

BALLARAT TRAMWAY MUSEUM INC.

(Association No: A0031809K)



Fleet & Infrastructure Conservation Policy

Version 3.1 of April 2026

Fleet & Infrastructure Conservation Policy

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Hyperlinks within the document correct as at 22/9/2026

Fleet & Infrastructure Conservation Policy

Introduction

Ballarat, a city founded on gold, saw the establishment of a horse tramway by the Ballarat Tramway Co. Ltd. in December 1887. The horse trams were largely replaced by electric trams in 1905 operated by the Electric Supply Co. of Victoria (ESCo) who ran a power station as well as the trams in both Ballarat and Bendigo. The State Electricity Commission of Victoria (SECV) took over the power supply systems in both Ballarat and Bendigo in 1934 and reluctantly operated the trams until September 1971. Trams were operated in Geelong as well. The first Geelong operator being the Melbourne Electric Supply Co (MESCo) from 1912 and then the SECV from 1930 to 1956. Museum trams commenced operations in Wendouree Parade in Dec. 1974. For a more detailed history of the Ballarat tramways see www.btm.org.au

The Museum's depot and tramway track are located in the Botanical Gardens Reserve and Wendouree Parade. This area has been included on the Victorian Heritage Register, (VHR 2252), includes item B7 (Vintage Tramway Museum) and item F12 (tram tracks).

See http://vhd.heritage.vic.gov.au/vhd/heritagevic#detail_places;1761

Since the 2012 version of this document, the Museum has acquired two Geelong trams (Nos 2 and 28), Ballarat 34 and a number of former Melbourne trams, including Clifton Pugh Transporting Art tram No. 504, Lin Onus tram No. 829 and Z3 116. Trams 2, 28 and 34 are of high significance to the Museum. The two Geelong trams represent another of the three Victorian Provincial tramways operated firstly by MESCo and then the SECV.

The Museum's tramcar collection has been divided into Core and Non-core items. The core collection being former SECV Provincial trams.

1.0 Aim

Provide a policy framework for the conservation of the Museum's tramcar fleet and associated infrastructure items to assist with Museum decision making and actions.

2.0 Purpose of Policy

The purpose of the Ballarat Tramway Museum (BTM) Fleet and Infrastructure Conservation Policy is to: ¹

- Facilitate forming a set of guidelines and directions for future conservation work on the existing fleet of tramcars and infrastructure held by the Museum

¹ BTM Board meeting 31/3/2025
Conservation Policy
BTM-C-P-002 v3.1 (26.4.2026)

- Provide guidelines for exhibition, standards, operational configurations and liveries
- Allow others not directly connected with the Museum to understand the background of the policy and actions of the Museum
- Establishment of a policy that enables past errors to be identified and rectified
- Provide for the guidelines for the conservation of the Museum's collection in general.

Infrastructure includes:

- Track
- Overhead (trolley wire, poles and supporting systems)
- Tram stops
- Signage

3.0 Guiding Principles

3.1 Conservation Policy – Existing Guidance Documents

The Museum adopted, in 1993, the Institute of Engineers [Engineering Heritage and Conservation Guidelines](#). These are based on the Burra Charter. These Guidelines were revised in 2009. Some important considerations from the [Burra Charter](#) are:

Conservation means all the processes of looking after a place so as to retain its cultural significance. (Article 1.4)

The aim of conservation is to retain the cultural significance of a place (or object in our case) (Article 2.2)

Conservation is based on a respect for the existing fabric, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible. (Article 3.1)

Policy for managing place must be based on an understanding of its cultural significance (Article 6.2)

The Museum also references [FEDECRAIL's "Riga Charter"](#)² as a guiding document that enables rail heritage to be enjoyed by future generations. A copy is appended to this document as Appendix A

3.2 Museum Policy

The policy of the museum is set out in the objects of the Rules of the Association. The relevant objects are:

- To establish at Ballarat an authentic working tramway museum as a tourist, historical and educational attraction. (object b)

² FEDECRAIL is the COTMA/ATHRA equivalent in Europe – the European Federation of Museum & Tourist Railways

- ii. To acquire, conserve, exhibit and operate trams in a safe manner on the Ballarat tramway system and elsewhere. (object c)
- iii. To establish at Ballarat a transport museum and for that purpose to purchase take under trust or otherwise acquire any item of transport equipment or of tramway historical significance and to maintain, repair, preserve, exhibit and operate the same. (object f)

The general policy of the Museum has always been to make alterations or modifications to trams only after formal consideration by the Board.

All Provincial operated trams in the collection (that is, those operated by Provincial operators in Ballarat, Bendigo and Geelong) are considered to be part of the Core collection and cannot be disposed of or deaccessioned without consideration by the Museum at a General Meeting. Non-core tramcars may be disposed of by the Museum by a Board resolution after consideration of the various elements that go into a deaccession process.

3.3 Museum Collection Policy and Collection Significance Assessments

A Collection Policy with regard to its entire collection was adopted by the Museum in May 1992. This document has been reviewed a number of times since. Section 5.1 covered the tramcars and is repeated for background information in deriving this policy.

The tramcars are the primary collection items of the Museum and generally form the operating section of the museum. While these form the largest single collection item in terms of physical size, they are the smallest numerically. The histories of the individual trams is reasonably well documented. In the case of tramcars, it is the body number that is considered unique to that car, i.e. its essence, not its trucks or mechanical equipment, which was often swapped between trams.

The collection has a number of duplications. This is necessary from an operational viewpoint, where restoration or maintenance of a tram to operating condition can take a volunteer organisation such as ours, a number of years. It also allows the Museum to represent the various colour schemes that were used on the various trams. This adds to the visual impact of the collection and enables better interpretation of the story of Ballarat's trams.

The Museum, in undertaking collection significance assessments, follows the accepted criteria such as that outlined in Significance 2.0, a guide to assessing the significance of collections, published by the Collections Council of Australia, 2009.

The primary criteria being:

- Historic
- Aesthetic/Technical
- Scientific
- Social

With the comparative or Supportive Criteria being

- Provenance
- Representativeness

- Rarity
- Condition, intactness and integrity
- Interpretative potential

After assessing the significance of an item it is possible, though subjective, to assign ratings of:

- Very High
- High
- Medium
- Low
- Very Low

Reference is made to “[Safe in the Shed](#)”, a NSW Guide to assessing the significance and conservation of farm machinery. It has a good explanation of the process Assessing Significance. An extract is given in Appendix B. The document itself is no longer available on-line.

The fleet listing on the website, <https://btm.org.au/tramcar-fleet/> provides a significance statement for most of our operational tramcars along with each trams history and technical details.

3.4 General Policy Considerations

There are a number of general considerations that must be given in formulating a conservation framework for a museum environment. In particular, for a museum that operates its tramcars using heritage infrastructure in a public street. At the present time the tramcars are operated in a relatively safe environment using the existing infrastructure of track, overhead, poles and tram stops etc. Our form of infrastructure dates back to the electrification of the horse tram system in 1905. Since 2012, considerable renewal or reconstruction has taken place. These considerations are:

- Need for operating the tramway safely and in a manner that enables any Rail Safety Accreditation requirements to be met.
- Tramway operation in a street environment enables the purpose of a street-based line to be interpreted to the general public.
- Active service in roadway traffic presents specific hazards and problems.
- Display in the Museum where they are boarded or viewed by visitors who may damage paint finishes, equipment or the body components.
- Only four of the tramcars held by the Museum began their operational lives in Ballarat. All of the others begun their working lives in Melbourne or Geelong. That is, they have a cultural significance beside that of Ballarat, although most have spent the majority of their working lives in Ballarat. Some have spent more time in museum service than working for previous owners.
- In the past, a number of errors have been made in work undertaken by the Museum. As outlined in Section 2.0, the policy aims to assist in identifying and rectifying these for the future.
- Good records, including photographs of any work undertaken on the tramcars and associated infrastructure are maintained in order for

future conservators to know and understand what work was done in the past and when.

- Commercial considerations have to be balanced against the conservation aspects. This is important to ensure that sufficient and secure financial resources are available to enable the tramcars and infrastructure to survive for future generations.
- That prior to the use of new materials or equipment and work practices, these continue to be assessed as to their long-term Safety Risk, suitability, stability and whether there is any possibility of destruction of past evidence of former methods, materials, etc.
- Regarding ex Melbourne tramcars acquired since 1971, consideration of their presentation and conservation should be given to their heritage, operational needs of the Museum and in the case of any Transporting Art trams, the artists rights.

3.5 Non-Operational Tramway elements of the Collection

The conservation of non-operational tramway elements of the collection (such as photographs, tickets, documents) will be undertaken to methods and practices recommended by publications such as *reCollections*, 2000, published by Heritage Collections Council of Australia.

4.0 Policy Basis

4.1 Museum Objectives

The objective for the conservation and presentation for exhibition is derived from Rules of the Association and the Museum's Mission Statement. The Museum's Mission Statement states that we *continue the development of a working museum to preserve the style of Ballarat's former street tramways and trams for the public benefit.*

These objectives imply that the various trams are to be conserved and exhibited faithfully to convey the past operating practices and styles of Ballarat's street tramways. This is in order to display and maintain their cultural significance. In this way, the operating history of each tramcar should be known and when joined with the various operators (i.e. BTCo, ESCo, MESCo, SECV and MMTB), a presentation style can be developed.

4.2 Display Themes

Section 4 of the BTM Collection Policy provides a collection theme:

“the history of Ballarat's passenger tramways, its people, equipment, development and operation in relation to the history of Ballarat and the State Electricity Commission of Victoria.”

The basic principle behind our overall exhibition is to present at least one tramcar in each of the significant body configurations and its respective operator's colour scheme. However, some tramcars, such as No. 40 are to remain in their final SECV configuration.

a) Ballarat Tramway Operators

1887 - 1905 ³ Ballarat Tramway Company (BTC Co Horse Trams)

1905 – 1934 ⁴ Electric Supply Company of Victoria (ESCO)

1934 - 1971 State Electricity Commission of Victoria (SECV)

1971 – 1994 Ballarat Tramway Preservation Society (BTPS)

1994 to date Ballarat Tramway Museum (BTM).

b) Geelong Tram Operators

1912 – 1930 Melbourne Electric Supply Co. (MESCO)

1930 to 1956 State Electricity Commission of Victoria

c) Melbourne electric tram Operators

1906 – 1921 – various tramway trusts, Victorian Railways and one private company

1919 – 1983 - Melbourne and Metropolitan Tramways Board

1983 – 1999 Metropolitan Transit Authority/Public Transport Corporation

1999 to date – Yarra Trams and Public Transport Victoria

d) Tramcar Display Configurations

An outline of history of body configurations, styles and types in date order for Ballarat tramcars is as follows:

Year	Body Configurations and colours
1887	Horse trams, some yellow and cream, others probably red and cream.
1905	Electric trams - Columbia red and white
1930	Indian red and gold
1930	Early ex MMTB trams (24-28) converted (stage 1) for one man operation; barrier rails screwed down, pane of glass removed and passageway cut through seat.
1931	Second batch of ex MMTB trams (16-20) panelled to waist rail level, part of driver's bulkhead removed with access through former driver's door. (Stage 2)

³ ESCo purchased the Horse Tram Co. in December 1902 and ran the horse trams until electrification in August 1905.

⁴ SECV supervised ESCo's operations from 1931 to 30.6.34.

1935-38	All ex MMTB California combination cars converted to final form with longitudinal seats and stable doors at four corners. (Stage 3).
3/1935	No. 27, is the first tramcar painted in SECV colours of green and cream, with cream rocker panels.
1945	First ex Melbourne maximum traction bogie trams acquired.
4/1946	Cream rocker panels started to be painted over by green colour, and the green changed in colour. Last car repainted in 5/1950.
1950	Four red taillights, one in each lower corner of each apron fitted.
1956	White reflective tape fitted to aprons and bumpers.
1961	Dash canopy lighting fitted with four white lights and two red taillights fitted to trams. Initially the white strip was painted within the canopy, but this was later (1965) extended halfway down the aprons.

e) Tramcar Body Styles

The museum electric tramcar fleet consists of the following body styles:

1. Single Truck - straight sill, open combination (No. 12 and Geelong 2)
2. Single Truck - drop ends, open California combination (No. 26)
3. Single Truck - drop ends, modified California combination (Nos. 11, 13, 14, 18, 27, 28, 32, 33 and Geelong 28).
4. Single Truck, straight sill, closed cross bench (No. 21/22) known as a Sebastopol type.
5. Maximum Traction truck bogie (Eight wheels), drop end and centre combination (modified and unmodified) Nos. 34, 38, 39, & 40.
6. Equal wheel truck bogie (Eight wheels), drop centre combination (Nos. 504, 661 & 671. 829, 939 & 1029). Excludes other W class tramcars owned by VicTrack and stored offsite.
7. Single truck, straight sill, work tram (rail groove and scrubbing) (No. 8)
8. Equal wheel bogie, straight sill (No. 116)

Definitions:

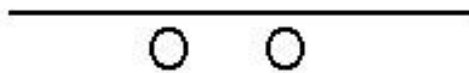
Truck – self-contained rectangular frame for the wheels, axles and motors detachable from the tram car. Four-wheel trams have a single truck, eight-wheel trams have two independent four wheel trucks (or bogies).

Single Truck – four equal diameter wheels, two motored axled fixed to the underside of the tramcar.

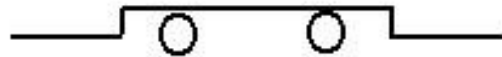
Maximum Traction Truck - Two large diameter wheels on one motored axle (Driving wheel) and two small diameter wheels on an un-motored axle, known as Pony wheels. The tram has only two motors.

Equal Wheel truck - four equal diameter wheels, on two motored axles, i.e., the tram has four motors.

The following sketches give an outline of the floor shape of the tramcar.



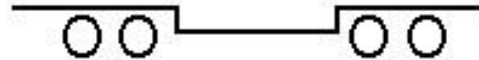
Single truck, straight sill



Single truck, drop ends



Bogie, drop ends & centre
"Maximum Traction"



Bogie, drop centre
"Equal wheel"



TABLE 1

Listed in date to Ballarat order.

Car No.	First Ballarat Operator	Type	Significance 2.0	Date to Ballarat	Current Status
1	BTCO	Horse car	Very High	1887	Reconstructed to original style, some minor work yet to be completed.
12	ESCo	Single Truck	Very High	1905	Undergoing Reconstruction. Body largely complete, truck assembled pending fitting to the body. This will be followed by electrical and air piping;
21	ESCo	Single Truck	To be considered	1913	Body would need very extensive work. Stored off site
22	ESCo	Single Truck	High	1913	Stored off site
26	ESCo	Single Truck	High	1930	Reconstructed to 1930 condition as a 'California combination' car, some minor work outstanding. In ESCo livery.
27	ESCo	Single Truck	High	1930	In service in 1935 livery of SECV, copied from Geelong's livery 1912-early 1940s.
28	ESCo	Single Truck	Medium	1930	In service, ESCo livery.
18	ESCo	Single Truck	Medium	1931	Owned by City of Ballarat. In service in early 1960's livery. Was acquired by Borough of Sebastopol from the SECV.
11	SECV	Single Truck	Low to Medium	1935	Missing motors, needs extensive body work, stored off site
32	SECV	Single Truck	Low to Medium	1935	In use as a display object in the Museum, as an example of a tram as received.
33	SECV	Single Truck	High	1935	In service in late 1960's livery.
13	SECV	Single Truck	Medium	1936	Owned by Lake Goldsmith. In service in late 1960's livery.
14	SECV	Single Truck	Medium	1936	Owned by City of Ballarat. In service in late 1960's livery. Was acquired by the City of Ballarat from the SECV in 1971.
34	SECV	Max. traction bogie	High	1947	Example of a Hawthorn Tramways Trust body. Conservation Plan prepared.
38	SECV	Max. traction bogie	High	1951	In service in early 1960's livery. Was reconfigured by the SECV to a one-man-tram, but not operated as such.

Car No.	First Ballarat Operator	Type	Significance 2.0	Date to Ballarat	Current Status	
39	SECV	Max. traction bogie	Low	1951	Was converted to a display and souvenir sales centre, currently stored in the former Museum space, pending decisions. In early 1950's livery.	
40	SECV	Max. traction bogie	Very High	1951	In service in 1960's livery. Official Last SECV operated tram in Ballarat. Example of a Prahran and Malvern Tramways Trust body.	
Trams acquired after closure of the SECV operated Ballarat tramway system in 1971 – listed in number order. Excludes trams on loan from the MTPA or from other tramcar operators and stored trams at the Museum's offsite store.						
2	BTM	Single Truck	High		2021	Reconstructed by donor to the original MESCo format of 1912. In operation
8	BTM	Single truck works car	Low	Supplemental	1999	In service, repainted in MMTB Green and Cream.
28		Single Truck	High		2019	Stored off site, pending completion – SECV 1940s Geelong livery – last Geelong tram to be repainted in this style, and retains the coloured destination lights.
116		Equal wheel all electric bogie	Medium		2025	Stored off site in working order – painted in PTV livery of 2019.
504	BTM	Equal wheel bogie	High		2015	Clifton Pugh Transporting Art Tram – Statement of Significance prepared.
661	BTPS	Equal wheel bogie	Low	Supplemental	1976	Was in service in MMTB 1920's livery, stored pending reconstruction following a significant accident.
671	BTPS	Equal wheel bogie	Low	Supplemental	1976	In service in BTM created livery using an all over advertising livery.
829	BTM	Equal wheel bogie	High		2025	Painted by Lin Onus in 1992, Part of the Transporting Art project.
939	BTM	Equal wheel bogie	Low			Former Melbourne Restaurant tram, converted by BTM to Cuthberts939 – own livery.
1029	BTM	Equal wheel bogie	Low			Refurbished by BTM 2023, MMTB 1950s livery, used as an accessible tram.

4.3 General Policy Recommendation relative to Tramcar Fleet.

The following recommendations are made with regard to the policy.

- a) The trams be conserved in line with any written BTM policy or planning document.
- b) The trams are accurately conserved and presented to conform within an era of their previous working life in order to preserve Ballarat's street tramway history and maintain their cultural significance.
- c) Further research into the operating history of each tramcar to be carried out.
- d) Exhibition themes should be further developed. Each significant body configuration and livery should be presented where possible. The tramcar information boards were developed with each telling a separate story, that is with a separate or individual theme.
- e) That all physical and maintenance work on a tramcar is recorded and done in a manner that minimises the destruction or any significant alteration of past work, practices and/or styles.
- f) That where practicable, identical materials and work practices in securing these materials as used in their former operating days be followed in the future.
- g) Any use of new materials and methodologies that will alter the original characteristics of the tramcar are to be fully assessed prior to use. This does not apply to use of tools that are used to fix the materials into position.
- h) If there is consideration of an incorrect livery or modification to a tramcar that operated in Ballarat prior to 1971 for a commercial reason, then any work undertaken should be reversible in the future.
- i) In the case of the tramcars that arrived in Ballarat after Sep. 1971, all modifications (where practicable) and applied liveries should be able to be reversed if required in the future.
- j) Repainting of tramcars that arrived after Sep. 1971 to an SECV or earlier style colour scheme is not considered to be good museum practice. Any proposal for this should be fully considered prior to implementation.
- k) Great care and full consideration shall be taken in any decision to duplicate or replicate any former Ballarat tram with another tramcar.⁵

⁵ The only body type of ESCo tramcar the Museum does not have an example of is the Toastrack tramcars No. 19 and 20 of 1905. No remains of these tramcars are known to exist. Any reconstruction of these trams in the future would be a total replication with some conjecture as to the nature of construction. The reuse of the number 19 or 20 would be acceptable provided it was displayed as a replica tram.

- l) In any consideration for the modification of the operational equipment or bodies to the pre 1971 Ballarat trams in order to meet any regulatory standards that may apply, then any work undertaken should be reversible in the future⁶. This does not apply to electrical systems, air systems or replacements parts – eg controllers, brake shoes etc.⁶ Consideration also should be given to conserving representative samples of each type to which no changes or minimal changes are made and that special operating conditions be applied to the tramcar/s.
- m) Tramcars were generally frequently repainted by their operators to give a good presentation to the travelling and general public.

4.4 Infrastructure Items

4.4.1 Presentation

The presentation of the infrastructure in Wendouree Parade is to be kept as much as possible as the SECV operated tramway when finished in 1971, though the nature of the kerbing and gutters, parking and associated infrastructure has changed significantly since. These matters are outside our control. As the area is included within the Victorian Heritage Register, it is important that the presentation style is maintained. Changes require a permit from Heritage Victoria.

4.4.2 Track

During 2019 and 2021, Wendouree Parade and some of the depot tracks were renewed. The work used a concrete duo-pod sleeper with a concrete infill to the top of sleepers. The rails were Pandrol clipped to the sleepers. Crushed rock infill was installed to within 50mm of the road surface and then finished with a 50mm layer of hotmix or bituminous concrete. This gave the appearance of the traditional finish of the tramway.

4.4.3 Poles

Traditionally the tramway overhead support poles (owned by Powercor or BTM) have been timber, either round or dressed octagonal posts. Bracket arms are supported from the posts and signs are attached or painted onto the poles. It is considered important that the wooden pole infrastructure is maintained in the same style using either type of wooden pole along Wendouree Parade. Steel poles with a green finish to support the overhead on the western side of Wendouree Parade, Carlton St and in the depot, area are being installed as replacement is necessitated.

⁶ Interior and exterior lights using 125V Traction lamps have become unobtainable. The Museum is fitting 24V LED circuits incorporating and underfloor an inverter. This is effectively not reversible.

Steel poles on the eastern side of Wendouree Parade would require the overhead to be redesigned in order to maintain insulation.

4.4.4 Overhead

The Significance Assessment of the BTM Collection identified the use of double trolley wire in museums on single line sections of track is relatively rare around the world. This was the SECV method of construction. The overhead style of suspending the copper trolley wire from bracket arms, brass fittings, hangers, span wire, egg insulators is to be maintained. More modern (post 1970's) style of hangers, ears, larger insulators and parafil rope are not to be used in Wendouree Parade. It is acceptable to use this style of construction in the Depot and depot access tracks in order to conserve fittings. Section insulators are a mix of types.

The wire rope used in the construction was a seven-strand mild steel wire that could be terminated by hand twisting each strand of the wire around the full wire. This type of wire is no longer commercially available and the replacement high tensile wire cannot be finished in such a method but requires a power pressed clip to be placed around both wires. Considered, that as this is a small visual fitting, that this is acceptable for use.

Bracket arms in the Wendouree Parade have been painted or not painted in a mixture of finishes and colours over the life of the tramway. The City of Ballarat provided a grant to install new ones or refresh these between Gardens Loop and depot Junction complete with scroll work. The new arms and scroll work have been galvanised and then given a heritage green finish. It would be ideal if this can be extended to all the bracket arms in Wendouree Parade.

4.4.5 Signage at Tram stops

The SECV primarily indicated tram stops by painting the adjacent poles with red and white stripes around the pole itself. They also used some enamelled "Hail Cars Here". At this time, the Museum has used only the painted stripes around the poles to indicate either request or compulsory stops. This practice should be continued.

4.4.6 Other Items

Other items to be considered by the Museum as part of the tramway infrastructure are:

- a. Tram Shelters – style to be maintained of the SECV type wooden shelters in consultation with the City of Ballarat
- b. Road markings – to indicate loops and cut off marks for insulators in the overhead – small road markings. Note only large painted "X"s

were used by the SECV to indicate loops, power cut off marks were not used by the SECV but have been used by the BTM to assist drivers.

- c. Tramway Signals – Forest City Signal system – would be ideal if these can be replicated.
- d. Interpretative signs in shelters are to be considered in conjunction with the City of Ballarat.

5.0 Tramcar Presentation Plan

5.1 Presentation styles and colour schemes of the Tramcars

The following presentation styles shown in Table 2 and colour schemes have been adopted (subject to Board approval). Many of the trams, e.g. 26 and 27 have already had a presentation style and livery applied previous to the preparation of this document. These are, at this time, generally treated as being a given. The reasons given in the Comments column is subject to further research, which could alter the result. All changes to adopted styles and body configurations or equipment must be approved by the Board.

TABLE 2

No.	Presentation Style	Comments - see also notes on following page
1	BTCO original colours	As is. The tramcar was the first tram in Ballarat, and appears from photographs to have had a special colour scheme. The colours have been based on research and rubbing back the panels found on the tram. Further work to be done.
11	SEC 1950's (no dash canopy lights?) (stored offsite)	Can only be painted in SECV colours, as it came after the SECV take over in 1934. Interior has been painted pink and green, as was done to only four trams (11,21,39 and 42) by the SECV in the 1950's. Suggest paint exterior in the colour scheme of the time of the painting of the interior. A long-term project.
12	ESCo original colours	See Conservation Plan for this tram
13	SEC as completed	As is
14	SEC as completed	As is.
18	SEC mid to late 1950's without extended white dash.	As is. Represents the mid-point in the fitting of dash canopy lights
21	To be determined	Subject to further consideration.
22	ESCo as in 1913	See notes, Conservation Plan to be prepared
26	ESCo/SEC Red and yellow	As is, some further work to be done, see notes.
27	SEC 1935 green and yellow	As is.
28	ESCo/SEC red and cream in period of panelling in the drop ends.	Transition between 26 and 27 with closed ends, but early colour scheme. Note the body/door details are not correct – had smaller doors originally.

No.	Presentation Style	Comments - see also notes on following page
32	MMTB (No. 186)	Long term project - California combination tram along with 26?
33	SEC as finished	As is.
34	Currently SECV without dash canopy lights	Present in the mid to later 1950s with tail lights and large reflective triangles. See Conservation plan of September 2024.
38	SEC mid to late 1950's without extended white dash.	As is. Represents the midpoint in the fitting of dash canopy lights
39	SEC pre 1956	As is (check taillights and reflective strips) – would be subject to further discussion when reconstructed;
40	SEC as finished	As is, due to last official SECV operated tramcar status
2	MESCo 1930s	As is
28	SEC 1950s??	As is
8	MMTB Green and Cream	See notes.
116	PTV 2019 livery	As is
504	Artwork to be restored	Clifton Pugh Transporting Art tram – see statement of significance
661	Stored offsite accident damaged.	See notes
671	Corporate Colour scheme	See notes
829	Artwork to be restored	Lin Onus Transporting Art tram – pending statement of significance. Painted doors have been replaced by The Met ordinary tram doors
939	Function Tram	Own Corporate livery, Could be changed if desired.
1029	MMTB 1970s livery	Fitted with marker lights

5.2 Tramcar Notes

No. 1 - Some minor work to be completed; bell cords, signs, bells, etc. and numbers should be in gold leaf.

No. 11 - This tram is one of a few with a painted Parisian Tan and Winter Green interior. It is suggested to keep this and it does show one attempt at improving the appearance of the tramcar interiors for the public benefit. Interior to be repainted as present. The tram is fitted with wooden exterior panels as built; suggestion is to rub down to check on 1935 colours and lining arrangement. It is the only Ballarat ex MMTB tram to survive with original timber panels. As a result it is important evidence of earlier times. Replacement of these with steel panels may be necessary for continued operation. The removed wooden panels are to be stored to enable the conservation of the panels. Suggestion is to paint the tram exterior in the colour scheme that it had at the time of the interior being painted.

Other fittings etc. would follow.

No. 12 - See separate Conservation Plan for details

No. 13 - Tramcar to repainted in matching SECV dark green. Last repainted 2013.

No. 14 - Significant work undertaken to rewire, re-pipe and repair during 2024. Repainted 2023/2024.

No. 18 - Significant work undertaken to rewire, re-pipe and repair during 2025/2026. Will be repainted as well.

No. 22 - Subject to the preparation of Conservation Plan similar to that of No. 12.

No. 26 - Tram colours proposed to remain basically as is unless further information comes to light. There is a need to review cab doors and windshields as they were supplied in Melbourne and the tram may have run in Ballarat with them. Also was gold leaf lining to the ceilings applied to these trams when they came from Melbourne? Further work to detail the tram required. Last repainted 1987.

No. 27 – Tramcar repainted using traditional methods and colour matched to a “Pay as you enter” sign in the BTM collection of the era. Lineouts adopted from Geelong. Body style correct. Last repainted 2010.

No. 28 - Repainting of the tramcar into the ESCo colour scheme completed 2002. The tramcar body is not correct for its era as the first internal pillars from each end were relocated when the door configuration was altered. Converting the tram back to the correct pillar locations for its paint colour scheme would result in operational issues in Wendouree Parade. Determined to leave as is but provide notes as to its body configuration. Last repainted 2002.

No. 32 - Currently on displayed as a tramcar in need of work to reconstruct to an operable condition.

The popularity with our passengers of tram 26 for both its colour scheme and body design can hardly be disputed. A strong case could be made for another conversion to an open-ended configuration. However 32 did not arrive in Ballarat until 1935 and appears from the record sheets directly to the current enclosed design (Ballarat SECV layout). One possibility is to convert it to back to a strict California combination, paint it in M&MTB colours and this could be a commercially viable option. This car requires a reasonable amount of body and mechanical work to return to service, but the structural condition is sound. Would be a long-term project, so option to change direction remain. It is possible that the tram did operate in Ballarat in the proposed configuration for a short time prior to repainting. This would give two open California Combinations for

summer work. Another possibility is 1930's SECV colours to go with 27. (Pending further research and discussion)

No. 33 - Tramcar repainted in 2012 – Green colour paint sprayed on rather than brush painting – pin-stripping materials applied rather brush painting. Carries a “Twin Lakes” sign at one end, that newly made at the time of the repainting. Was the last SECV Ballarat operated tram to be repainted by the BTM.

No. 34 – See Conservation Plan of September 2024. Currently in Bendigo (early 2026). Bogies and motors also being overhauled. To be presented with taillights and reflective triangles.

No. 38 - As for 18. Last repainted 1978.

No. 39 - Future presentation to be determined

No. 40 - Last official Ballarat tram in service. Tramcar repainted using traditional methods. Last repainted 2006.

No. 661 - The 'as painted' (1983) condition of the M&MTB chocolate and cream is not historically correct for the tram. Such a livery decision to do this would not probably be taken today. Question is what livery to paint the tram. The car body needs some repair work as a result of a significant accident during 2019. Some suggestions are:

- a) Leave as is.
- b) Repaint in a historically correct M&MTB livery.
- c) Our own corporate colour or all over advertising scheme.
- d) An all-over scheme designed by and done by a local artist or art students.
- e) Carry 'bolt-on' art works by local artists etc. Holes for this on the major side panel exist.

Recommendation at the time of preparation of this document is options a) and e). Note this is not an important priority project.

No. 671 - At the time of the initial policy preparation in 1995, the tram was prepared ready to be repainted in M&MTB 1950's livery. Analysis showed that the problems were similar to that 661 and similar suggestions applied except for a). These are:

- a) Not applicable
- b) Repaint in a historically correct M&MTB livery.
- c) Repaint in our own corporate colour or all over advertising scheme.
- d) An all-over scheme designed by and done by a local artist or art students.

- e) Carry 'bolt-on' art works by local artists etc. New holes for this purpose would be needed.

Recommendation during the finalisation of this document, was that option c) be adopted (Sep. 1995 Board meeting - item 7A, reflecting the City of Ballarat corporate colours.) This decision has subsequently been implemented, and the tram was launched on 4.12.95. It ran in this colour scheme until 2009 when it was repainted in an all-over livery for Pipers by the Lake. This contract was renewed in 2012 for a further three years. Status??

Scrubber Tram No. 8 – Ex MMTB/PTC No. 8W, originally known as MMTB No. 8. Following consideration, it was determined to repaint the tram back to the MMTB Green and cream colour scheme, but leaving the most of the 1961 strengthening modifications in position. Some additional equipment has been added to the tram to enable track maintenance work in Wendouree Parade.

Geelong 2, Geelong 28 – continue with the donor's livery presentation. No. 28 would need to be fitted with an operable truck and wired before it can be operated. Currently a static presentation only.

Melbourne 939 and 1029 – continue with the current colour livery.

Melbourne 504 – restore the Clifton Pugh paintwork. At least one panel requires complete restoration. Refer to the Statement of Significance.

Melbourne 829 – repair and restore the Lin Onus paintwork. All four doors were removed and used on another tram. Good photos of the tram held by the PROV.

Melbourne 116 – retain in PTV livery

5.3 Timescale Comparison for the SECV Ballarat Tramcar Fleet

The following list based on table 2 shows the various colour schemes over the years and how the trams would represent this.

BTCO - (1887 - 1905) - 1

ESCO colours schemes (1905 - 1935) - 12, 22, 26 and 28

SEC first colours (1935 - 1945) - 27

SEC second colours, (1945 - 60) pre dash canopy - 11 and 39 and 34??

SEC small white dash - (1960 - 65) - 18, 38

SEC as finished (1965-71) - 13, 14, 33 and 40

6.0 Conservation Work Principles

6.1 Background

The physical conservation work on the Museum's tramcars and infrastructure in Wendouree Parade involves a number of aspects and these often result in compromises to achieve the final results. Some of these are:

- safety of the public and staff
- the use of the tramway and our tramcars leads to wear and deterioration in the various components, with the need to replace them, resulting in the loss of evidence of past practices
- better materials and products to protect, for example, tram roofs, than existed in their operational days
- that the tramcars have had an operating life of many years, including accidents, resulting in different repair techniques being adopted by workers, some of whose techniques were of a low standard
- work carried out by the museum in the past has not always been of a good standard and with some doubtful conservation practices
- the desire to have a first-class job at the end of the conservation work can lead to over embellishment and sometimes falsification of the finished product
- the person undertaking the work has their own ideas, skills and principles that will affect the final product
- available financial and labour resources.

The proceedings of a seminar *Heritage Artefacts, hands on, hands off?* is an excellent publication that addresses many of the conservation issues. Some relevant quotations from a paper by Graham Clegg of Powerhouse Museum are:

- *'Museums are in the dual business of preserving information and telling the truth.'*
- *'An object's manufacturing history is told in its materials and construction methods. Its working story and history are contained in its degraded surfaces, its wear patterns, its modifications and repairs and each are as much as document as are words on paper.'*
- *'...the unjustified polishing of components and application of high gloss paint systems to what were once vehicles and machinery known for their poor or utilitarian finish.'*
- *'...we must ensure that in either conservation, restoration, or actual working, we preserve what information the object has to convey. To do so otherwise, either by over-restoration or embellishment, is to alter history, to tell lies to our visitors, and to falsify objects for future generations.'*

In many projects, people often state 'it has been restored to original condition!'. An impossibility for a 75+ year old tramcar if one takes that statement literally. What is original?

6.2 Undertaking Conservation Work

It is not the purpose of this document to set out a full set of rules of how work should be undertaken. Some guiding principles to work by and to be taken into consideration are:

1. Understand the object or piece you are working upon. What is its significance in the overall object and its functions? Has it safety problems? In other words, think before undertaking work and take the appropriate steps.
2. Do not alter the final appearance of an object unless absolutely essential. For example do not use TEK screws in work, i.e. keep to the correct materials and fastenings Enamel paints have been largely replaced by Acrylic paints since 2012 due to environmental reasons.
3. Keep records of what you have done, especially if any work alters something. If parts are removed or scrapped due to wear etc, see whether they should be stored as archives for reference.
4. It is not only the tramcars that are being conserved but their technology. If you add something to the object to strengthen it, or make a change to the way it operates, make sure that it can be differentiated as such in the future and is safe to use.
5. Be familiar with the appropriate methods, materials and use them to the best of your ability.
6. Talk to others with appropriate experience if you are uncertain on what you are doing or just to confirm that you are doing the right thing. Talk to other tramway museums as well.
7. If an object has safety problems, undertake a risk assessment and make appropriate decisions, for example replacement of asbestos, use of safety glass is virtually mandatory, but some items though they would not meet today's safety standards can be acceptable if appropriate procedures and protective measures are made. An example is the use of airbrakes on a tram that was not fitted with them.
8. Don't over embellish.
9. If a method of work can be improved, or better products are available to do something, check that it is suitable and not likely to result in more extensive deterioration in the future.
10. Keep all work faithful to the object's history and cause.
11. Paint colour matching - keep samples of all paint coatings on the trams, as a reference for future work.
12. Consider collecting original parts or samples that date from the builder, the Melbourne operators or the SEC.

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8. BTM Collection Policy 2026.
9. Notes on ESCo and SECV rolling stock by A.Bradley.
10. Riga Charter – FEDECRAIL 2005 - http://www.fedecrail.org/en/riga_charter_en.html
11. Significance 2.0, a guide to assessing the significance of collections, published by the Collections Council of Australia, 2009.
12. Safe in the Shed

Abbreviations

BTPS - Ballarat Tramway Preservation Society Ltd.
BTM - Ballarat Tramway Museum Inc., successor to BTPS 1995.
BTCO - Ballaarat Tramway Co.
ESCO - Electric Supply Co. of Victoria
HTT - Hawthorn Tramway Trust
Lake Goldsmith - Lake Goldsmith Steam Preservation Co-op
MESCO – Melbourne Electric Supply Co.
M&MTB - Melbourne and Metropolitan Tramways Board
SECV - State Electricity Commission of Victoria

Appendices

1. FEDECRAIL Riga Charter 2005.
2. Safe in the Shed, NSW Heritage Office 2001 - Extract

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Appendix A – Fedecrail Riga Charter:

Purpose

The Riga Charter is a statement of principles which guide the conservation, restoration, maintenance and repair and use of historic railway equipment, which is being operated. It is hoped that this will help our members make wise decisions.

Definitions

Heritage Railways referred to in this Charter, may also include historic or preserved railways, museum railways and tramways, working railway and tram museums and tourist railways, and may extend to heritage trains operating on the national network and other railways.

Railway Equipment referred to in this Charter may include buildings or infrastructure which form part of the railway ensemble.

Preservation is the process of keeping an object safe from harm and decomposition, by maintaining it properly so that its condition, quality and memory is retained.

Conservation is the process of stabilising the condition of an object without compromising the historical or material evidence in any way.

Restoration is the process of repairing or replacing missing parts in an attempt to regain an earlier state of the object. The restoration may increase the strength of the object before work started and may generally go further than conservation. It should neither be invisible or glaringly obvious.

Repair is the process of adjustment or replacement of the components. The specified standard of mechanical condition is achieved irrespective of the historic integrity of parts that may be altered or discarded.

Article 1

Scientific and technical skills, together with the facilities needed to preserve and operate historic railway equipment, within a culture of safety, should be used to safeguard railway heritage.

Article 2

The aim of preserving and restoring historic railway items and associated working practices is to safeguard them, whether they are significant technological artefacts, evidence for transport history or a means of perpetuating traditional skills.

Article 3

Maintenance of all aspects of their equipment, and operation on a regular basis is essential for the survival of heritage railways. Operating historic and valuable railway equipment with traditional operating procedures, and presenting it to the public, is an important means of interpreting that material.

Article 4

Identifying socially useful purposes for historic railway items will help facilitate their preservation, but such use should involve the minimum change necessary, and such changes should be fully reversible.

Article 5

A heritage railway should reflect not only the importance of its own role as a transport system, but also when appropriate, its own historic origins and its impact on the community.

Article 6

The process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic, functional and historic value of traditional railway equipment. It should be based on respect and an understanding wherever possible of the original designs and specifications.

Article 7

The original or historically correct materials and techniques should be used in the conservation of historic railway items, unless they can no longer be adopted for reasons of safety, legislation or availability. In such cases appropriate contemporary substitutes for such materials or techniques should be used.

Article 8

The restoration of a piece of historic railway equipment does not require that it must be restored to its original as built state. Some equipment acquires its historic importance later on in its working life. Restoration to any period should be executed only after thorough consideration of historic records, and available documentation covering the chosen period, after which a restoration plan should be written and adopted. Material that is replaced with new should be readily identified as such with a simple permanent marking system.

Article 9

Added mandatory safety equipment should, if possible, blend harmoniously with the conserved or restored item but the fact that it is an addition or alteration to the original makeup of the item should be clearly indicated.

Article 10

Any other necessary later modifications to the item that are introduced for whatever reason should be as sympathetic as possible to the make-up and appearance of the original item. Ideally any such modification should be reversible and any significant original parts removed should be retained for possible future re-use.

Article 11

Every stage in the conservation or restoration work on a historic railway item should be systematically planned and recorded. The resultant record of these processes retained for a minimum of the life of the item.

Article 12

All bodies involved in the repair, restoration, maintenance, conservation and operation of heritage railways and railway equipment, must make proper arrangements for the conservation of their records and archives.

Appendix B – From Safe in the Shed

Assessing significance

To understand how best to care for historic farm machinery, assess its significance to guide decisions such as storage, restoration or conservation. Assessing significance is a process that helps you to understand the meaning and importance of an object or place. It can also determine which items are the most important in your collection or region and focus your efforts and resources. Survey your museum and see which machines are in the collection. Where do they fit into the timelines, types, work processes and historic themes and the context of the history?

What is significance?

Significance means the historic, aesthetic, scientific or research and social or spiritual values (for example, a community has a long-standing and out of the ordinary attachment to a particular machine) of farm machinery for past, present and future generations.

The criteria used for assessing objects and museum collections are:

Historic significance

Important for its associations with people, events, places and themes. This could include industries and places, events and all kinds of people who have been important in the history of your region.

Aesthetic significance

Important for its craftsmanship, style, technical excellence, beauty, demonstration of skill and quality of design and execution. This could include machinery that is a one-off, perhaps manufactured locally and well made, or machinery that is mass-produced. It could include an item with original paint finishes and decorative detailing which show the skill of the signwriter or manufacturer's craft.

Scientific or research significance

Important for its major potential for further scientific examination or study. This includes machinery with potential to yield further information in a subject area, for example farming methods, or making do with scarce resources, especially where it represents aspects of history which are not well reflected in other sources.

Social or spiritual significance

Important because the item is held in community esteem. This may be demonstrated by social, spiritual or cultural expressions that provide evidence of a community's strong affection or how it contributes to that community's identity and social cohesion. For example, a particular machine might be a prized item in your community and may be a longstanding focus for crowds at museum open days.

There are also criteria for assessing the **degree** of significance of different items.

Provenance

This means the chain of ownership and context of use of an object. Knowing this history enables a more precise assessment.

Where there are two items of the same machinery and we know the history of place and people associations and other stories of one but not the other, the one with the documented provenance would be generally more significant, assuming they are the same in all other aspects.

Representativeness

An item may be significant because it represents a particular category of machinery, or activity, way of life or historical theme. It could be a good example of a type of machine or one that illustrates a farm process or activity of historic interest.

Rarity A machine may be significant as a rare, unusual or particularly fine example of its type.

Condition, intactness and integrity

A machine may be significant because it is unusually complete, or in sound original condition. This is an important criterion for machinery which could be diminished or destroyed by restoration. A machine with its original finishes, signwriting and parts, or showing evidence of use and adaptations during working life, will generally be more significant than one that has been restored. This criterion may help museums decide when to keep a collection of related farm machinery together as a whole.

Interpretative potential

This aspect is of particular interest to museums. Historic farm machinery may be significant for its capacity to interpret and demonstrate aspects of experience, historical themes, processes and activities. It has potential to tell stories, educate visitors and assist us in understanding aspects of natural or cultural history.

Write a statement of significance

Using the above criteria and your history and themes, write a short statement of significance to explain why the machinery is important in the region's history and for its manufacture and associations with people, events, places and themes. Include this in the catalogue documentation.

Once we know the values and meanings of an item and why it is important, we are able to make informed decisions about how to care for it, including what level of conservation is necessary and the most practical way to maintain it.