated by both government and the public alike. By combining our efforts in promotion we will be able to present a united front to government and semi-government bodies and instrumentalities.

Until now the operating museums in Australia and New Zealand have had no direct bearing on each other but as distance is less of a barrier than it was a few years ago, travel is increasing and our approach to the public must be reviewed. This is not a reflection on anyone, but our public relations can no longer be a secondary consideration; we must put on our best face at all times. Public facilities such as picnic areas and toilets are just as important to the public as the right colour scheme on a certain tram is to us. We must set a standard and it is imperative therefore, that we present a uniform approach to the public.

Even with only two tramway systems still in operation, more trams, spare parts and equipment will become available as older cars are replaced. Despite isolated cases, our relationship with the various authorities have always been good; in fact if it had not been like this, tramcar preservation would not be as active as it is. This relationship will be even more important in future years as experience has shown that, with our limited operations, wear and tear is still prevalent and an adequate supply of spare parts is essential.

It is obvious that if each organisation makes individual approaches to the authorities, trouble could be encountered by duplication and competition as happened to SPER in Brisbane. 39E bogies were set aside for SPER by the Transport Department. A N.Z. museum spotted same and applied to council who OK's. Bogies to N.Z.

There could well be a surge of acquisitions as Melbourne's replacement trams are put in service, and from outside the groups represented here, also. The time is imminent for the tramway museums to pause and reflect on what will be best for the tramway preservation movement. Maybe sacrifices will have to be made by individual groups, but the national cause should be considered first. Therefore it is in our own interest to co-ordinate the purchase or acquisition of exhibits, equipment and spare parts.

Until now each group has acted individually and until recent years this was generally acceptable, but by co-operation we will be able to eliminate direct competition and duplication of effort between groups.

To supplement traffic income, transport oriented publications are sold by our groups also. Many of the books are published by others outside the groups represented here but in recent years this trend has changed. With publishing, the greater the quantity the lower the unit cost. Unlike other organisations, printers are usually keen to receive payment.

Commercial activities, including general tourist items, could provide another source of income. To date our organisations have tended to shy away from this type of activity as it does not really fit in with the image of true museums. Additionally, kiosk type operations need staff to operate them: staff we do not have.

As can be witnessed from Puffing Billy, incomes can be increased by operating a kiosk and should catch on and become widespread in our field, the principles of bulk buying apply, just as they do for publishing. The national body therefore, could be instrumental in co-ordinating activities in these fields to rationalise publishing and other commercial activities.

One of the most difficult parts in the formation of this association

is the method of implementation and it will require considerable thought also, but to a degree depends upon the objects finally agreed upon. Once the membership and administration framework is decided, initial sub-committees could be set up. There are six basic topics which cover our activities.

1. Technical.
2. Exhibits.
3. Procurement.
4. Publicity.
5. Publishing and Commercial.
6. Operation.

These committees could initially determine their own scope of operation and make recommendations for their permanent function to the council. It could well be that other meetings will be required for initial council and sub-committee meetings, but in view of distance and consequent costs this may not be considered possible.

On the other hand it may not be necessary to set up formal committees for inter-museum problems; this conference has given us 'faces' to contact by correspondence.

Before concluding I would like to summarise the main points of this complex issue.

1. The reasons for the formation of an association of museums are: (i) To gain proper recognition, (ii) To share our experiences and (iii) To assist each other by mutual co-operation.

2. Membership and the administrative framework must give adequate representation for all groups concerned yet not be top heavy.

3. The basic objects should aim to satisfy all reasons for the association and the major ones are -(i) To present a united front to governments and semi-government bodies and instrumentalities. (ii) To present a uniform approach to the public, (iii) To co-ordinate the purchase or acquisition of exhibits, equipment and spare parts, (iv) To eliminate direct competition and duplication of effort between groups, and (v) Rationalise publishing and other commercial activities.

4. The workings of the association have to be implemented to give the greatest benefits to all.

CONCLUSION

With several museums operating and the possibility of others doing so in the near future, there are many ways in which the tramway preservation movement will benefit from closer co-operation and co-ordination between groups.

The reasons for the formation of an association are varied. The basis for membership complex and the structure and operation of the association requires considerable thought. It is a wide ranging subject with many issues to side-track clear thinking.

The volunteer transport and technology museums need an image. This national body will be a forum for opinions, a means for improvement and a catalyst for action. Just as our concepts are complex and wide ranging so to is the action needed to stimulate acceptance and large

scale assistance. The national body will unite us and promote increased mutual understanding and co-operation.

Remembering that there is strength in unity, I leave you with many unanswered questions, a great deal of material for thought and trust that through discussion concrete proposals will be forthcoming.

After all..... That's Why We Are Here.

MUSEUM PUBLICATIONS

FRANK STAMFORD
Light Railway Research Society of Australia

I have had no experience of historical research into electric street tramways, hence I can only treat this aspect in the broadest terms.

AIMS OF MUSEUM PUBLICATIONS

You will presumably want your publications to be as widely read as possible to advertise your museum, and to reflect favourably on it. You will also no doubt want to make some profit from the publishing venture. With the right approach you should be able to achieve both these aims.

To ensure success you should look beyond the relatively limited railway and tramway enthusiast market. There is currently a boom in Australiana and nostalgia, this is the market to aim for.

HUMAN INTEREST

To achieve a wide market try to get as much human interest as possible into your publications, and search for historic photographs, particularly photographs showing trams in the environment of their times. The best way to achieve both these aims is to go out and interview as many people as possible who were associated with the tramway in its heyday. Interviewing does have its traps, for best success you need to have a very good background knowledge of the tramway you are researching. You cannot believe everything you are told, but used wisely the interviewing technique adds life to the bare bones of history and makes the publication marketable to a wide audience.

MARKETING

A marketing plan is vital before you commit your funds. No matter how good a publication may be, it will not sell itself. Financial embarrassment may be the result of bad marketing. Be prepared to circularise all possible outlets before publication, set a sales plan and constantly monitor actual sales against the plan to see how you are going Calculate in advance the number of copies you must sell before you cover your costs. If sales lag, put more effort into your marketing plan immediately.

Have a team ready to handle orders promptly once the rush starts, because if you have planned everything well there will be a rush.

CALCULATION OF SUGGESTED RETAIL PRICE

If, for example, you have received a quote of $5000 for 5000 copies of a publication you can calculate a suggested retail price as follows:

Printing cost	$5000
Profit desired	2000
Incidental costs, (e.g. postage, jiffy bags, publicity, out of pocket expenses etc.) say	2000
	$9000

Divide total ($9000) by print run (5000)
= $1.80

add 50% for bookseller's margin
suggested retail = $2.70

OUTLETS AVAILABLE

Get some well printed and detailed leaflets, circulate them widely:

Try:
1. All other tramway societies.
2. All railway societies.
3. Seek reviews in all railway/tramway publications.
4. If the book relates to a particular area try the local paper for a review. Contact local newsagents and historical societies. If a review is published in a local paper you should be ready to act immediately to fulfill orders of local newsagents.
5. For a museum guide type publication consider tourist bureaux as a possible outlet.
6. Consider circularising all libraries and schools. There is a fair market in this area, particularly for historical works.

SELECTING A PRINTER

It is worthwhile seeking quotes from two or three printers, as quotes for the same job can vary widely. A cheap quote may indicate second-rate work, so before accepting any quote make sure that the finished job will come up to the standards you expect. Check previous examples of the printer's work.

SETTING UP FOR PUBLICATION

A guide book which is absolutely invaluable is the Australian Government's "Style Manual for Authors, editors and printers", with a recommended retail price of $9.95. Although originally intended to guide public servants involved in the production of government publications, it is so detailed and well presented that it is widely used outside the government, and has had exceptionally favourable reviews both in Australia and the United Kingdom. It covers writing and editing, preparing copy for printing, all aspects of designing publications, printing methods and their limitations, binding, typography, proof reading etc. etc. I use this book constantly and cannot recommend it too highly.

An editor should also have a good dictionary.

PHOTOGRAPHS

To get the best results, use sharp sparkling photographs. The offset printing process (which is used almost exclusively for the types of publications we are interested in) reduces contrast, so it is unwise to start with an original which has flat contrast. For this reason it is generally false economy to use mass produced 'super size' prints which rarely do a photograph justice.

SALES VOLUME

A production run of 2000 - 3000 is a reasonable and profitable one to start with for publications in the $2 - $3 range. A reprint, if needed will cost much less than the original print run. We had a print run of 2000 for "Tall Timber and Tramlines" and it sold out in twelve months.

There is sufficient market to justify printing a further 2000, but it would take much longer to sell the second 2000. In such circumstances money should not be invested in a reprint if it can be used more profitably in some other venture.

For a low priced museum guide, the print run would be influenced by the number of visitors to the museum. A run of 5000 may be reasonable for such a publication. In the case of museum guides, the advice of the Sales Tax Department should be obtained before committing yourself to publication. If the tax department considers the book to be an advertisement for the museum, it will be subject to 15% Sales Tax. It usually requires only a few minor changes to such a book to make it exempt of tax. I emphasize that the tax department's advice should be obtained before you commence publication.

PREPARATION OF COPY

Avoid padding and irrelevancies and use short simple words to get your story across. Relate your text to any maps, diagrams or photographs, don't add illustrations and maps as an after-thought - integrate them. Places mentioned in the text should be shown on the maps.

Text should be typed out, double-spaced, on one side of the paper, and hand-made alterations on the text should be as clear as possible. After the printer has done the typesetting he will give you photocopies of it. You should correct one copy of this, and use another copy to make up a rough paste-up of each page of the book, showing exactly where you want photographs and diagrams. The printer will use this as a guide to making up the final art work. You should insist on checking a final photocopy of this artwork to see that it is exactly as you want it.

In the offset printing process the final printing plates are made photographically from the artwork, so every mistake or unwanted mark will be faithfully reproduced in the finished job.

PROOF READING

This should not be done carelessly. In the case of "Tall Timber and Tramlines" we used three proof readers, each of whom read the entire text once. In addition, the editor read the text three times. Despite this, at least one typographical error escaped.

MAKING ARTWORK ONESELF

You can save on typesetting and artwork costs by investing in an electric typewriter (good second-hands cost about $250) and preparing all your own artwork. Although this does not give a conventional type-face with a straight right-hand margin it does give quite a presentable result and has been used for all LRRSA publications up to now. An advantage is that the editorial team has total control over the layout of the publication. A disadvantage is the time that must be spent in preparing perfect typed copy and setting up the artwork. This must be done very precisely as every fault will be reproduced in the finished job.

MAPS

For clarity it is best to make these as simple as possible. If you wish to include a great deal of detail you can resort to multiple colour printing, which is not unduly expensive in the off-set process. As pages are usually printed four at a time, once you add an extra colour to one page you can also use it on three other pages without extra cost. But avoid the temptation of using a second colour in these circumstances unless there is a good reason to use it. To produce a

multi-colour map you should give the printer a separate tracing in black indian ink for each colour which will appear in the final map. Each tracing must be in exact register with the others.

COLOURED PHOTOGRAPHS

Whereas coloured maps are not expensive to print if the artwork is prepared in the right way, coloured photographs are expensive and unless very well done, are often very disappointing. It currently costs about $520 to print 1000 copies of "Light Railways", a 24 page magazine with a full page black and white photograph on the cover. To put a coloured photo on the cover would cost approximately $350 more. Such expenditure can only be justified in very long print runs where the high setting-up costs can be spread over many copies.

BINDING

A number of alternative binding methods are available, viz:

Saddle Stitching: consisting of two wire staples through the back of the book. This is the cheapest method, but above 100 pages the thickness of the paper makes it difficult. I believe it also has a psychologically negative effect on a purchaser, as a square-backed book looks thicker and more substantial than a saddle-stitched one.

Side Stitching: consists of individual sections of 16 pages with wire staples pushed through the top cover and all the pages, and bent over on the bottom cover. This is also simple and inexpensive, but has the disadvantage that the book cannot be opened flat, hence double-page spreads are not possible.

Perfect binding: In this method all the pages are trimmed on all four sides to make them individual leaves and are then simply glued down the back and stuck into a cardboard cover. This system has the advantage of low cost and simplicity, but the book cannot be opened out completely flat. Another disadvantage of this type of binding is that the pages fall out after a short time.

Section sewn: This is the best and most expensive method. It consists of printing the book in sections of 16 pages, these sections are then sewn together (by machine) and glued inside a cover. This cover should be glued (at least partly) to the first and last leaves of the book. If it is simply glued down the spine it will probably drop off - possibly before you have even had time to sell the book. This method is suitable for both soft and hard cover books. If well done, the book will not fall to bits, can be opened flat, and gives opportunities for double page spreads in the centre pages of each 16 page section.

Relative costs of a 96 page book, with a print run of 2500 using three binding methods are:

Saddle stitched	$1.30
Perfect bound	1.34
Section sewn	1.39
Hard bound	2.50

BOOK BOUNTY

The Australian Government gives a bounty which amounts to a reduction of 25% on printing costs, on almost all types of books with more than 49 pages plus a four page cover. The bounty does not apply to periodicals, but reprints of periodicals are eligible providing they meet the minimum

page number requirement. To qualify for the bounty the book must not contain advertisements, except on the outside or inside of the cover.

PERIODICALS

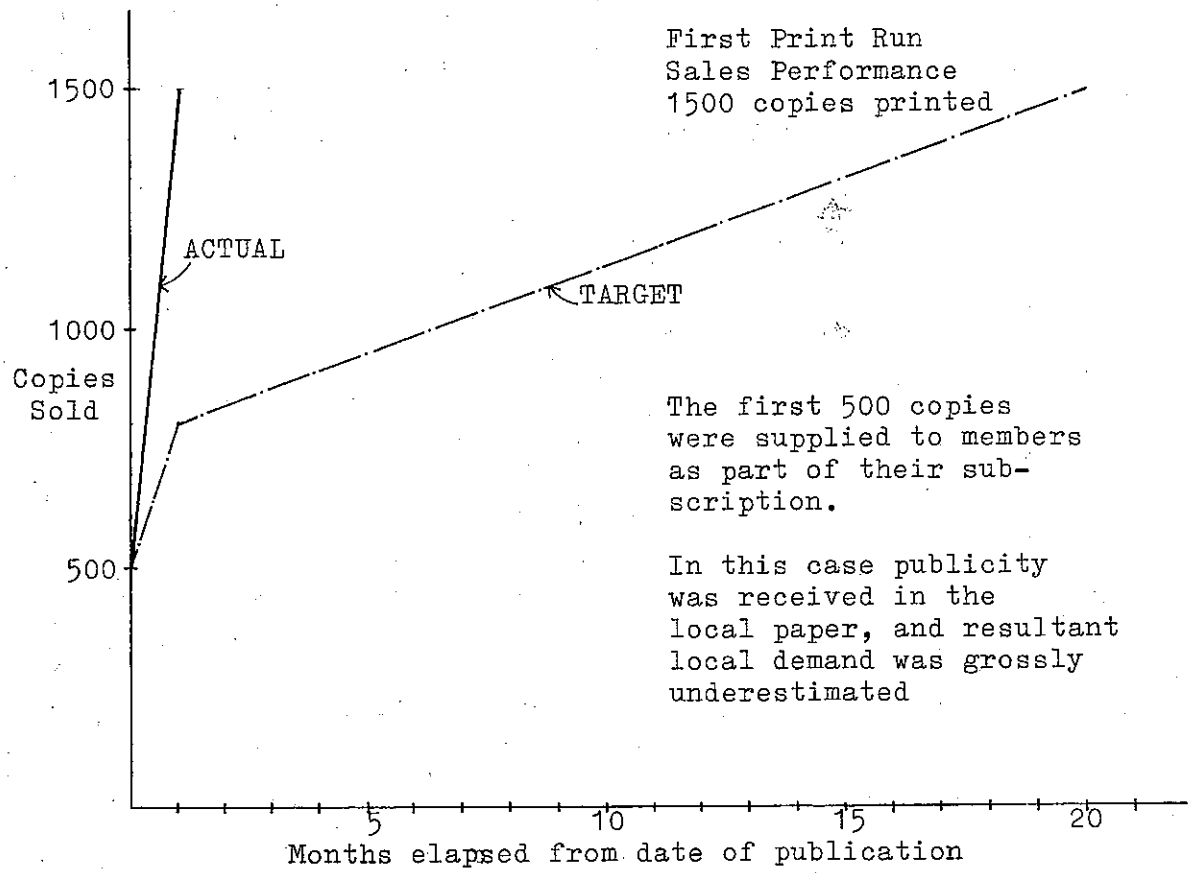
It is extremely difficult to produce a specialist periodical on a profitable basis in Australian conditions. It is probably safe to say that practically all periodicals produced by railway and tramway enthusiast societies in Australia either lose money or barely cover production costs. With no bounty, printing costs are higher than for books, they are on the booksellers shelves for only a short period before being replaced by the following issue, and the market is highly competitive - there are currently at least 14 periodicals produced by railway and tramway enthusiast groups in Australia, excluding duplicated news sheets. These duplicated news sheets are an economical and effective method of disseminating information amongst a Society's members.

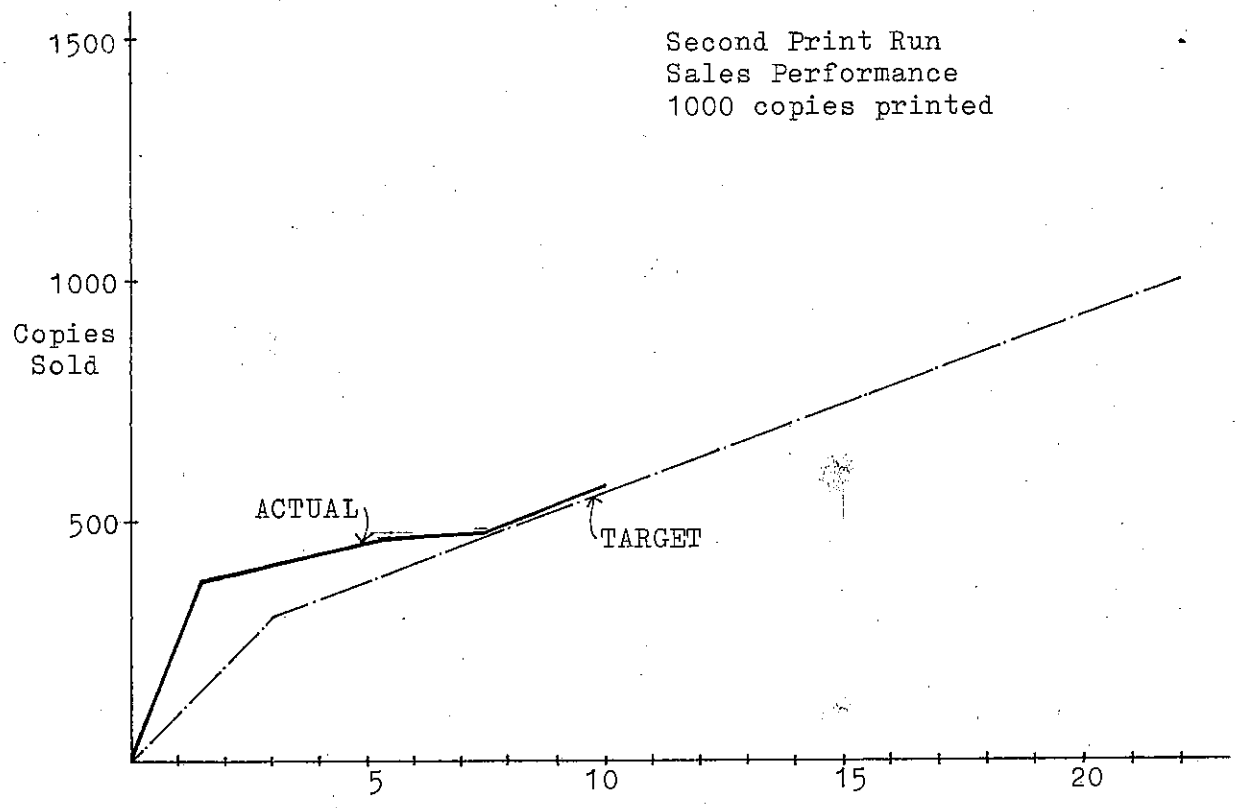
Financial success for fully printed magazines is hard to achieve. Large circulation leads to lower production costs, but even a print run of 2000 is no guarantee of profitability. Distribution and maintenance of an up to date mailing list is also a serious problem.

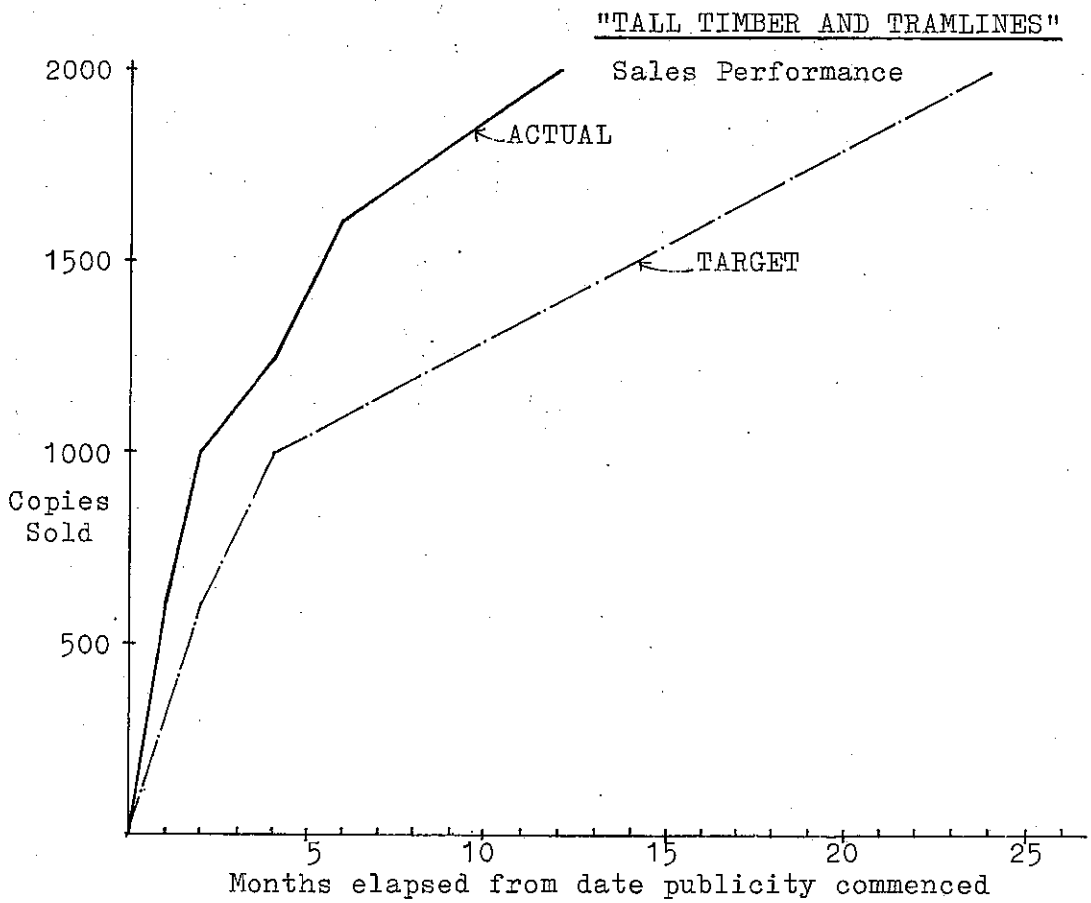
Before launching an off-set printed periodical you should be prepared to absorb substantial losses for at least the first three years of publication, and possibly forever.

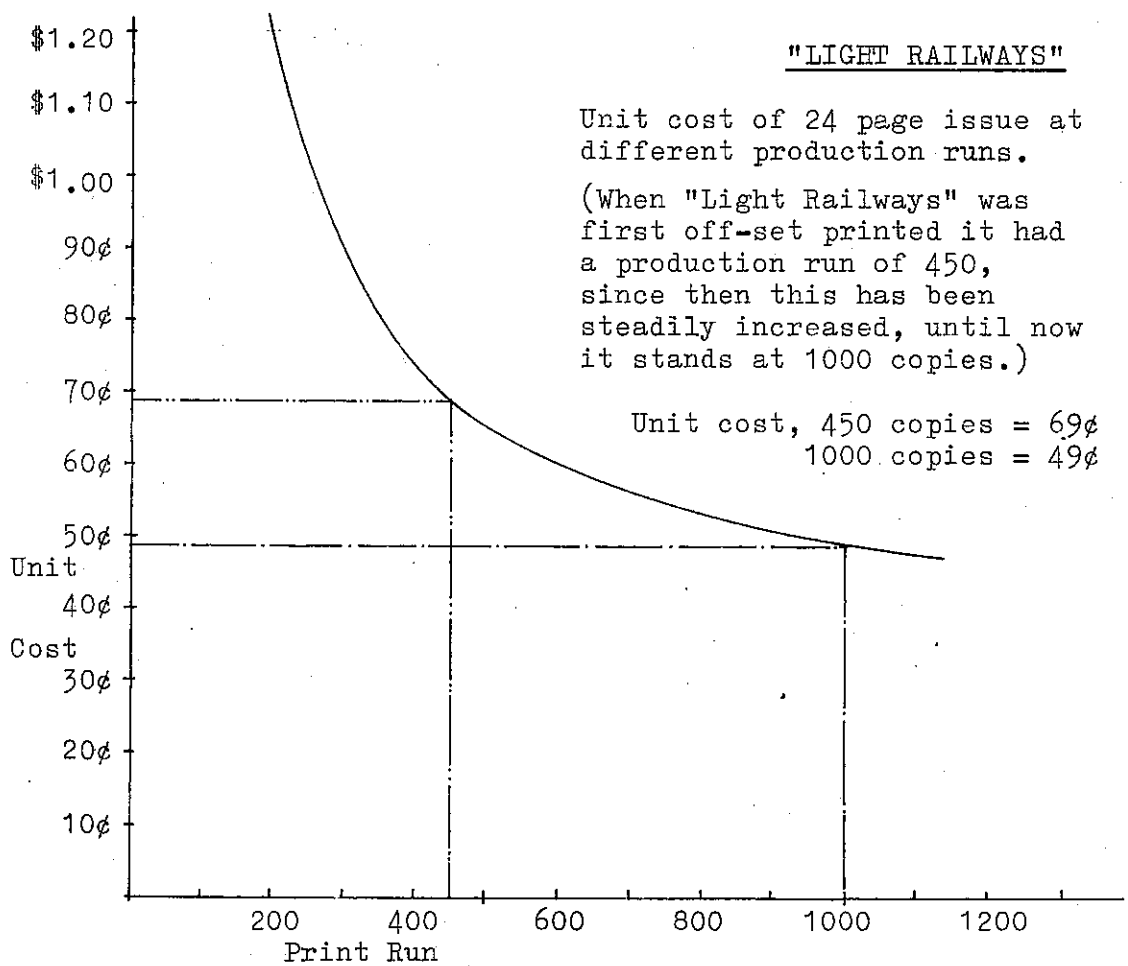
The concept of "Trolley Wire" magazine is good, because with all societies pooling their resources, a larger market results, giving lower production costs.

"WEST OTWAYS NARROW GAUGE"






"TALL TIMBER AND TRAMLINES"
Sales Performance
ACTUAL
TARGET
2000
1500
1000
500
Copies Sold
5
10
15
20
25
Months elapsed from date publicity commenced


"LIGHT RAILWAYS"
Unit cost of 24 page issue at different production runs.
(When "Light Railways" was first off-set printed it had a production run of 450, since then this has been steadily increased, until now it stands at 1000 copies.)
Unit cost, 450 copies = 69¢
1000 copies = 49¢
$1.20
$1.10
$1.00
90¢
80¢
70¢
60¢
50¢
40¢
30¢
20¢
10¢
Unit Cost
200
400
600
800
1000
1200
Print Run

THE FIRST CONFERENCE OF
AUSTRALIAN TRAMWAY MUSEUMS
APRIL 1975

B. WORKSHOPS

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Workshop E1 **SUBSTATION TYPES**

7 members present Chairman – Frank Hanrahan (B.T.P.S.)

Discussion held concerned the various means available to Tramway Museums for the provision of traction power, and conclusions drawn regarding practical and economic feasability.

1. Electro Mechanical

a. Engine generator set:- Used in early stages of operation by B.T.M.S., and provided useful traction power at 600V from a 120 H.P. compound wound D.C. machine, driven by a V8 petrol engine.

Conclusion - Satisfactory where supply authority power unavailable. Principal disadvantages being high cost of providing, maintaining and operating an engine-generator set and a possible problem with noise pollution.

b. Electric motor generator sets:- Small plants used by S.P.E.R. for provision of limited traction power. One such plant comprising a 415 Volt 30 HP motor driving a 3 phase alternator operating into a bridge rectifier. Smaller D.C. generator sets were also used with success for low speed operation of tramway.

Conclusion - Suitable for operating tramway from supply authority power if equipment is available at low cost to museum. Some associated operating and maintenance problems. Small plants unable to maintain satisfactory output under any but light load conditions.

c. Rotary converter:- Used by B.T. in early stages of operation. The converter being part of the original S.E.C. tramway system, and operated for the Trust by S.E.C. operators.

Conclusion - That machines likely to be available to museums will be too big and uneconomic to operate. Ex transport system converters are not usually smaller than 500 K.V.A. rating. The cost of running such a machine itself would exceed the cost of powering the trams!

2. Rectifier Types.

a. Mercury Arc:- This means of conversion is efficient, and able to withstand high fault current overloads with little danger of being damaged. The B.T.M.S. are fortunate to have in their possession a 750 K.V.A. Mercury Arc set comprising 4 rectifiers and a 6 Phase feeder transformer, formerly part of the Brisbane Transport system.

Conclusion - A very satisfactory means of rectification - providing equipment is obtainable at a reasonable price or by donation. Spare parts if required in the future may not be obtainable.

b. Solid State:- The Solid State (Silicon diode) Rectifiers discussed are in use at the B.T., B.T.P.S. and S.P.E.R. These rectifiers are very efficient and construction is relatively simple. They have proven reliable as traction rectifiers although the B.T. unit did suffer some diode failures when first placed in service. This problem has now been overcome.

Conclusion - That a solid state rectifier is the most satisfactory method of obtaining D.C. for traction. Its efficiency is high - hence low operating cost, and the rectifier or components for its construction are inexpensive and readily procurable. Very little maintenance is required on this type of sub-station.

Workshop **E2** **BUILDINGS**

7 members present Chairmen – Bill Jessup (BTPS) and Bob Cowing (SPER)

The workshop concentrated upon the "Tram Depot", the following ideas and conclusions emerged.

The tram depot is usually the most important and expensive item of works to be undertaken by a tramway museum. Elbow grease, enthusiasm and an ability to scrounge materials - Lon Wymond's "initial stage" is usually the time that the first depot is constructed.

The cost of the depot will lead to a variety of capital raising ventures; raffles, specific appeals to members, the formation of co-operatives, all these methods have been exploited. Government assistance is unlikely to be forthcoming at this early stage.

Volunteer and contract builders with variations in between have been used by museums. The most satisfactory system may be for the museum to use its name to obtain building materials at cost, to provide volunteer workers for unskilled tasks and to contract a builder to provide supervision and skilled labour only.

Increasingly stringent building regulations requiring elaborate, skilled and expensive methods of construction may be beyond the ability of unskilled volunteers.

Elaborate buildings are beyond the resources of tramway museums. The depot is usually constructed to the minimum standards permitted by the local authorities.

The ideal and the reality are further apart in tram depot construction than perhaps any aspect of museum construction. The ideal - brick buildings equipped with fire sprinkler systems and space for display, repairs and storage contrast with the reality of second-hand galvanized iron on a wooden framework, a shortage of space and inadequate fire protection.

It was agreed that the track centres depended generally on the type of shed in question (i.e. storage, running, display, etc.) and the funds available.

The type of flooring used in depots was discussed and ranged from dirt, through bricks and hotmix as well as concrete. Finance once again plays a large part in the type of flooring selected.

It was agreed that from a fire safety approach several smaller buildings were preferable to one large building, even though maintenance is increased.

Whilst the style of buildings can be determined by the individual societies, such buildings must comply with local Council regulations; e.g. in N.S.W. all steel columns may have to be encased in concrete in the future as a fire precaution.

As with most other sections of the building discussion group talks, wall cladding is also subject to financial restraints. While depot buildings throughout the country range from wood and corrugated iron to full brick, types used by the various museums are basically corrugated iron although other materials are used.

Generally speaking the style and size of the various buildings required by our groups and the materials used in their construction are basically decided by conditions prevailing at the time, available finance and local regulations.

Workshop **E3** **OVERHEAD WIRING**

5 members present Chairman – David Rawlings (SPER)

Of the five museums represented, Brisbane raised the majority of questions as they have yet to erect permanent overhead wiring.

A summary of existing overhead was given:

1. Bendigo - uses existing wiring with SECV maintaining.
2. Ballarat - uses existing with SECV maintaining except for access track and depot yard.
3. Adelaide uses modified fittings and copper wire except in depot yard, where steel wire is used. AETM does own maintenance.
4. Sydney uses standard Sydney fittings and stranded steel wire. SPER does own maintenance.

Question 1.

Is there an alternative to copper wire for the trolley contact wire? If not, is grooved wire or plain round wire the best?

After discussing steel stranded, solid steel, copper coated steel and aluminium wire the conclusion was reached that grooved copper wire is probably the most convenient and most suitable, keeping in mind trolley wheel tracking and maintenance. Unfortunately both Brisbane and Sydney systems did not use grooved wire and both these museums only have fittings to suit round wire. MTT would probably sell fittings, but at an estimated $8 each the cost could be prohbitive. MMTB may be prepared to sell old non-fouling ears at scrap value to museums, but this could prove to be expensive also. Both Brisbane and Sydney will be looking at this aspect in the future.

Question 2.

What method is suitable for pole erection at museums?

If a special purpose machine is available or not too costly to hire, it would be the most economical time-wise. Provided that the holes can be bored by a machine (most museuma could afford to hire such a machine) hand erection of poles is reasonably easy. The use of a vehicle to replace man-power makes erection even easier.

Question 3.

What spare parts are available?

It would appear that span wire insulators are still available as a vast quantity is used throughout Victoria and South Australia. Trolley wire insulators are comparatively rare but non-insulated types can be made if necessary. Wire grips come in two types - fouling and non-fouling. (Non-fouling are used in conjunction with grooved trolley wire). Costs are high, as quoted in answer 1, but consideration may be given to museums. It would appear that only grooved trolley wire is available now.

Question 4.

How can we improve our overhead wiring standards?

All were in agreement that by designing overhead wiring correctly and making it up on the ground prior to erection in the air using competent workers would lead to a more professional job.

A personal suggestion is to approach MMTB (by COTMA ?) to see if they would be prepared to provide design data, text books and the like, so that a manual could be compiled. It could also be ascertained if the MMTB would be prepared to check museum's designs etc., before the wiring is erected. SPER & BTMS would be interested.

Workshop **E4** **TRACK AND CIVIL ENGINEERING**

6 members present — Chairman – John Pennack (AETM)

During discussion it was determined that few methods of track construction were common to all museums.

Some museums use grooved tramway rail, others use tee-head rail with railway switches. (AETM, SPER).

Many different methods of rail bonding are used with some museums not bonding at all.

Museums should and do use available local materials and this leads to diversity at perway equipment.

The Workshop recommends that all Museums strive for the highest standard of 'per-way' to protect historic vehicles (trams) and to lower ultimate running costs.

Workshop **E5** **SIGNALLING**

3 members present — Chairman – Geoff Cargeeg (BTPS)

Each representative gave a description of his own signalling/safe working. BTPS use timetabling, phone and prior arrangement. SPER use sight and prior arrangement with color light signals for special occasions only. The signal box is not used as such. BTMS, not yet running, are not yet signalling.

Ballarat S.E.C. used Forest City color light signals. Sydney used railway oriented signalling since NSWGR operated the tramway system until 1932. Brisbane (City Council) used huge traffic light type signals.

It was felt by the members that since each individual parent system had its different and often unique signalling systems, and since each museum was trying to recreate the scene of the former operator, a standard museum signalling system was not desirable.

Floodlighting of museum areas is a good thing if in a populous area. In a secluded area floodlighting would attract unwelcome guests.

"Terry Telephones" seem to frequent tram museums. BTPS is installing an automatic exchange.

Particular discussion then involved the Brisbane (Ascot-Doomben) overhead contactor which activated a flashing "trams turn left" signal and also various forms of push-button flashing lights.

Workshop **C1** **PROCUREMENT**

10 members present Chairman – Tim Atherton (BTMS)

GENERAL POLICY: It was felt that in order to eliminate any doubts that various Museums may have about the policy that other Museums may have adopted regarding the types of cars they intend to preserve, each Society should lay down the general policy that they have decided upon and communicate it to other kindred Societies.

RESPONSIBILITY FOR APPROACHING BODIES: During this discussion representatives from the TMSV stated that the TMSV was prepared to represent Museums in their approaches to the M&MTB regarding tramcars, but that they were not prepared to accept responsibility for what Museum received what tramcar. After further discussion it was decided that this function might well be better left to the national association of tramway Museums when formed. All agreed that there was a need for all Museums to discuss their requirements and formulate a list for presentation. Apparently the M&MTB would appreciate a list of its cars that Museums wish to see preserved. To date M&MTB policy has been to donate cars complete, however TMSV members doubted that this policy would remain long with the increased demand for cars for preservation.

SPER members pointed out that the BCC would not write off Phoenix 548 as the car was still relatively new.

SINGLE TRUCK VEHICLES: It was agreed by all that there was a problem with the limited availability of single truck vehicles and spares. It was pointed out that some museums needed single trucks and parts more than others, examples given being TTMS and NZ museums, that there was a drastic need for discussion on this subject, and that, once again, this would be done through the National body.

The problem of converting 4'8½" bogies to 3'6" because of the width of the motors was brought up.

TTMS pointed out that they do not intend to operate for some time yet and that they did not consider their needs as immediate.

Parts from overseas were discussed. Opporto being an example brought up where good single truck cars are running and may be available in the future. It was pointed out that the authorities running these systems now are very much aware of the demand for their tramcars, and subsequently would make them very expensive to acquire. The price of these cars would be further increased by competition from American interests.

CAR REQUIREMENTS: A quick list of the possible car requirements of the various participating Museums were made:-

TMSV: As on supplied printed handout. It was pointed out that the TMSV had made a blanket order for all single truck cars to prevent, hopefully, any scrapping, but not particularly for themselves.

SPER: 1 K Scrubber, 1 L, W2, W5, W7, Possibly Y1, and spares. They expressed hope that no 33 in. wheels and equipment would be disposed of by the M&MTB.

BTMS: 1 L. Possibly W2. Small number of spares.

AETM: Holden W2, perhaps an L.

BTPS: L, W2, W3, W4, and a scrubber of some description.

BT: Stated that they did not intend to run any cars other than Bendigo tramcars. No requirements.

Dunedin: W2.

Other NZ: Spares only. Probably no cars.

TTMS: No complete cars. Spares for single truck cars.

ACQUIRING TRAMS FROM OTHER STATES: Discussion on this point hardly got off the ground because of lack of time however SPER expressed their view that negotiations should be between the various Societies, however the other Museums represented indicated that they preferred dealing with discussions through the National body. It was agreed anything mechanical should be acquired from the National stockpile, example trucks etc. and administered by the National body.

Workshop **C2** **MAINTENANCE**

13 members present Chairman – Mal McAulay (SPER)

LUBRICATION: Grades and Types of Oil Used for Axle and Motor Bearings. The danger of over-oiling was pointed out. Damage that can be caused to Electric Motors through over-oiling of Motor Bearings was discussed. There is more frequent need of changing Compressor Oil in Museum type operations because of the greater risk of Water Contamination due to the lower use factor. Lubrication of Bogie Center's, Brake Rigging, Bolster Rubbing Block etc., all vital.

TRAINING OF STAFF IN CORRECT MAINTENANCE PROCEDURES: The correct way to pack bearings was discussed. Damage that can be caused through improper packing was explained.

MAINTENANCE SCHEDULES: The use of set maintenance procedures was discussed and the supply of copies of these developed by SPER were requested. The need for a Maintenance Manual for future guidance was also raised.

HIGH WEAR FACTOR POINTS: This subject was discussed at length. SPER's experience was that Suspension Bearings had been one of the main problems in this area although the opinion was expressed that this was probably due to these bearings being in poor condition on delivery.

BRAKE SHOES: Wear rates were discussed. Ballarat expected 2500 Miles (4000km) per set by S.E.C. experience. SPER had replaced approximately 6 Shoes in approximately 20,000 miles of operation. Ballarat and Brisbane announced that they had patterns for shoes for their respective systems which could be used by other groups.

MAJOR REPAIRS: The availability of facilities for the carrying out of such heavy repairs as Wheel Turning, Retiring, Replacement of Axles etc. received lengthy comment.

CONCLUSION: Some of the delegates spoke of the assistance received

from Government and Semi Government workshops, particularly the M&MTB in these matters. It was pointed out that the Societies, having taken on the responsibility of preserving the Cars, should not abuse this privilege and should do their utmost to set up facilities to be self supporting. This is more than possible by the co-operation and pooling of the equipment held by the various groups, and this is one of the great benefits that can be accrued by all if the Conference succeeds in forming an Australasian Museums Association.

Workshop **C3** **SPARE PARTS**

12 members present Chairman – Ron White (AETM)

The discussion during this session was based on an idea put forward by a representative of the T.M.S.V. that they co-ordinate all requests for spare parts to be obtained from the M.M.T.B.

The aim of the suggestion was to inform museums of the state of supply and demand for various particular parts from time to time.

The suggestion was made that if a national association of Australasian tramway museums was formed, it would be a more appropriate body to carry out the function of co-ordinating requests for spare parts.

It was also pointed out that the ultimate allocation of spare parts should still remain the prerogative of the transport authority concerned.

Discussion during most of the session dwelt on the list of requests for spare parts that had been prepared by the T.M.S.V. as a basis for this idea.

We were informed that "Dunedin Engineers" in New Zealand have patterns for the much sought after 21E truck frames. Also, a foundry in Ballarat has patterns for such parts as brake blocks and journal box covers.

This is the type of information that could well be disseminated by a national association.

APPENDIX to Workshop C3 from Max Fenner (AETM)

Problems - Storage, mainly - Space
- Inflammability - varnished wood.
- Fragility - glass; thin wood.

Because storage is usually a problem, avoid getting bulky or fragile items which can be obtained economically from modern supplies when required.

Spares available from scrapped cars depend on how keen scrappers were and state of corrosion etc. of body.

Desirable spares are any which are:

(i) Cast or machined brass - cost of manufacture and of base metal.
Controller Handles. (e.g. Controller handles car 192 cost
Window Handles. $7 ea. for casting plus several
Strap Hangers hours machining).

Bell Runners
Conductors' Bells
Grab Rails
Light Fittings etc.

(ii) Irreplaceable electrical equipment.
e.g. Circuit Breakers - even if partly wrecked, contactors etc. may still be o.k. as spares.
Fuse Boxes
Compressor Switches
Snap Switches
Lightning Arresters
Trolley Bases
Brass Lamp Holders
and especially the Ceramic Contactors from inside them. (These are fragile, may break in service and are virtually unobtainable).

(iii) Complicated mouldings of wood, or good pieces of expensive timber.
e.g. "Dog legs" and beading out of D and E types would be valuable and very difficult to rebuild if damaged.

(iv) Ornamental or specially etched or patterned glass.
e.g. Simple window panes would not generally be worth saving whereas headlights, etched door glase and coloured, patterned glass would be very costly to obtain.

(v) Heavy steel in good condition - e.g. Bumper bar (but not more than 2 of any type unless storage and transport facilities were larger.)

(vi) Any truck or motor spares - these wear out and are usually very costly to have machined.
e.g. Brake Blocks
Springs
Brake Riggings. Bearing Blocks.
Air Brake Valves
Compressor Spares
Trolley Wheels
Trolley Poles

Overhead and Per-way Spares.

Insulators - Hangers - several, because they will often be damaged if overhead falls or if struck by de-wired pole or vandals.

- Strain insulators - mainly damaged by vandals - always useful and not much trouble to store.

- Ears - especially if fouling or envelope ears are used, since they wear out quickly.

- Frogs, special joining and splicing ears etc.

Fish plates.

Sleepers.

SOURCES

Transport Authority - e.g. MTT : spares from running vehicles and stores.

Firms - e.g. Paramount Mach.: Obsolete equipment and occasionally

new parts e.g. PC5 Resistors from I.R.C. Australia.

Scrapped Cars - Dealt with above.

Workshop **C4** **RESTORATION**

4 members present Chairman – Ron Jenkins (AETM)

Restoration

Owing to the time taken to fully overhaul a tram, some museums had decided on a policy of painting and re-varnishing deteriorated sections rather than the complete vehicle. This is particularly necessary in operating museums where labour, time and vehicles are at a premium.

Conclusions reached during discussion:

1. If there is to be both mechanical and body work restoration to be undertaken, the body work should be done last as there is a chance of body work damage occurring during mechanical repairs.
2. Safety factor should be considered when undertaking restoration of mechanical and electrical items.
3. The use of marine varnish will prolong the life of exterior paintwork especially fast fade colours.
4. The use of "gold" tape can greatly reduce time taken in gold line work. These tapes should be coated with marine varnish.
5. Plastic or fibre-glass filler if applied correctly will give good results and greatly speed up restoration work.

Workshop **C5** **A NATIONAL STOCKPILE OF SPARE PARTS**

9 members present Chairman – Ron Jenkins (AETM)

The workshop started with discussion on the following questions:

1. Do we need a national stockpile of parts?
2. Where?
3. How should it be assembled?

The conclusion of this discussion was that the parts collected by each group already made up a national stockpile, and the major problems to be faced to make this effective appeared to be communication, inventory and storage. On the question of communicators and inventory it was decided that as soon as practicable each group should draw up a list of all spare parts, special equipment and drawings likely to be of use to others.

It was decided to accept the offer made by the S.P.E.R. representatives to circularise each group with these lists.

Each group would negotiate directly for parts, and they should notify SPER of any change in ownership of parts so that the records could be altered.

A question was raised as to whether museum groups should charge for spare parts that change hands?

It was decided that each case should be taken on its merits. Some museums have spent large sums of money obtaining and transporting spare parts, and these costs would have to be recouped.

Workshop **T2** **INSURANCE**

6 members present Chairman – Tom Carter (BTMS)

The workshop considered the different types of insurance needed by museum organisations. These being: A. Public Risk
B. Members Accident Policy
C. Fire and General.

After general discussion on the various types of insurance carried by different organisations it was apparent that there had been some difficulties experienced in obtaining suitable cover, due mainly to the unknown risks involved on the part of the insurance companies. It was also apparent that there was a wide variance in the premiums paid for similar risks.

It was suggested that we consider the merits of all museums insuring with one insurer. There was general agreement that there could be some benefits if a company could be found which was prepared to offer insurance at reasonable rates. However it was pointed out that if a claim was made by one museum it could adversely affect all the others. See Conclusion one.

The next subject considered was the possibiility of drawing up a code of safety rules which would be acceptable to insurance companies (and others) as an indication that the museum adhering to these rules had a satisfactory safety standard. There would be some differences when a museum operated on a public roadway competing with motor traffic, compared with the operation of trams on a private right of way. See Conclusion Two.

Discussion moved on to the effects on public risk and workers accident insurance, of the Federal Government's proposed National Compensation Scheme. It was thought that the various museums should watch developments in this area very closely. There could be very big changes in the obligations of the museums to carry insurance.

The next topic brought up was the value of indemnities, either printed on tickets issued for rides, or presented in the form of an indemnification to be signed on entry to the museum. It was suggested that Public By-Laws should be displayed prominently. These could include an indemnification statement. There could be different legal values placed on these types of indemnities in different States. See Conclusion Three.

Accident insurance for workers was the next point examined; the desirability and financing of a compensation scheme for voluntary workers, usually members. Should the member be expected to contribute on an individual basis, or should the museum take out a policy

covering all of its members while working for the museum, and finance this by payment from general funds? It was generally thought that the organisation has a responsibility to cover members for minor injury and compensation for time lost from work, but that it would be the responsibility of the individual to extend this cover.

Lastly there was some investigation into the subject of General property insurance. No conclusions were obtained here.

CONCLUSIONS: One. Investigations should be made into the insurance held by the various museums to see if any insurer was more suitable.

Two. That a code of safety standards be drawn up to cover the operating of tramcars in a museum.

Three. An investigation should be made into the legal aspects of indemnities in the various States.

Workshop P1 ADVERTISING TO THE PUBLIC

8 members present — Chairman – Graeme Jones (TMSV)

Discussion opened with the suggestion that maximum publicity might be obtained by using topless conductoresses. Reference was made to the centre spread of a recent issue of a mod type womens'magazine which used as a prop the Sydney tram leased by S.P.E.R. to a business enterprise; the S.P.E.R. representative made comment that any such leasing contracts signed by any society should contain clauses ensuring that the society gets adequate recognition in any later publicity.

Each participant was then asked to detail for the benefit of all the methods that his society had found most successful in gaining publicity at minimum cost. These are summarised:

A.E.T.M.: Regular paid two-line advertisements are used in a Sunday newspaper. Surveys have shown that these are more effective than larger random advertisements; care must be taken in choosing a suitable time for placing the latter as one just before last Christmas proved a failure.
Some advertising had been done on commercial radio with no conclusive results.
Bumper stickers and transfers have paid off both in profit and in publicity.
A.E.T.M. try to depend on self-generated goodwill:
(a) platform staff are encouraged to talk to visitors and to make them feel welcome.
(b) visitors buy a ticket as they enter the museum grounds and this ticket entitles them to one tram ride at no additional charge.
Visitors have often expressed surprise that they do not have to pay on the tram, and are very pleased by this.

B.T.P.S.: Paid advertising in the press has been tried but results have not justified the expense. Maximum efforts are made to keep the media well informed, people of importance are

invited to look over the project and this generates a local awareness of the operations. Reciprocal advertising is used with other local tourist attractions.

BENDIGO TRUST: This group try to timetable carefully to avoid empty trams and the poor appearance that this gives, every trip run should pay. Endeavour is made to try to give people a "value for money" impression, visitors should feel that the tram ride has been "worthwhile".
Souvenirs are excellent reminders to people once they leave the site, and make good later "talking points".
Lapel badges are sold at 10 cents each, these have proved better sellers when done in two colors.

T.T.M.S.: have yet to open a permanent display. Every effort is being made to keep the society's name before the public via the media; the media is kept notified of any happenings and acquisitions. Examples were quoted:- the "Mercury" will be given an article on the fact that this conference had been attended by T.T.M.S., photos will be given showing the ex-Hobart trolley retrievers at present in use on Melbourne tram 1041.
Paid advertising is used for excursions, members are often gained from these.
Much use has been made of displays mounted in public libraries and buildings, results have been very pleasing. Donations cannot be solicited at such displays, adequate supplies of a good "handout" should be available.

A.R.H.S.: for their museum use paid advertising at holiday times; often free publicity has been obtained in V.R. posters at railway stations.

S.P.E.R.: displayed samples of a "thank you for visiting us" leaflet which are freely available at the museum site. These had cost around $40 for 8000.
These leaflets generated considerable discussion amongst participants; it was felt that any leaflets should be of standard Tourist Bureaux size, and should use colored paper or a strip of color for best visual effect without the additional expense of multicolor.

W.T.M.: Most passenger traffic is generated by a tram which is parked at the side of a highway.
Each tram crew is supplied with roneoed leaflets, conductors are encouraged to talk to passengers.
The media are supplied where possible with pre-written releases in an effort to increase the accuracy of the reporting.

T.M.S.V.: Museum operations are only on a small scale at present, static display and horse tram. Traffic is mostly generated by signs on the nearby highway.
A guide is rostered as a "people greeter" to show visitors around the site and to personally explain what is happening.
It is hoped to arrange an article in "Vic Scout" magazine in an attempt to encourage visits to the site by cub packs.

CONCLUSIONS:

Participants agreed that:

1. Word of mouth advertising is best;
   - costs nothing,
   - crews should be friendly and pleasant

and courteous to visitors,
- an attractive handout should be readily available for visitors to take away,
- souvenirs are profitable and serve as later reminders.

2. The media should be worked HARD;
   - keep them INFORMED,
   - write press releases,
   - supply the press with photographs,
   - try to invite important people to visit the museum.

3. Exhibitions and displays are worthwhile;
   - professional standard required,
   - approach firms who have suitable space,
   - ensure that adequate handouts are available.

Workshop **P 2** ***TROLLEY WIRE Magazine***

7 members present Chairman – Bill Denham (SPER)

The workshop (and previous discussion) concerned a number of points regarding group participation. It was explained in each case the guidelines which were used by the Editors to determine content and editorial policy.

The most important factor was possibly that apart from a few major directives such as a ban on photos or news of accidents to museum trams, very little immediate control is now exercised by the S.P.E.R. Board of Directors over the magazine. In fact, the Editorial Committee are, in the main, guided by the remarks and requests of the participant groups.

A further major topic under discussion concerned members' subscriptions. The Publisher's view that subscription should be compulsory with suggested exemptions such as junior members, affiliates and members already receiving the magazine through another group was generally conceded by enthusiast tramway groups, but was rejected by those of multiple interest or those of a commercial nature. Some discussion took place with these latter to determine policy agreeable to all parties. This may result from further contact by letter after the initial personal contact.

The obvious situation of "no news supplied -- no news published" was accepted, as was the Editors' right to use space originally allocated for Society news, but not used, for the inclusion of transport-topic 'space-fillers'.

The need for a national magazine, as Trolley Wire has become, as well as a local news sheet was agreed upon. That this has been accepted even by the S.P.E.R. was confirmed when the Chairman produced a current copy of SPERNEWS, the local S.P.E.R. personal pars and notes news sheet.

The proposition that the scope of Trolley Wire could be widened to include all transport museums not covered by other publications was put by the Chairman and not spoken against.

The proposal to spread workloads by arranging for each major participating group to produce Trolley Wire on a yearly rotating basis was rejected at this stage by the S.P.E.R. on the basis of difficulty in re-establishing the magazine each year. The suggestion regarding bulk distribution of the magazine to each state was also rejected at this stage due to an anomoly in postal charges. The present postage and packing costs are approximately 6½ cents per copy, paid by the member in his subscription. Bulk postage would entail a parcel rate plus distribution costs amounting to approximately 15 cents to eastern states rising to 25 cents in Western Australia. While the magazine enjoys the bulk postage concession and the service rendered by the staff at Sutherland Post Office it will be forwarded direct from Sydney.

PUBLISHING:

Due to an extension of the workshop time granted to several of the participants, the Chairman agreed to continue discussion into general publishing. Among the items discussed were:Y

1. The S.P.E.R. proposition of setting up a publishing company to produce and print society material at cost. Further details beyond that of the approximate figure of $8000 establishment costs were not available.

2. The immediate offer to extend the S.P.E.R. "Tramcar Guides" series to include all preserved cars in Australasia. S.P.E.R. to produce and/or print these in a uniform series.

3. Future offer to include interstate material in the "Tramway Byways" series, S.P.E.R. to produce and/or print.

4. Post cards and major books also discussed. These, however, would be discussed in further detail at a later stage.

5. The S.P.E.R. Publishing Department is available for consultation.

Workshop M1 **OPERATIONS AND SAFETY**

10 members present Chairman – Peter Kahn (SPER)

One of the most important points raised was that a professional style has to be used in tramcar operations with the general public uppermost in mind.

TIMETABLING OF TRAM SERVICES: Some tramways such as Bendigo operate to fixed timetable on weekends whilst extra cars can be utilised during heavy loadings or for special hirings. Weekday workings operate as required. Ballarat operates to a fixed timetable on weekends but with various alternatives available depending on loadings. St. Kilda operates a regular service on Sunday afternoons depending on loadings. Loftus operates a regular service usually at 15 minutes intervals (sometimes less frequently) on Sundays and public holidays, depending on loadings. Auckland operates almost every day of the year, with regular service at weekends. Wellington operates a regular service on weekends.

UNIFORM: Ballarat uses the SECV Tramways uniform whilst Bendigo have adopted an earlier style. Loftus have a white, grey and black style,

which is at present being revised. The other tramways generally do not have a full uniform. However, all museum tramways consider that neatness of dress is of the utmost consideration.
Dunedin considered the uniform as an essential requirement to give the professional look when operating.

AVAILABILITY OF RANGE OF TRAMCARS:

This point is emphasised at Loftus with the purpose of giving variety of trams to ride, which should lead to more rides by the public (and more revenue), though limited by terminal track capacity to three cars. The other museum tramways generally do likewise as far as possible, though limited by their range of cars.

PUBLIC SAFETY: This can be quite a problem, particularly when operating in the street such as Bendigo, or Ballarat (side of street but with cross-track parking and in a public park area). St.Kilda has road crossings, Wellington has side of road reservation, Loftus and Auckland only have the problem of foot traffic to watch for. As a result, there is a very large variance of Public Liability Insurance costs.

WORKING ORDERS: All the museum tramways have regulations for operations and safety. Loftus has an operations handbook for the museum's own safety and as a back-up in the event of incidents. Loftus trains their own crews, Ballarat use the facilities of the M. & M.T.B. as well as their own. The N.Z. museums train their own crews but subject to general authorised approval.

CREW ROSTERING: St. Kilda have a small roster of Drivers whilst Loftus have a large roster. It depends to a large extent on the availability and/or attitude of traffic staff and/or museum policies. Ballarat at the present time has a limited number of drivers but additional drivers are being trained. A much larger availability of conductors was the rule. Bendigo has a similar state with conductors being volunteers and some drivers employed.

CONCLUSION ARISING OUT OF DISCUSSIONS: Commonsense is paramount. The museum tramway can succeed or fail by its traffic staff - the public relations officers.

Workshop M2 **LIASON AND PUBLIC RELATIONS**

10 members present Chairman – Peter Tyler (TTMS)

(1) Dealing with Councils, Government.

Highly recommended that wherever possible a personal approach be made by a clean and articulate ambassador. Preferably use one of your members who has a friend in the Council.

Follow this up with a formal letter for record purposes. The course of action and route of the letter through the red tape should be determined by personal representation before the letter is sent.

Continuity of diplomatic personnel is desirable i.e. if you can't infiltrate one of your members into the relevant department then at least use the same ambassador to approach the same officer each time.

It is highly desirable that the Society's telephone number appear in the telephone book and on all communications, and that the name and number of the Society's officer to whom enquiries should be addressed, also be prominently displayed on letters.

There is a need for an accredited Society Officer, knowledgeable in Society affairs, to be the official spokesman. Numerous spokesman, with only half the facts, should be discouraged.

(2) Advertising.

If a Society tram is hired by a Company for advertising, do not be content with just the hiring fee. Have members accompany the vehicle with hand-out pamphlets and make sure Society is advertised on the tram, prominently.

Ensure that the advertiser is aware of the tax-deductibility of hiring fees and donations.

(3) Service Clubs.

General opinion on the usefulness of Service clubs was not good.

However only TTMS had approached clubs to assist with raffles, art unions and the like. It was concluded that their most useful role would be in selling tickets.

Several representatives stressed the publicity to be gained from donating a days takings (operation) to charity, having big-gun politicians or other public figures in attendance, with full media coverage.

(4) Dress and conduct of Museum Staff while open to public.

The wearing of uniforms by all operating staff is highly desirable.

Uniformed staff in particular should behave with decorum.

Behind-the-scenes working staff should be courteous at all times lest they give offence to the public - the little old man asking stupid questions may be a Councillor with influence.

As a general statement, if you invite the public to spend their money to your advantage they should be treated as respected guests.

Members should not make rash or uninformed statements to the public. Information should come only from properly informed and authorised officers. This is especially true in the case of the media.

Name tag badges for staff are desirable.

It would be well to have a number of roving guides or information givers, so identified by badge.

Workshop **M3** **DRIVER TRAINING**

Chairman – Clyde Croft (BTPS)

It is apparent that the requirements of a Driver Training Programme will vary depending upon whether trams are operated solely on the operating group's premises or on a roadway or other public land.

The participants agreed that the importance of a carefully managed Driver Training Programme and continuing driving supervision could not be over emphasised. One accident is too many and may be very damaging to the public image of the group and costly in terms of public risk insurance premiums.

Generally, where a group operates on its own premises only, the training programme is not as intensive as where operations take place on public land. A greater opportunity exists in the former case for greater numbers of members to be trained and work as drivers.

Most groups agree that tram driving is one of the more glamorous tasks and so an attempt was made to allow all working members to drive a tram from time to time, under supervision if necessary, as circumstances allowed.

Workshop **M4** **RELATIONS AND COMMUNICATIONS BETWEEN ADMINISTRATION AND MEMBERS**

7 members present Chairman – Graeme Inglis (TMSV)

The comments expressed and the conclusion reached arising from this workshop are fairly generalised because of the varying circumstances affecting each tramway group, such as the numbers of members, how local or farflung the membership compared to the centre of operations, etc.

Minutes of meetings were the first thing discussed. The consensus after some time was that minutes of Board meetings were definitely internal and confidential; and certainly not for distribution beyond Board members.

However each group has a facility whereby information arising from Board meetings can be released to members. Usually this is in the form

of an internal news sheet conveying relevant/personal/humorous information. One group felt a printed sheet was unnecessary because over 50 per cent of their members regularly appeared for work at their site where information could be passed on verbally and by appropriate notices on the notice-board. Groups with widely dispersed memberships felt a news sheet was essential because the printed word is the only means of contact with the vast majority of members who do not or are unable to attend work parties etc. on site.

An interesting sideline to this was the motivation to produce an internal news sheet. One group found that minutes of meetings provided the basis for their sheet coupled with a roster of personnel. Another found that "Trolley Wire" did not really give scope for completely informing their members of activities and happenings - hence the creation of : SPER News, Running Journal, Fares Please, Baby Dreadnought etc. etc.,

Social meetings also gained some attention. Such meetings - regular and intermittent - allow another means of contact for members unable to attend "on site". They also have value as a means of raising funds through auctions etc., and a sales table; but are mainly effective in reinforcing contact between members.

Conclusion. As a general observation coming from this workshop, it can be said that each group recognizes the importance of keeping members informed of group activities mainly by means of a news sheet. Minutes as such are confidential but should be accurate as they provide a good historical record for the future.

Some thoughts for further consideration (which were not developed fully in the workshop because of time pressures) included: inviting a non-Board member to a Board meeting to see how things are run, with a different member being invited each time. Also the creation of information files within the administrative structure to assist any new office-bearers. (e.g. financial methods employed etc.)

Workshop **G1** **APPROACHES FOR ASSISTANCE**

6 members present Chairman – Max Coxhead (ARHS)

The Committee of Inquiry into Museums and Collections could be a worthwhile avenue for volunteer-operated museums in the future. They were surprised by the number of museums and are having second thoughts about the possible establishment of a National Transport Museum.

National Estate, eligibility for Grants has been reviewed, very restrictive towards transport groups. The Australian Government has seen the need to form an Australian National Heritage Commission. This could offer access for Grants to transport groups, depending upon its terms of reference.

R.E.D. Scheme, thought to be a short term function of the Government, only available in certain areas - any assistance applied for must have approx. 50% or more labour content, organizations must be careful not to defeat the purpose of the assistance, i.e. ability to maintain the work project when it is completed.

State Government Grants are available depending upon their own funds and policies. Some transport groups have had limited success.

It is very difficult to determine a set procedure for approaches for Government Grants due to different political circumstances in each State; however, there are a few points that should be kept in mind.

- Avoid limiting your Society's Policy concerning Government assistance. It has to be flexible to cater for changing Government policies and change of Government.
- Your own organization should be unified on any approach for assistance.
- Because of changing circumstances and attitudes, it is advised that you should keep your local Government Administrative Officers (Town Clerk, etc.) informed of relevant action, also State Government Minister(s) and/or their Heads of Department, as it could be beneficial in the long term when dealing direct with the Australian Government.
- Documents for presentation to Government bodies must be concise and factual, clearly stating what is required - it would be desirable to have it presented in an attractive booklet.
- Ensure that your administration is capable of spending the Grant when it becomes available. Any delay will probably cause an undesirable legal situation.
- It is advantageous for any organization to have easy access to Government officials on a personal basis.
- Try and keep abreast of policy changes and economic conditions as soon as they happen, and take action as appropriate.

It was generally thought that the "Council of Tramway Museums" would be of little benefit in attracting specific grants; however, it could apply some influence on Governments by informing them of the general situation of the Museums.

One of the biggest problems is that the Governments tend to regard the enthusiasts involved in responsible preservation activities as amateurs, not as "Part time" and, in fact, almost "Full Time Professionals" performing a valuable community service. The Council could, in time, eliminate this attitude.

Workshop **R1** **SPECIAL PURPOSE VEHICLE**

3 members present Chairman – Geoff Cargeeg (BTPS)

Mal McAuley of SPER presented a plan for "Lizzie Mark 2", basically an extendable low loader and worth about $16,000. A quote from Fleet Trailers was to be confirmed.

The purposes of this vehicle include the rescue of trams from pasture, their procurement from operators, and their interchange between museums.

Problems associated with the proposition include:-

A. How to finance. Should it be a loan from a bank? Should the financing be through individual societies or through COTMA?

B. What should it be doing when not being used by societies?

C. Do we lease it out at such times acting as agents ourselves or do we have a forwarding agent hire it from us. By either method,

the trailer could pay for itself in 5 years.

D. Although locally available for use by societies in eastern states, it would be very expensive for use by W.A.

E. Where would it be based. Melbourne suggested since the roads are better in Victoria, 3 societies exist there, as does the MMTB.

F. How would trams be loaded onto the trailer? Possibilities include jacks, mobile crane, ramps (perhaps its own detachable ramps), loading bay. Obviously loading from a paddock and from a depot are entirely different situations. With a loading bay facility it should be possible to drive the tram straight onto the trailer at level.

G. Should the trailer have its own prime mover (tractor) or should we hire one when needed? The second preferred.

H. How do we charge each society to use it? Hire charge when required? $2,000 down and use it anytime?

However the need for such a trailer is certain and the solutions to the problems above will provide the specification for the operation of the project.

Workshop **B1** **RECRUITING**

5 members present Chairman – David Jones (TTMS)

1. Recruiting: An important source of new members is from among visitors to a Museum. Others may join following exhibitions, displays or publicity in the local press or T.V. Existing members should take every opportunity to encourage new members by making known the aims of the Museum and the benefits of membership. A simple well prepared leaflet giving information regarding the Museum and membership should always be available. Most Societies report a static membership with recruitment only replacing 'drop-outs'. A Society must continually recruit members or it would eventually die.

2. New Members: It is desirable that new members be made to feel welcome and encouraged to contribute in a meaningful way. His particular interests or skills should be ascertained so he may be channelled to suitable tasks. It must be remembered that some members feel very inadequate to perform tasks such as restoration or vehicle maintenance. Nevertheless he may best serve the interests of the Society by being a member of the operating staff or being involved with financial affairs, undertaking historic research, writing or any of a number of jobs all of which play a vital part in the running of a successful Museum.

3. Restoration: This work is often arduous and dull leading in some cases to frustration. However it can be most rewarding giving immense satisfaction to those involved. A team may be formed to undertake a project though some may wish to work on their own project. This should be encouraged, however beware the perfectionist who although performing a magnificent restoration job needs to be tolerant of those not so skillfully endowed and be prepared to help or offer advice. The attitude of some well meaning person can often lead to discouragement and possibly abandonment of this type of work.

4. Inactive members: All Societies have a large proportion of inactive members, with only perhaps 10-25% of total membership being active. It is conceded that not all members may live near a Museum and many may live interstate. Others because of age, family commitments or employment find it difficult to play an active role. These members cannot be classified as "dead wood" as their fees assist with administration costs and total membership is important to the status of a Society. Often so-called 'fringe members' join as the result of a recruitment drive or following a special occasion but, although sympathetic, rarely become enthusiastic and may not renew membership.

5. Retaining Membership: There should, at all times, be close contact between the executive and members. All members should realise that their membership and participation is vital to a successful Society. A Museum's operation is generally male dominated and this one sided structure often leads to friction especially with family men. Although work opportunities may be limited, an effort should be made to involve wives and girl friends. Family participation should be encouraged and functions organised such as barbeques, dinners, excursions, etc. Some general meetings should include suitable family entertainment. This could lead to a breakdown in present prejudices between wives and husbands which often prevent participation in Museum activities.

Special Workshop **S1**

ASSOCIATION OF AUSTRALIAN TRAMWAY MUSEUMS

Chairman: Bill Daniells (Brisbane Tramway Museum Society)

Committee:				
	Phil Austin	(WTM)	Bill Kingsley	(BTPS)
	Clyde Croft	(BTPS)	Ian Mison	(MOTAT)
	Bill Jessup	(BTPS)	John Radcliffe	(AETM)
	Peter Kahn	(SPER)	David Rawlings	(SPER)
	Joe Kenneally	(DMOT)	Peter Tyler	(TTMS)
	Keith Kings	(TMSV)		

BUSINESS:

1. The first point concluded was that there was a definite need for an Australasian body to include Australian and New Zealand Tramway Museums.

2. Because of difficulty in defining the word "tramway", it was agreed that all organizations invited to participate in the Conference be the foundation members of the body. Invitations may be issued for other groups to join at a later date.

3. It was agreed that the body be known as the "Council of Tramway Museums of Australasia" (COTMA). There would be no formal incorporation at present.

4. The composition of the Council is as follows:
   a. One Council Delegate from each participating organization. It is not known at this stage whether New Zealand will be represented by each Museum or by one representative from their own federal body (already in existence). In any case, New Zealand Museums will have (at present) four votes on the Council.
   b. A small Secretariat consisting of a Chairman and an Executive Officer.

5. The duties of the Secretariat members are as follows:
   CHAIRMAN.
   a. To head the Council which is administered by the Executive Officer.
   b. To authorize the establishment of expert panels to advise him on specific matters. Their composition is at his discretion. Such panels are in addition to those that may be established by full Council.

   EXECUTIVE OFFICER.
   To carry out administrative functions as directed by the Chairman.

6. The Workshop felt that it would be desirable, though not necessary, for both the Chairman and Executive Officer to be located in the same State, although it is important that both be elected on grounds of suitability, rather than expediency, to fill the positions. It was further agreed that the positions need not be filled by persons presently holding executive status within their own organization. However, past experience in such a position would be highly desirable.

7. The broad aim and object of the Council is:
   The co-ordination and advancement of the objectives and operations of the individual Museums to the mutual benefit of the constituent members of the Council.

8. Any constituent member may request the Executive Officer to conduct a postal vote on any motion.

9. Council meetings will normally be held in conjunction with Conferences. At such meetings, the Council will recommend to the Conference the names of the persons to fill the positions on the next Secretariat.

10. The following financial matters were agreed to:

a. The joining fee for each Museum is $50, plus an annual levy of 40¢ per member of each Museum. It was felt that annual running costs of the Council would be in the order of $500. The 40¢ levy was derived by dividing the total estimated membership of constituent Museums into $500. Estimated memberships quoted were:

AETM	80	Parramatta	10@
BTMS	90	SPER	250
BTPSL	300	TMSV	170
DMOT	70@	TTMS	20
Ferrymead	150@	WATM	10
MOTAT	40	WTM	140
		TOTAL	1330@@

@ Estimated in their absence.
@@ Total excludes any estimate for Bendigo Trust as their tramway membership was not known.

b. The Executive Officer is to prepare an annual set of audited accounts based on the normal fiscal year (apart from an initial fourteen month period from May 1975 to June 1976).

c. The Executive Officer is empowered to open an account to be signed by the Chairman and Executive Officer, or the Chairman or Executive Officer and one Council Delegate.

d. The administrative costs of Council Delegates are not to be borne by the Secretariat.

11. The Workshop recommended the appointment of the following persons to fill the positions on the first Secretariat and to hold those positions until the next conference:

CHAIRMAN	John Radcliffe	AETM
EXECUTIVE OFFICER	Bill Kingsley	BTPS

Both gentlemen agreed to their being recommended to fill these positions.

12. Finally, the Workshop agreed that SPER host the next Conference to be held from lunchtime Friday to lunchtime Monday on the Queen's Birthday weekend in June 1976.

Workshop S3

SECRETARIES

Chairman – Clyde Croft

The various Secretaries met and discussed the general administrative policies and structures of their respective groups.

Insufficient time was available for detailed discussions but it was clear from discussion that did take place that structures and styles of administration ranged from a relatively unstructured, single management committee type of administration in smaller groups, to the more complex, management committee, branch and sub-committee administration in larger groups. The incorporation of some groups imposes statutory requirements on their administration. The most beneficial aspect of this workshop was that most Secretaries were able to meet and talk with the recipient of their correspondence.

CONCLUDING LUNCHEON

GARDENS PAVILION Sunday 27th April 1975

Chairman: Mr. Maurie Calnin, President BTPS

Mr. Bill Daniells, President BTMS and Chairman of Special Workshop S1, summarised the findings and recommendations of that Workshop to all present.

It was then moved (Daniells/Jessup):-

'That the broad outlines of the proposal for the formation of an Australasian 'body as recommended by the workshop be accepted and that it be known as 'the Council of Tramway Museums of Australasia.'

This Motion was put and passed unanimously.

It was then further moved (Daniells/Jessup):-

'That, as recommended by the workshop, to act in an interim capacity until 'the next conference, Dr. John Radcliffe be the Chairman and Mr. William 'Kingsley the Executive Officer respectively of the Council.'

There were no further nominations for either position. The motion was put and passed unanimously.

Dr. Radcliffe then replied that it was a privilege to accept such a 'charmingly democrati c nomination'. He went on to:-

1. Thank the Editors of 'TROLLEY WIRE' for their distinguished efforts,
2. Mention the inter-museum visits of the Executive Officer,
3. Give notice that the Next Conference will be hosted by the S.P.E.R. as Senior Museum Group subject to postal ratification by Council and be held during the Queen's Birthday weekend 1976, with following conferences probably biannual,
4. Warn that the coming interest in museums might be a cyclical phenomenon which could die.

Mr. Kingsley, in reply, likened the Conference to the initiator of a snowball about to roll downhill, a snowball called COTMA which would slowly grow and and gain momentum. Again we were warned that snowballs sometimes melt.

Mr. Maurie Calnin, in conclusion, noting that we are workers who pay rather that be paid, wished the Council success, bade farewell to all fellow Australians, and officially closed the Conference.

Reply to Dr. JOHN RADCLIFFE from "TROLLEY WIRE"

The Editorial Committee of TROLLEY WIRE Magazine, through the Production Editor, Bill Denham, take this opportunity to thank John Radcliffe, who, in his speech following his appointment to the chair of the Council of Tramway Museums of Australasia mentioned the part played by the magazine in bringing together the various groups under one banner.

That one of the ultimate goals behind the broadening scope of TROLLEY WIRE over the past three years was the breaking down of the feeling of isolation which may have existed between the tramway museums, cannot be denied. That this has actually occurred is both extremely surprising and deeply moving to the Editors. Surprising because of the snowball effect which brought about the gathering in such a short space of time; moving because of how little effort, really, in the right direction can do so much good.

TROLLEY WIRE now enters its most exciting phase. Yesterday it was "Journal of Australian Tramway Museums", tomorrow it will be "Journal of the Council of Tramway Museums of Australasia".

COUNCIL OF TRAMWAY MUSEUMS OF AUSTRALASIA

OPERATIONAL GUIDELINES

1. NAME

The name of the organisation is the Council of Tramway Museums of Australasia.

2. OBJECTS

The objects of the Council are to be an advisory body established to provide a forum for the discussion of matters of mutual interest to transport museums, to act as a clearing house for information appropriate to such museums, to maintain or improve the standards of preservation and presentation of exhibits and to deal with all matters ancilliary thereto. It is a non-profit making organisation designed to assist individual museums achieve their own objectives. Its operation is governed by a Constitution, copies of which may be obtained from the Executive Officer.

3. MEMBERSHIP

Membership of the Council shall be open to all museums having transport exhibits within Australia and New Zealand, which are open to the public and such museums as are admitted to membership shall each appoint a delegate by name to represent them at general meetings of the Council and to receive all official notices and correspondence from the Council.

4. SUBSCRIPTION

The annual subscription to the Council for members shall be fixed at a General Meeting, such subscription to become due and payable on 1st July each year. In the event of a subscription not being paid by 31st August in any year the membership of the organisation concerned shall be deemed to have lapsed.

5. OFFICERS

The officers of the Council shall be: Chairman and Executive Officer and such officers shall be elected by the Council members.

6. MEETINGS

The Council shall hold a General Meeting in conjunction with each Conference of Australasian Tramway Museums.

7. NOTICE OF MEETINGS

Twentyone (21) clear days notice shall be given of the General Meeting.

8. PROCEEDINGS AT MEETINGS

The Chairman, or failing him, the person elected by the meeting to do so shall preside over all general meetings of the Council and shall have the right to exercise a casting vote in the event of there being an equality of votes on any matter under discussion.

9. QUORUMS AT MEETINGS

A quorum at any general meeting of the Council shall be 50% of the voting membership of the Council.

10. ACCOUNTS

Proper books of accounts shall be kept and annual accounts prepared up to 31st December each year in respect of the activities of the Council. Such accounts to be audited by a qualified accountant.

11. CHANGES IN THE CONSTITUTION

The Constitution may be changed by resolution at any general meeting of the Council in which notice has been given in the notice convening the meeting of the proposal to amend the Constitution and such resolution may be passed by a two thirds (2/3rds) majority.

12. DISSOLUTION

In the event of the members deciding that the Council should be dissolved any remaining assets after settlement of all outstanding debts and other liabilities shall be transferred among members in proportion to registered membership of members.

October 1975

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