



NEWSREEL



Edition Twenty Seven

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the official publication of

The Australian Museum of Motion Picture & Television (Inc.)

Preserving the proud heritage of Australia's moving image industries for future generations

and promoting the

AUSTRALIAN MEDIA MUSEUM

For a full colour, high quality copy of this publication, download from our website; www.ammpt.asn.au

Filling in the information gaps

In the previous edition 26 in July the lead article redefining our objectives appeared. Since then there has been an increase in membership, especially in the Southern region. Due to the relative isolation of the current national AMMPT base in Perth, communication of operational procedures and policies to members on the other side of the continent has taken longer than expected.

To overcome this communication constipation, an Induction Manual was produced in September with copies sent to all the regional secretaries for distribution to their committees. It had been compiled from experience during the past seven years and included input from many interstate members as well as guidance from mainstream museums and industry support organisations. It enables all branches to work to a common set of procedures and facilitates the coordinated growth and networking of our national organisation.

Feedback from members in recent months indicates the need to adopt procedures and disciplines required to run a successful community based museum is not full understood. Nor is AMMPT's organisational structure. It is evident some misconceptions exist and need clarification.

A national organisation

The Australian Museum of Motion Picture & Television (Inc.) (AMMPT) was incorporated in Western Australia but established as a national body, registered with the Australian Securities and Investment Commission (ASIC) as an Australian Registerable Body, (ARBN 152 310 006). This allows it to operate legally in all States and territories of Australia.

Classed as a cultural body, as distinct from other not-for-profit clubs and associations by virtue of the parameters of its Constitution, AMMPT has been issued an ABN by the Australian Tax Office, (ATO) as well as being endorsed as a Charity eligible for concessions. More importantly for its future growth is success at being granted Deductible Gift Recipient (DGR) status, enabling benefactors to claim taxation deductions on any financial donations to AMMPT's Ancillary Gift Fund.

This fund is administered by a group of trustees, currently drawn from the Western region branch, but ultimately will be represented by members from all regions once branches are established and operating within the defined parameters of their affiliation with the national AMMPT organisation. The trustees have the responsibility of allocating funds for AMMPT's national projects or those of the branches.

Australian Media Museum

As previously reported, AMMPT has registered the business name AUSTRALIAN MEDIA MUSEUM (AMM) throughout Australia in anticipation of future requirements not only to showcase our own industry's heritage, but also to embrace the interests of kindred media based organisations who may wish to be involved. The national committee recently clarified the situation which has been the subject of conjecture since the initial article appeared.

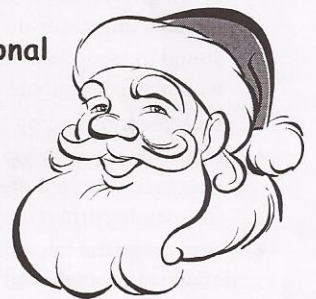
Membership of AMMPT and its regional affiliated autonomous branches will still focus on those from the film and television industries but will encourage membership and participation in its activities by those from related media sectors. Other media industries have their own associations, and it is not AMMPT's intent to poach their members.

Establishing AMM as a separate entity is to provide for a future structure under which AMMPT, its regional branches, and related media heritage focused organisations can showcase their wares. The economics of single organisations setting up their own public exhibitions has some limitations when compared to the pulling power of displays which encompass a far wider range of items of public interest.

The legal framework of such an operation which would include all our regional branches is yet to be determined. In the meantime the national committee would like to receive expressions of interest of other organisations that may wish to be involved in the project. A broadly based industry initiative is more likely to achieve the required external support which will be needed than if each tries to go it alone. Interested entities should contact AMMPT on ammpt@inet.net.au

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The National and Regional committees of AMMPT hope all our members and supporters have a joyous and healthy festive season and wish them all



**a Merry Christmas and
a Happy New Year**

The operating structure

Originally set up in 2004 when it became apparent no similar body with the same objectives existed in Australia, the newly Incorporated national body initially based in Perth intended for branches to be established in other regions. It soon came obvious, for various reasons, that potential members living in other States were uncomfortable with this arrangement. There was a perception members in Perth wanted to control the entire Australian operation and intended to take any donated items for the collection back to the West.

This was, and never will be the case.

Following frank and constructive feedback from respected industry identities such as Roland Beckett, some alternative options emerged. The solution was to create several autonomous locally incorporated regional branches, each affiliated with AMMPT (the national body) and all working on a common set of Constitutions, By-laws, policies and procedures. These have been, and will continue to be created by the national committee of AMMPT, on which are representatives from each legally constituted branch and from whose regular input these operating parameters are decided. AMMPT Western Region (Inc) was first to be established.

AMMPT's national objective is to have a collaborative network of unified autonomous branches, whose thinking extends beyond State borders and each dedicated to this singular concept, rather than a collection of individual groups pulling in different directions.

National committee responsibilities

The function of the national committee is broadly to;

- collate input from all branches and devise policies and procedures under which all affiliated branches operate,
- devise, coordinate and promote national projects,
- promote the AMMPT organisation as a whole and the activities or enterprises of its branches and members,
- foster regular communication with members through the compilation and production of websites and newsletters,
- establish and maintain a database of items added to the national collection, accessible by all regional curators.
- establish and maintain a national administrative data base to which regional secretaries contribute and have access,
- arrange for the production of stationery, forms, art work publications, graphics and other promotional materials for the use of all affiliated branches to ensure uniformity of public presentation throughout the community
- maintain a national membership database and issue membership cards on behalf of regional branches,
- attend to legal, insurance and other statutory matters which affect national operations, but not of the branches,
- seek federal funding on behalf of all branches.
- maintain and develop relationships with local and overseas kindred organisations and arrange introductions for members travelling in these areas, and
- encourage the interaction and free flow of information and ideas between all branches.

The national committee can be based in any State from time to time as the organisation's membership base grows. With a larger population and industry base on the east coast, it is hoped that administration of AMMPT's national activities may eventually be able to be transferred to that region.

Regional Committee responsibilities

The function of the regional committee is to include;

- establishing and running the regional branch in accordance with the policies and procedures established by the affiliated national organisation.
- cooperatively collaborating with the national body and other regional branches.
- nominating persons to represent the branch on the national committee, contributing to policy and decision making and as trustees on the Gift fund.
- providing prompt regular feedback to the national committee on proposed procedures, policies and other initiatives.
- recruiting for the local membership base and initiating fund raising activities.
- developing programmes and events for membership involvement and encourage participation in nationally generated projects.
- being responsible for the safe keeping of items donated to the national collection while in their custody and for freight and storage expenses which may be involved.
- submitting regular news and information items for inclusion in AMMPT's newsletter and website and participating where possible in the production of these communication media.
- and other duties as listed in the Induction manual.

Membership

Originally intended to involve members of the cinema, and then television industries, the criteria for membership with voting rights has been extended to those involved in kindred media industries and to those who have demonstrated a commitment to preserving its heritage.

Non voting Associate membership is open to others who support our cause by attending events or availing themselves of some of the facilities AMMPT offers. This year the national committee introduced another category – Student membership. This is to encourage those undertaking media courses to become involved with AMMPT and create an awareness of the need to preserve the heritage of the industry they plan to enter.

When members sign up, they join both the national association and the regional branch. They may enjoy all the privileges of membership in any other regional branch they visit, with the exception of voting rights with it or with the national association. All duly elected members of regional committees are encouraged to have input with decisions and have voting rights on the national association.

Members are urged to acquaint themselves with the national and regional Constitutions, and to notify their regional secretaries of any suggested changes to the document and Induction Manual. These documents are always open to improvement as our organisation evolves.

Members are also entitled to inspect the membership register held by the secretaries, but contact and other information will not be divulged without that member's consent. This matter relating to the Privacy Act is being addressed in all future membership application forms and renewal notices to be issued.

The National collection

All items donated to the AMMPT's National Collection legally belong to the national association, i.e. to every member of AMMPT. Regional branches collect and store items as custodians for the national body. This is established on all our legal Deed of Gift / Donor receipt forms which have been signed by donors over the past seven years, with copies retained by the donor and both regional and national Registrars. This is a vital part of our documentation.

AMMPT's policy is to ensure where possible, all items are retained in their region of significance, rather than be removed to other areas. Till recently, and because of the lack of any established AMMPT branches outside of Western Australia, a few items of significance were sent to Perth, purely by default, as the donors indicated they had planned to otherwise send them to the tip.

Long distance transport, especially for heavy items, is very expensive, making local custodianship, preservation and storage the preferred option. Local storage of items also offers the advantage of a pool of significant items, photos etc., being made available to other community museums in the region on loan at short notice, as well as having personnel nearby to assist with researching and recording the provenance of the objects. Once other branches are firmly established and operating within established parameters, transfer of locality significant items between branches can begin.

A national internet based Collections Cataloguing database has been established into which all regional curators and registrars will be able to access. Once regional branches have established operations in accordance with mutually agreed parameters, arrangements will be made for their appointed office bearers to attend training courses so they can competently operate within and actively contribute to this network. This database will ensure transparency of what is held in each region and permit locating missing items to be identified or where several identical objects are held. It is possible these can be loaned or transferred between regions by mutual consent and ensure all our members get to see interesting objects in our collection that they would otherwise not be able to sight.

There will be times where items of very high State or National significance are donated. In some cases it will be obvious that AMMPT has neither the facilities nor technical expertise within the membership to properly care for and preserve them. In these instances both the regional curator and national curator should decide if either the state or national museums/archives should be approached to determine if they would be interested in taking the object into their collection. If affirmative, the donor should be approached if he/she is happy with this proposal as there are many who have purposely not offered the item to established public entities due to concern of possible future restricted access to the item or it may be placed in storage unlikely to be on display in easily accessible locations.

With the increasing amount of significant and priceless objects being donated to community and government museums, the storage problem is universal – not just one facing AMMPT. The Western region branch still does not have a single central storage or operating base even after seven years. It is operating out of four shipping containers on member's properties, donated units at a suburban domestic storage complex, some at a television station, and a lot stored at member's homes – a nightmare for our registrar in keeping track. It will be up to each branch to address this problem and come up with solutions to store our collection.

It's your AMMPT

The following article is reproduced with appropriate modifications and permission by AMMPT member and Australian Cinematographers Society federal President Ron Johanson. Ron was involved in compiling the original as a wake-up call to ACS members who like to belong to, but do not materially contribute to the growth and activities of the organisation. The message to all AMMPT members has universal application.

The Australian Museum of Motion Picture & Television (Inc.) is *your* Association. According to Webster's dictionary an Association is: "A Society, the members of which are united by mutual interests or a common purpose".

There are members of your Association who think they know how it can be improved, but do nothing about it.
To them I say...*IT'S YOUR AMMPT – MAKE IT HAPPEN !*

There are others who talk about it a lot, but don't put anything into action.
To them I say...*IT'S YOUR AMMPT – MAKE IT HAPPEN .*

There are some who ask for change, but do nothing to bring about that change.
To them I say...*IT'S YOUR AMMPT – MAKE IT HAPPEN !*

There are those who think it would be great to try something new, but don't actually bother to suggest something new.
To them I say...*IT'S YOUR AMMPT – MAKE IT HAPPEN !*

There are some who come up with some great ideas, but leave it entirely to others to implement.
To them I say...*IT'S YOUR AMMPT – MAKE IT HAPPEN !*

There are a few, who say it should be done, but don't actually contribute to the "doing".
To them I say...*IT'S YOUR AMMPT – MAKE IT HAPPEN !*

There are members who when asked their opinions or to RSVP they don't. We are in the visual communication business. So let's communicate.
IT'S YOUR AMMPT – MAKE IT HAPPEN !

Then, there are those few, who do the work, the thinking and the putting it into action. To them I say....
THANK YOU FOR MAKING IT HAPPEN !

There are also those who don't complain, they just get in and do it. To them I say....
THANK YOU FOR MAKING IT HAPPEN !.

To those who do put their hand up and become active participants.
I again say.... *THANK YOU FOR MAKING IT HAPPEN !.*

I guess the point Ron and I are making is don't sit on your hands, don't assume somebody else will do it, pitch in and make the Association stronger, better, give it a louder voice.

There are those through ill health or distance can't participate in events or attend meetings. Even so, the occasional phone call or email to the committee with ideas or suggestions lets those giving freely of their time know that their efforts are appreciated and gives encouragement to continue. Please get involved. Contact your AMMPT Regional Branch President or Secretary and let them know you want to do more for the Association and not just talk about it.

Daryl Binning
AMMPT National President

An introduction to AMMPT's 16mm Film Library

by Keith Rutherford.

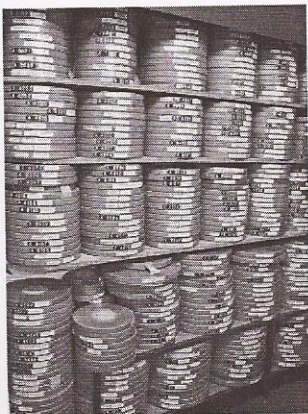
16mm Film Librarian for the Western Region

While operating a film library was never anticipated nor considered as one of AMMPT's key objectives, the opportunity to purchase an extensive film library has enabled the association to service those who are committed to keep the skills of 16mm film projection in front of younger generations, with subject matter of diverse interest to capture their imagination while they keep the craft alive.

In January 2010 the Perth based members of AMMPT undertook the bold and daunting task of rescuing a very large collection of 16mm film prints no longer required by the State Library of Western Australia. It is my understanding that the State library had previously carefully gone through the prints to select anything of state historical and political importance for transfer to the digital medium, but there still remained three to four thousand titles in more than five thousand cans that were not wanted. The national AMMPT committee successfully tendered for the consignment and hurriedly stored it in very temporary accommodation.

Two years on a small band of dedicated members, who are 16mm film library enthusiasts, have been steadily inspecting the rescued films for inclusion and culling any that do not meet our criteria for retention. Those films that are designated as "surplus to requirement" have been offered for sale to our local members at a token (\$2/print) price.

Those titles we have retained have been examined, repaired where necessary, and installed in purpose built furniture as



our core Western Region loan collection of AMMPT's National Film library. To date the loan service has, of necessity, only been available to members of the Western Region branch due to our current inability to service the logistics involved while our own branch library team volunteers are fully occupied with the assessment, cull and disposal process. The service will be expanded when the principles and logistics have

been thoroughly worked out between the branch librarians.

The first and most important point to be made is that the criteria for prints to have been judged "surplus to requirement" has been on the basis that the print was badly colour deteriorated &/or physically and mechanically damaged beyond simple repair. Secondly films are rejected on inappropriate or irrelevant content to AMMPT's interests and principles. For example the titles "Erythroblastosis" and the "Holgernielsen Resuscitation Method" are regarded as both totally irrelevant and in the second case obsolete. The question that arises is who decides what is "relevant content"? The only fair way to go about this subjective process is to work as a team with the members representing a broad spectrum of interest and experience from film buffs to educators to students of media. We are indeed fortunate to have that breadth and we constantly refer any doubts we have in our individual assessments to other members of the team.

The system we have devised for our region's loan collection is based on sound professional library principles and practice. Our culling and disposal of unwanted stock system, is of necessity, methodical, transparent, very thorough and involves not only the library team but also the secretary and the treasurer. All of the old State Film Library's master data base has been transferred to our own data base and is the bedrock upon which our own accessioning and de-accessioning system is conducted. The titles that we designate as our loan library are entered into the AMMPT Library database and titles rejected and sold are de-accessioned from that database.

The film assessment process involves a physical examination of each spool of film and a report sheet is filled in and signed by the assessor and placed in the can with the film. Approved prints are passed to the Librarian for entry and rejected prints are passed to the disposal officer for further sale preparation. The librarian enters the approved film titles into the database aided by the enclosed assessment report and the original State Library Film Catalogue summary. In the database the Title is marked as either for "loan", or as "reserve backup". The assessors report is kept on file.

Prints marked for disposal are double checked by the disposals officer as sometimes a rejected print can be successfully repaired and saved. The rejected stock is transferred to older metal spools and cans so that AMMPT's Library loan films are gradually all transferred to preferred Tuscan spools and to Tuscan cans. When sufficient numbers are assembled to make up a "Recommended For Sale" list they are stacked ready for despatch. The disposal officer makes up the itemised list of rejected prints and gives the list to our Secretary who in turn checks the titles against our database, prepares the official "For Sale List", publishes the list and duplicates copies sufficient for the mail recipients who are listed as interested member buyers. The duplicated list is then handed to the sales officer for mail out sales and despatch. The disposals officer and treasurer handle receipts and electronic records.

The criteria variously considered for a members inclusion on the "16mm Film Buyers List is:

- A member of the Western Region Branch,
- a known 16mm film buff,
- has access to 16mm projection equipment,
- has proven 16mm projection skills,
- has expressed an interest in receiving the "For Sale" list.

Locally the list is always put in the post on a Friday. Then there is a good chance that all recipients will receive the list by Monday or Tuesday the following week. In this way the recipients will have a roughly equal chance of contacting the post and sales officer to purchase what they would like. The intention of the entire process is to avoid any suggestion of privileged access.

In order to undertake any national extension of the sales system, all branches would have to subscribe to an equitable and mutually acceptable notification system. All the branches members would variously respond to a locally or centrally acceptable officer with their purchase requests. Such a service will require a clearly defined and workable despatch system. Volunteer despatch officers in each branch would work to mutually agreed rules. Details of despatch, receipt of payments, postage and courier costs would all need to be set in place. Any such national loan and sales system between the members of the branches can really only be done on a reciprocal basis and that would entail all the branch librarians collectively thrashing out the principles and the details when they are ready to do so.

Meanwhile our five member local library team is pressing on with the identification of titles for our library and the cull of surplus to requirement prints. Currently we have approved 406 titles for our library which totals some 600 cans on shelves. We have earmarked a further 40 prints as reserve copies held to provide backup footage for loan prints in case of damage. As well to date we have offered some 120 prints for sale.

Below: Keith Rutherford at work

Our core library furniture is only designed to take 396 cans and we desperately need another storage unit to house our ongoing identified additions to the library. To house our collection some detailed design and purchasing research has been carried out to arrive at a suitably functional and economical storage unit.



Other branch librarians who are looking for suitable furniture for their collections can contact me for kit details and nationally available modular parts. Our Loan library system is as thorough and secure as any professional library. All members wanting to borrow our films to show privately have to sign a declaration as a responsible borrower and their loans of up to three films are electronically booked out and back in within a two week cycle. Upon return the borrowed films are rechecked for serviceability, repaired if necessary and placed back in the library.

If you are a local member and you believe you qualify as a 16mm film buyer and have not already done so, you should complete the enclosed application and send it in to the return address given on the application. If you would like to be included as a 16mm film buyer &/or borrower but don't have 16mm projectionist skills then a workshop/tutorial session could be organised for you to take part in for a nominal fee. You should likewise complete the enclosed form and additionally indicate "workshop/tutorial needed" in the comment space.

At this point it is appropriate to make a plea for additional members of the Western Region to volunteer their services in the assessment of the old State Library films. The task is of necessity slow and methodical and we could do with a few more members who have access to 16mm projection equipment. If you are prepared to help, please use the enclosed form's comment section to lodge your availability.

If you are a member from another region and wish to lodge interest in purchasing the rejected stock that we have identified and prepared for sale in our Western region, you might like to record your interest on the same form and send it to the address thereon so that we can gauge wider membership interest and, if necessary, plan for future extension of this service provision.

Meanwhile I would think that our interstate branches are already on the lookout for closing down film collections. If and when such collections are identified, branches should alert the national President so that AMMPT can negotiate for their inclusion in our National Collection.

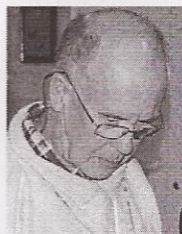
Keith Rutherford.
16mm Film Librarian for the Western Region
Email contact: krut@bigpond.net.au . Ph : 08 9446 1627

Keeping the wheels turning

One of the challenges of groups trying to preserve and resurrect obsolete equipment, long after those who originally operated it have passed on, is to fully understand how the equipment functioned and of the appropriate operating or service procedures. Many iconic pieces of equipment exist in museums around the world for which the curators have no knowledge of how it worked.

One of AMMPT's objectives is to create a national technical database of all equipment, not only on that of items in its collection, but of any other technology which falls within its collection parameters. Several of our members are private collectors and hold extensive inventories of unique items, but in many cases, have little if any technical support data for them.

Members are being urged to dig through their filing cabinets to locate any service manuals, circuit diagrams, operating instructions and similar material that may assist AMMPT members maintain and restore items in their collections. If you do not wish to part with the originals, our Technical Archivist Trevor Kelly would be pleased to learn of their existence and if possible, arrange for copies to be made for our files which will be available to all AMMPT members.



In preparation for receiving this valuable reference material, Trevor has identified previously donated brochures, catalogues, reports, trade magazines and similar items that will not be needed for our database. The list is continually being added to, but at the moment, the following is available to AMMPT

members at no charge except for any freight or postage costs involved;

Conferences and Reports

Australian Motion Picture Year Book 81/82, IBC 92, Broadcast Asia 94, Montreaux 97 & 99, Trident Film Catalogue 76, Bond Report into Satellites 77, Nat Satellite Communications System 78, Sat Use in Education 82, SWT Hearing for Narrogin, Eng Planning Olympics 84

Magazines & Journals

Broadcast Hardware 90-95, Post and Broadcast News 92-93 International Broadcasting 88-93, Broadcast (Aus) 99 Broadcast Asia 94-95, Broadcast Asia Pacific 93-94 World Broadcast News 95, SMPTE Journals 91-96

As the photograph shows there are thousands of product brochures from Aardvark to



Weircliff relating to film and television equipment. These, though interesting, fall outside our requirements or even ability to house. Trevor will compile a list by manufacturer (not each piece of equipment) if you are interested in having any or all they will be available up until the end of January after which they will be scheduled for disposal.

Contact Trevor Kelly by phone on 08 9339 4178 or by email alphatec@wt.com.au

Salvaging Significant Celluloid

AMMPT is launching a national project with the anticipated support of all regional branches and their members. It will further enhance AMMPT's reputation of playing an active role in preserving our nation's heritage.

We are aware of large amounts of news and other film material being stored in vaults of television networks and production houses which is in real danger of being lost forever as the industry continues its relentless march towards newer technology. There is much material still hidden in this mountain or archival footage that will be of interest to both state and national museums, archives and libraries. With staff downsizing on all the networks and many of those remaining not having any experience in dealing with film, this stockpile of our history is in danger of being discarded by the bean-counters in their quest for corporate efficiency.

We intend to offer the services of our volunteer members to these organisations to view this material and identify that considered of local or national historical significance and worthy of preservation. It is essential this work needs to be done in the regions where the footage originated. Local volunteers, especially those who have had a media news background would have a much better chance of identifying the material than if it was shipped off to distant locations for scrutiny. The Western region branch has retired television news editors amongst the membership and expect to recruit other local journo's and historians as members prepared to assist in the project.

It is not our intention to create a repository or library for this archival material as we have neither the expertise, facilities nor budget to professionally preserve it – this is the province and responsibility of the State and National archives. By building on our existing collaborative relationships with these entities, we have the local knowledge and membership base to materially assist them locate and preserve news and other films of historical significance which can be placed in their care. The project is already attracting volunteers from the public who although not connected to our media industry, have a passion for assisting in the preservation of historical material.

AMMPT will be supplying the viewing equipment to the teams allocated to the project. If not already in their collection, it is anticipated the Eastern and Southern region will soon be having donations of this sort of gear they can use on the project.

It is intended to issue a national media release to all the main newspapers and other media. It is hoped this will alert television stations and others who may have piles of newsfilm gathering dust to their residual historical value and will contact AMMPT to become involved in the project. We also intend to collaborate with a university initiated Media Archive Project to identify possible sources of this material.

Regional President's have been requested to nominate committee contacts delegated to coordinate local teams and activity as the project gathers pace. The Western region branch has appointed its film librarian as its local team coordinator. The challenge is to recruit new volunteer members who would like to devote some time to identify and salvage significant celluloid before it is consigned to oblivion.

The clock is ticking!

Storage shuffling

One of the major problems facing all community museums is general and our regional branches in particular is that of critical lack of storage space to accommodate increasing donations. With over seven years of trying to find space in Perth, the Western region branch is still juggling items between venues as some temporary facilities become no longer available. Large and heavy items which form a sizeable part of our collection and asset inventory are both awkward and expensive to move between locations, but often there is no alternative.

In October it became necessary to move the display cabinets previously donated by the WA Museum which had been stored by member Liz Kirkham in Fremantle. Finding an alternative site for these bulky items was becoming critical, until Channel Nine Perth general manager Paul Bowen and WIN TV offered the use of space in a transportable they had vacant on the station site.



L-R: Keith Rutherford, Trevor Kelly and Graeme Lacey assist the two younger moving van crew in safety jackets move the WA Museum donated display cabinets into a vacant Channel Nine transportable building.

Also we had to take delivery of the robotic studio camera pedestals which had been donated by, and were being held for us at the ABC – very heavy items requiring the help of a couple of much younger men and their moving van.



The crew relax after shifting the very heavy ABC TV robotic studio camera pedestals and the display cabinets to their new storage site. L-R Trevor Kelly, Brian Lyons, Graeme Lacey and Daryl Binning.

Western region programme

Following the Western Region's past President's decision to step down and allow other members to take the reigns at the 2011 AGM in October, a new committee led by recently appointed President Ron Frank will be arranging future activities for local members. These will appear in the next edition of *Newsreel* or posted on our website when the committee meets to confirm these arrangements.

In the meantime, our 2012 programme of *Classics of the Silver Screen* has already been decided, details of which appear elsewhere in this edition. Please support these fund raising initiatives.

President's report to the 2011 AGM

Seven years ago, when the concept of an organisation dedicated to the preservation of our industry's heritage became a reality, I did not anticipate it would take so long to convince those in other parts of Australia the value of what we were attempting. Fortunately this year we have established a new branch in Sydney and one in the process of being registered in Melbourne with a significant increase in membership numbers in these regions.

The early reluctance to support our project could be attributed to our inability to convince many of AMMPT's national objectives and some concern over the original legal structure of our association. Feedback from interstate members and others interested in our activities assisted us in developing a new arrangement of autonomous regional branches, working under a common set of procedures and networking for mutual support.

There was also some concern that we were attempting to duplicate or compete with existing government or industry based organisations. This was never intended or has ever been the case. In fact we rely heavily on the collaboration with, and support of these organisations, some of which are our corporate members such as the NFSA in Canberra and ACMI in Melbourne. What AMMPT hopes to be able to offer in return to these supporters is our nationwide group of volunteers who are passionate about preserving their industry's heritage. However for various reasons, many don't want to get too closely tied in with "the establishment". Some have indicated they are willing to loan items from their private collections for AMMPT exhibitions and at which they can maintain some control over their objects, rather than be subject to the more rigorous demands placed on them by some mainstream entities.

Our policy of taking our exhibitions out into the community rather than having the public try to find them in distant centralised locations is designed to promote local awareness of AMMPT's objectives in both city and rural areas. We are encouraging our members who operate their own small museums to develop the conservation skills and level of presentation which would attract their local community and tourists to their display. With wide community appreciation of Australia's moving image and media heritage, it is expected many items of significance will emerge, the existence of which may have previously been unknown. In some instances it may be decided to refer these items to the NFSA or similar government entities where the professionalism is available to properly restore and preserve selected objects.

While AMMPT may be perceived in some professional quarters as just a bunch of well intentioned amateurs, we are able to offer government funded entities the indirect support of a growing volunteer membership dedicated to the same ideals as themselves, albeit at a "second tier" community museum level. As the newer branches develop a rapport with their local museums and enroll members in courses to attain the basis skills necessary to successfully operate a community museum, they will gain the credibility with the mainstream museum fraternity. This has been achieved in Perth where the Western Australian museum has loaned some priceless objects for AMMPT's exhibitions. All branches can achieve similar outcomes.

It is hoped that this same respect for each other's contribution towards a common objective could be achieved at a national level, with AMMPT branches possibly sharing in storage or other facilities and joint participation and partnership in future exhibitions.

Evolution is a constant process and is always evident with AMMPT. The recent registration of the name AUSTRALIAN MEDIA MUSEUM in all States appears to have been well received by all branches. The name appears to have greater public appeal and allows our association to embrace kindred media industries. The national committee will be considering any further action in this direction at forthcoming meetings, at which input from all branches will be considered. Also the dropping of the word "regional" and replaced with the name of the State, has also been asked to be considered.

A major common problem being faced by all branches is the availability of storage space – a dilemma faced by Perth Members for seven years without a permanent solution yet in sight. It is obvious we need government and corporate support in this area as there is a limit to what members can be expected to provide on their own premises, nor is it convenient to have scattered locations for the accession teams and members to work on the objects. The national committee will be exploring what federal funding options are available, while the branches are encouraged to investigate State grants and similar financial support.

Finally, the success of our project will depend on the strength of our membership. As we are often reminded of the constant passing of old colleagues, it is evident we need to recruit newer, younger members. A concept is being prepared to encourage interaction with the education sector – especially the colleges and universities with media courses. From these areas will emerge many of our future members. Our task is to awaken an awareness of the heritage of an industry they intend to join and make them feel proud to become part of it. For these objectives the national committee have introduced a new membership category – Student, for those undertaking media related courses.

I urge all members to make an effort to recruit like minded souls to our ranks. Also they should aim to take an active part in branch activities. Your local committees can do with all the support and encouragement they can get.

Daryl Binning
President, AMMPT. Oct 20th 2011

Cinemaweb donation

Continuing support is being received from Dr. Ina Bertrand who originally established her website *Cinemaweb* which was subsequently transferred to AMMPT. Recently Dr.



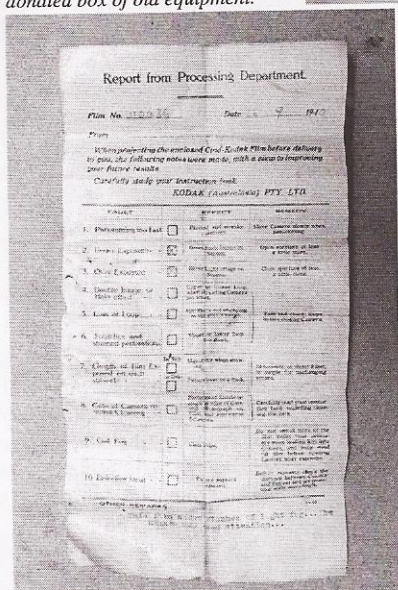
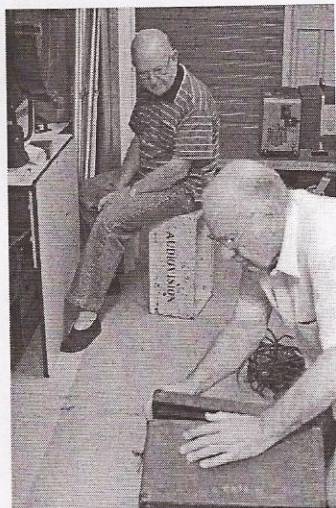
Bertrand who lives in Melbourne sent across the entire research collection on which *Cinemaweb* was compiled. Photographs of WA cinema pioneers, newspaper cuttings and other memorabilia adds to the extensive collection of audio interviews we have in our collection.

Kodak customer service -1940

In these times, with the exception of a few dedicated industry suppliers, customer service is almost non-existent. Usually older equipment is rendered obsolete by the unavailability of spare parts or service information, so the customer is urged to buy a newer model. It is refreshing to be reminded of gentler ages when items were designed to last and the customer was treated with respect by companies to encourage continuing custom.

When the Western region accession team was sorting through some donated amateur cine equipment they came across some items from 1940 – a very simple Eastman Kodak Kodoscope film splicing kit supplied by Kodak (Australasia) Pty. Ltd. and a report from their film processing department.

Registrar Ross McDonald waits to see what surprises Graeme Lacey unpacks in recently donated box of old equipment.



light fog which may indicate the camera needs attention. There was a list of remedies for the ten common faults listed.



With home movies now becoming an almost unknown social activity by the current younger generation, there is an urgent need to ensure remaining significant examples of the very early technology are preserved to document the evolution of our industry and become an important part of our collection.

Dated September 16th 1940 and noting the film number W0636 (possibly the 636th roll processed for a Western Australian customer) the report stated that during projection prior to despatch they noted some overexposed and underexposed shots. Also hints were provided with the object of the helping the customer improving future results. They also indicated patches of

Who goes there?

Password protection on access to current editions of *Newsreel* and other Members only information is one of several innovations being planned for our website. It has remained largely stagnant in recent times despite attempts by Ken McKay and Bruce Dargie to keep it relevant. This has been due to the lack of members with the time or expertise to make it happen. The committee have accepted the offer of Ken Bird Designs to establish a new look for our site. Its future success will largely depend on continuous input from all regional branches and the appointment of a web site coordinator for their area.

It is hoped at some future date, coordination of our web page material can be handled nationally by members from the newer regional branches being established where the potential larger membership pool could produce suitably experienced people to take on this role. Production of *Newsreel* could also be the responsibility of other branches.

In the Western region, the Webmaster Ken Bird will be assisted by a new Student Member Leonie Woodfin who has



been involved with building websites at university. Leonie has brought with her some fresh ideas which will hopefully attract new and younger visitors to our site. Any other



members wishing to be involved in this new and effective means of communication should contact their regional president.

The Secretary will issue passwords to members with their 2012 membership cards

Involvement

One of the greatest challenges of any committee is to keep their membership interested and involved in its activities. When the group does not have a permanent central operating base, keeping members together is even that much harder. Small associations such as stamp collectors clubs and the like need only a small room to conduct their affairs, whereas community museum groups such as AMMPT need far much more space to house and work on their collection. It is of the utmost urgency that every member, not just those on the committees, makes a genuine personal effort to get the support and sponsorship we need to obtain permanent bases and storage facilities in all regions. This will keep existing members involved and encourage new ones to join.

It is becoming increasingly harder to solicit sponsorship from the commercial sector who are preparing for another possible global financial downturn and governments whose spending priorities don't include the Australian community museum sector. There is a significant amount of grant funding still available at both State and Federal level. In fact many groups continue to exist purely on these sources. While asking for hand-outs is foreign to most of us, we must learn to embrace this alien culture and develop into an art form for the benefit of our organisation. For those members who have been, or know of others who have been involved in applying and receiving grants, your local committee would certainly appreciate your help and involvement.

Southern region activities

REPORT BY MEETING CONVENOR AND PRESIDENT OF THE LOCAL INTERIM COMMITTEE, ANDRE SWITZER.

Members living in the Southern region attended their first organised event at the Lunar Drive-in on 30 November 2011. Our host was David Kilderry, co-owner of the drive-in. He was very informative and gave us an hour of his time to explain the operations of the drive-in including everything from the screen to the projection room. We were invited to stay to watch a feature movie and have something to eat from the cafe.

Andre (left) presents David with a certificate of appreciation



A brief description of the beginnings and its current operations can be found on the drive-in website: <http://www.lunardrive-in.com.au/about-us/>, printed below;

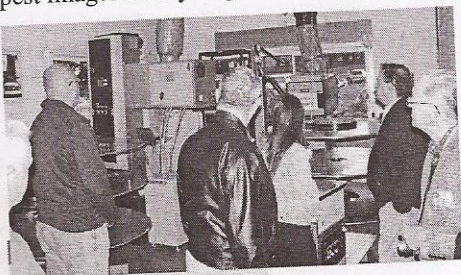
"The Lunar Dandenong opened on May 4, 1956 as the Dandenong Panoramic Drive-in Theatre with a single wooden screen and spaces for 650 cars. The drive-in was closed in 1984. After years of careful planning, the Lunar Drive-in team re-built and re-opened the drive-in on September 19, 2002. Two new massive steel screens were erected (and later were joined by screens three and four). The old snack bar was rebuilt as the Lunar Cafe, a brand new projection block was constructed and the entire site refreshed. The largest screens around deliver bright and



sharp images, crisp Dolby Stereo SR soundtracks are delivered to your car from our FM transmitters. Our Dolby Stereo soundtracks are broadcast via your car's FM stereo, you can control the

volume and settings to suit yourself. Our massive xenon arc lamps and Phillips TODD-AO projectors deliver some of the brightest and sharpest images of any large screens in the country".

Above and right: Members inspect the screen steel support structure and the multi screen bio-box.

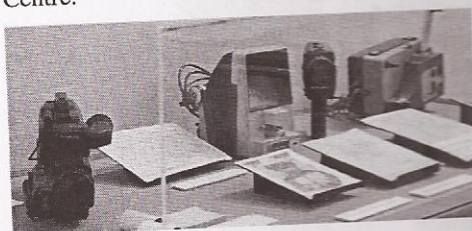
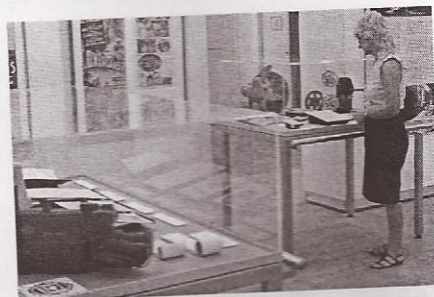


Left: Group shot in front of one of the screens.

State Library display

Maintaining a profile on the local cultural scene is important when seeking grant funding and cooperation with mainstream entities. AMMPT displays in community museums, local government libraries and similar venues who are always looking for interesting themes provides an avenue to showcase our activities and recruit new members.

An exhibition depicting the history of the local media was launched in October in the State Alexander Library in the Perth Cultural Centre.



AMMPT Western region was asked to provide items from our

collection depicting how the moving image was used for home entertainment and for the gathering of news for showing on television and in the cinema in recent decades.

Old 35mm toy projectors from 1926 to the more modern home video camera were on display.



AMMPT has enjoyed a close working relationship with the State Library since we successfully tendered to take over its extensive 16mm film collection.

The newer regional branches are urged to forge such relationships with established entities in their region and to be seen to be attempting to learn and adopt the disciplines and procedures necessary for a successful museum.

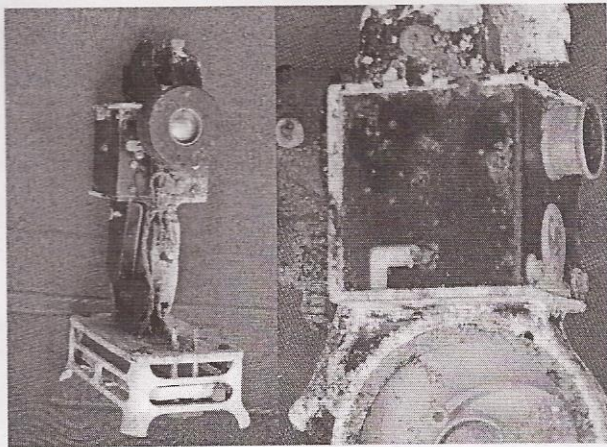
Do you know where

We can obtain a 9.5mm film viewer? AMMPT Western region is trying to get the donation or loan of a serviceable 9.5mm viewer to look at a large amount of film recently donated to our collection which may contain material of local or national significance. Some of this was sent from Adelaide, and unfortunately we do not have a strong membership base or branch in that region to undertake the task. Please make contact with WR Film Librarian Keith Rutherford if you think you can help. Contact Keith on 08 9446 1627 or krut@bigpond.net.au

Also if you have any instruction or service manuals on early home movie equipment, our Technical Archivist Trevor Kelly would like to obtain them or copies thereof. Trevor can be contacted on 08 9339 4178 or alphatec@wt.com.au

Adopt a neglected infant

One of the problems of not having a central operating base or restoration workshop is the accumulation of donated items in urgent need of attention. Action is required to prevent them deteriorating further till we are in a position to take positive preservation measures. One such item is this 9.5 mm Baby Pathe which was literally dumped on our doorstep.



Unfortunately the projector is now starting to grow white powdered corrosion on the cast alloy body and the other exposed metal is beginning to rust and is reaching the point where it may be un-restorable. Fortunately the machine was left with its operating manual and other material depicting the unit in its former glory and is a good reference point for restoration. While there are obviously other examples of this model with collectors around Australia, it would be a pity if this sad object became another victim of landfill.

If you think you have the time, interest and expertise to arrest the decline of this once treasured home movie machine, or several other items in similar condition needing some TLC, please contact Daryl Binning on 08 9310 3377 or dbinning@iinet.net.au

As an interesting aside to the above, was to note the sole Australian distributors of this machine and possibly of the entire Pathe range, was Home Recreations Ltd., 388 George St. Sydney, and sold to a local home movie enthusiast in Perth by Thomsons Ltd in Murray Street.



The promotional booklet with the projector is in quite good condition considering its age and evidence of a minor termite attack, but there is no information to verify the year of the sale, possibly soon after the introduction of the model in 1924. In Sydney the unit cost £6/10/- and in Perth where it was purchased, the price had risen to £7/10/-, possibly due to the £1 freight charge across the continent. Once properly stabilised, these documents will be recorded and placed in our technical archives, with copies to be available to all AMMPT members.

Constitutional feedback

During the past year in which new regional branches were established, emphasis was placed on developing compatible Constitutions for both the national and regional associations. This was to provide standardised documents which would be common to all regional branches and enable our unity of operations and purpose within all sectors of our network. Operating procedures and policies have been established and refined over the past seven years based on accepted associations practices and proven museum disciplines. During this time they have been modified and refined as our organisation evolved and embodied useful input from our interstate members. To familiarise all committees and members on these policies and procedures, an Induction Manual has been produced and multiple copies sent to all regional presidents for distribution to their team.

The documents were supplied on the basis they are a starting reference point, to which further input was expected from the expanding membership on how they would like to see our association develop. A request has been made to all regional presidents to ask their committees to recommend changes or improvements to both the Induction manual and Constitution. It is becoming obvious that there are several areas in that document that need attention, as was discovered at the recent Western Region AGM. Unfortunately the committees have over the years failed to take note of a clause which stated that nominations for office bearers must be in writing to the Secretary 14 days before the meeting. This clause was adopted along with others in the "model rules for an association", as supplied by the various State regulatory bodies. It had been the practice, albeit incorrect, to call for nominations from those at the meeting. Without prior forewarning, members were denied the opportunity to follow their previous practice of nominating themselves or others at the meeting. This and similar edicts need to be scrutinized to ensure they reflect the thoughts of the majority of our members.

Consultative feedback has constantly been requested from appropriately qualified members on contentious policy issues such as Conflict of Interest and Accession and De-Accession procedures etc – matters which impact on many community volunteer based museums. The national committee is very much aware of strong feelings some have on what exists in our current version of the manual, but without constructive positive feedback from those affected, nothing will change. A special team is being set up by the national committee consisting of representatives from every branch to collate input from all members. Their recommendations will be put to the national committee who will call a special general meeting to discuss, and if necessary, implement the recommendations. Members are invited to inspect the documents which are available from the regional secretaries, and note any changes or concerns they may have over what is currently in place.

Members are urged to make every effort to ensure our association functions the way they expect.

Staying in touch

If members know of others who are not receiving their Newsletter or membership cards etc. it could be due to some teething problems with communication between the new branches and the national database. Please advise the national secretary foysterp@iinet.net.au if you think there could be a problem.

Cygnets programme for 2012

Sustaining a regular income stream for a museum without a normal admission charge to permanent exhibitions is very difficult for many community museums without having to resort to relying on grant funding. While AMMPT has enjoyed several grants for specific purposes, the bulk of its income, with the exception of membership subscriptions, has been due to our members own efforts. This has become increasingly important as insurance, admin costs, storage and related charges continue to rise.

It is obvious our regular public screenings at the Cygnets have not only been the main financial mainstay of the WR branch, but have contributed to the establishing and supporting other regional branches as well. With the heritage listed cinema still in the developers sights for inclusion in a proposed new cinema complex and office accommodation on the site, future operations are now on a year-to-year basis with the facility possibly being withdrawn at any moment – crunch time for AMMPT Western region!



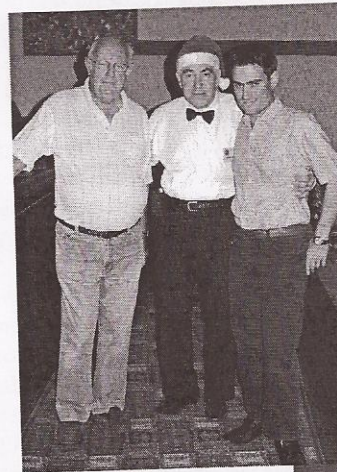
Cinema team members, projectionist Barry Goldman, ex Cygnets manager Val Cope and Wilma Binning in ticket box serving a patron.

We have been assured that we can continue for at least another season, so "Classics" front-of-house manager and programme selector George Robinson has come up with another interesting programme (see insert) designed to appeal to our growing audience – the older demographic. The final show of the year was our Xmas special on Sunday December 4th. All the team were in the festive spirit, with a raffle for a monster hamper and seven other prizes providing lucky patrons an additional reason to continue to support our shows.



Secretary Peter Foyster folds raffle tickets for the Xmas hamper raffle while wife Agnes (and Treasurer) relieves patrons of any heavy spare change.

A large number of patrons arrive before the doors are opened to hear the live entertainment before the show. Many come in coaches provided by the retirement villages



Left: Barry Goldman with "Santa" Lounge usher Gerry Voutsinas and son Young Gerry (apprentice usher)

The cinema team are grateful to Mark and Craig at Chappel Distributors and Member George Florence for their support with the programming and hope other regions will see the advantage of using the expertise within their ranks to establish a similar fundraising enterprise with an obviously larger potential audience.



Below: Members Tune up before the show - national committeeman and local legendary organ player John Fuhrmann, Val Cope, Stalls usher Graham Lacey, and MC for the show and ex Channel Nine Perth News Director Terry Spence.



Purveyors of popcorn:

Left: Jane Robinson and Agnes Foyster.

John belts out old favourites on the donated organ, with the help of additional sound equipment donated by Busselton member Ron Jones.



One dark cloud on the horizon has appeared – a directive to specialist film exchanges that they destroy some of their 35mm prints as the studios change to electronic distribution and promote DVD's. If that is allowed to happen, and the general apathy of those who should be concerned may contribute to film's demise, going to the movies will never be the same again.

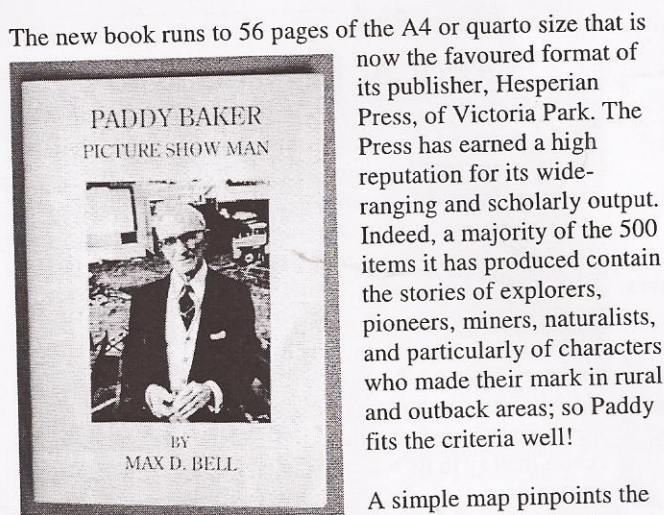
ADDITIONAL COPIES OF THE ENCLOSED PROGRAMME ARE AVAILABLE FOR MEMBERS TO DISTRIBUTE

Paddy Baker Picture Show man

Book Review by Jack Honniball

Congratulations to our long-time member **Max Bell** in achieving publication of his second book relating to Western Australia's cinematic history. It is primarily a biography of Clarence Patrick Baker (1898-1988), a well-known identity who devoted nearly 80 years of his long life to films and the venues in which they were shown.

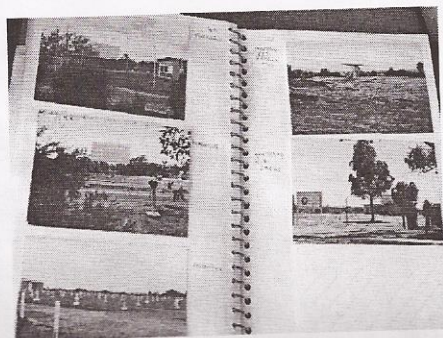
Born and raised on the goldfields, as a boy Paddy assisted a local travelling exhibitor and soon went on to establish his own Baker's Photo Plays de Luxe. Over the years he developed a large circuit that screened in town halls and later in drive-ins in both the goldfields and the wheatbelt. In 1951 he bought the attractive Regal Theatre in the Perth suburb of Subiaco. After the introduction of television the venue eventually wound down as a viable cinema but increasingly housed a wide range of stage shows. It was the climax to his generous nature that, shortly before his death, Paddy set up a trust and gave his beloved theatre to the people of Perth.



The new book runs to 56 pages of the A4 or quarto size that is now the favoured format of its publisher, Hesperian Press, of Victoria Park. The Press has earned a high reputation for its wide-ranging and scholarly output. Indeed, a majority of the 500 items it has produced contain the stories of explorers, pioneers, miners, naturalists, and particularly of characters who made their mark in rural and outback areas; so Paddy fits the criteria well!

A simple map pinpoints the locations of the 33 drive-in theatres which Paddy owned or operated, and there are 30 photos showing many of these and several hard-tops. Most of them also rate a clearly defined section of the text in turn, and descriptions of the projection equipment also feature prominently.

The author first met Paddy Baker in 1973 and their ongoing contact and co-operation drew much of the information he has carefully assembled here. Paddy was also a great help in the preparation of Max's earlier book of 1984, *Perth: A Cinema History*, now out of print. Max has long been an enthusiastic operator/exhibitor himself, currently with modest ventures in and near his home base of Wagin.



Max has also kindly presented the AMMPT with an album containing 112 of his own photographs, mainly of Western Australian drive-ins, country halls used for films, rural cinemas and the projection equipment installed.

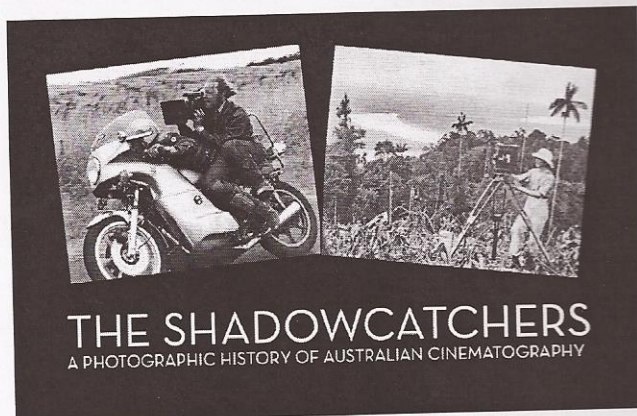
The new book is available from the author at 20 Arnott Street, Wagin, 6315; phone 9861 2614 (after 6 pm). The cost is \$23 including postage.

The Shadowcatchers

A photographic history of Australian Cinematography

SPECIAL PRE-PUBLICATION OFFER

This stylish and beautifully produced 288-page coffee table book (340 x 245 mm) contains over 380 photographs of working cinematographers taken on film sets from 1901 to the present, along with a ground-breaking historical text, biographies of significant Australian cinematographers, and fascinating personal anecdotes from some of the great characters of our industry.



Selected from private sources and from a range of institutional holdings, the images display the artistry of leading stills photographers, past and present. The result is an insiders' view of what happens behind the camera: the highs and the lows, the changing culture and technology, the dangers, the commitment, the hard yakka, the relationships with directors, cast and crew, the incredible places cinematographers travel to and what it takes to get the shot.

Published by the Australian Cinematographers Society, *The Shadowcatchers* was written by film scholar and former cinematographer Martha Ansara, under the guidance of veteran members of the ACS. The book is produced to the highest possible standards and printed through Sydney's specialist art book printer, Ligare, on 150gsm art paper with a sewn binding. It is available in two formats: – Soft-cover standard edition retailing for \$66 (GST inclusive) and – Hardbound limited edition for collectors \$250 (GST inclusive). This never-to-be-repeated collectors' release consists of 250 numbered copies, signed by the Society's five Academy Award winning cinematographers.

As there will be only 2,000 copies of the standard edition and 250 copies of the Collector's Limited Edition, members of the film industry are being notified early so that they may have a chance to secure copies before sales are opened up to the wider public. The book is already selling fast, so take a look at the sample pages on the website, and if you want to be sure of getting a copy, order now – don't miss out. (There's also a downloadable gift certificate.)

<http://www.shadowcatchers.com.au/>

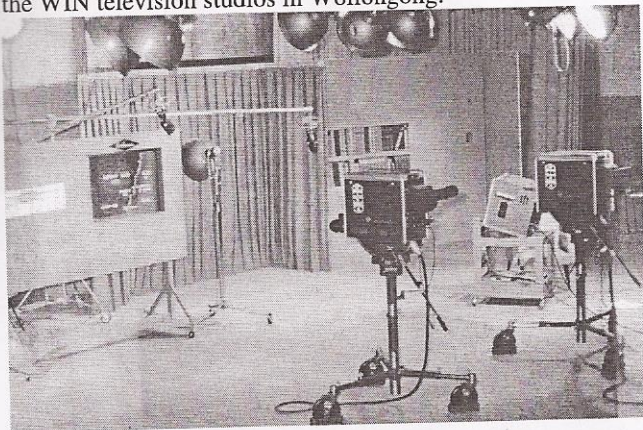
Please be aware there is a similarly named web address which does not have the "au" at the end.

SMPTE Journals

Copies of back some issues are available free to members. Check out these and other surplus publications on Page 5.

And in the beginning...

Manufacturers created many wonderful devices for an industry that would eventually move heaven and earth! Some of these ended up in far away places such as Australia at the WIN television studios in Wollongong.



This shot was sent in by recently retired WIN Corporation's Network Engineering Communications Manager, Davyd Dunstan. It features a pair of RCA cameras which were originally installed at their Wollongong studios.

International connections

One of the advantages of belonging to an organisation which has overseas connections is the opportunity to visit these venues when traveling on business or holidays. Not only does it cement relations between the groups but it exposes members to new ideas which they bring back for AMMPT. Members have found that with prior introduction and presentation of our membership cards, doors have been opened to which members of the public are normally not admitted. We have found overseas staff and members of these organisations enjoy meeting and talking to kindred souls, especially those from "down under".

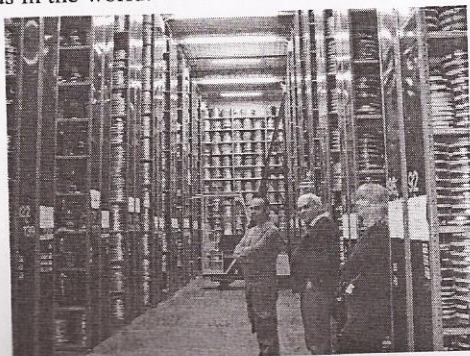


PPT Curator at Bletchley, Ken Draper (left) with donated 70mm Cinemacanna.

Members George and Jane Robinson recently returned from what is becoming a regular pilgrimage to the Old Dart, visiting their regular hosts *The Projected Picture Trust*, of which they are also members.

They also visited the National Media Museum in Bradford and were shown its hidden secrets and managed to get access to the inner sanctum of the British Film Institute's recently opened state-of-the-art archival film vault which boasts some of the highest film preservation standards in the world.

The BFI cares for the world's most significant collection of film and television titles in a facility which cost twelve million pounds, boasts sub zero storage temperatures and can hold up to 460,000 film cans.



George (centre) is overawed at the amount of film

Pioneers archive project

Consultation is taking place with kindred industries Centities to gauge their interest in being involved in a project designed to identify and video the reminiscences of industry pioneers. It is realised that there are several similar individual projects already in existence and our aim is not to duplicate these efforts but to collaborate with them and fill in several gaps in the coverage. It is expected that the project will need to be driven by members based near the main centres of the industry and where the majority of the potential interviewees are located.

AMMPT intends to present a plan and apply for federal funding to reimburse suitably qualified members to shoot and edit the material, which would then be available for both National and State archives as well as those organisations participating on our initiative. Any member interested in becoming involved in the project with the object of forming a local project team should contact either the regional or national secretaries.

Potential Perth display

The prospect of a permanent exhibition space for the Western region branch is still a long way off. However members in general and the National Committee in particular were interested to learn of a local initiative being driven by Ken McKay and new member Bret Treasure (below).

Bret is the son of one of TVW7's co-founders, Brain Treasure. They are attempting to interest the development company Finbar, who purchased the old ABC studios building, to incorporate a media related cultural centre facility in its redevelopment plans. AMMPT was invited to participate in the proposal, if successful, would permit us to set up a permanent display with part of our national collection. It would also allow us to utilise the WA museum and TVW7 donated showcases and display panels we now have in storage.



L-R: Ken McKay, Daryl Binning and Richard Ashton inspect one of the old radio studios left behind by the ABC when they shifted to new premises.

The national president has notified the organisers of the ABC project indicating AMMPT's support in principle for their initiative and will await further developments.

Free annual subscriptions

The special concession of free membership for 2011 granted to members who did not have an incorporated branch in their region will lapse at the end of this year. Full subscription fees will now apply to all members although the national committee will review the situation again in 2012.

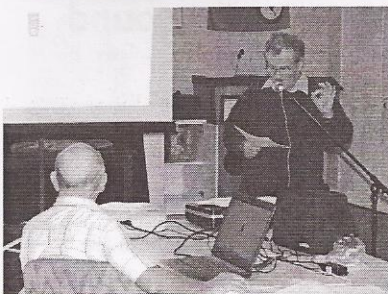
Western region activities

During recent months the programme was based around the regular members' nights at the RSL hall in Bentley. Due to unforeseen events the quiz night planned for November had to be abandoned but could appear on next year's programme.

Speakers included those from Museums Australia and presenters on other subjects of interest. Two of the evenings were hosted by member, and new WR Vice President Ian Stimson. The first was a display and talk on early and oddball film gauges over the years.

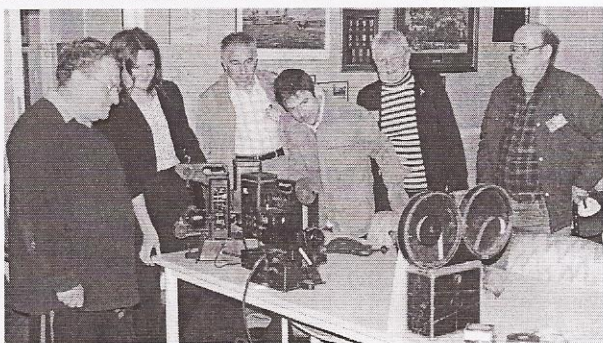


Above: Eastern region visiting member Jon Noble in front row asks questions



Ian Stimson explains the history of the film gauges.

Below: A selection of old 16mm cine cameras and projectors is demonstrated

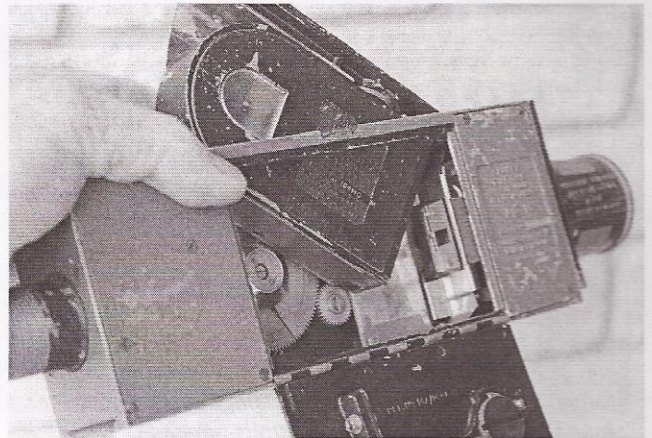


Left:

L - R:
Carmelo Musca,
Trevor Kelly
and
Bill Gaynor project
reels of 28mm film on
restored Pathe
KOK projector

The second was a talk and demonstration of the wartime gun cameras. These 16mm cartridge loaded units were designed to withstand and operate under severe vibration and mechanical stress and mounted in the leading edge of aircraft wings aligned with its guns. Several models were used, but a documentary shot by member Tony Smith on one of these cameras during a trip across the Nullabour revealed just how high quality images could be obtained from such a very basic but robust camera.

The British made Williamson gun cameras used a 12 volt system designed for RAAF aircraft such as the Vampire. Most American aircraft were fitted with cameras using a 24 volt system. These cameras included small heating elements inside the lens housing to prevent fogging at the high cold altitudes.



Above:
Williamson gun camera, Type G45

Right: Outgoing WR Vice President Harry Smith(left) with John Richman-Scott



Below:
Derrick Wright (left) with incoming WR President Ron Frank



Right: Gerry Voutsinas with Western region and National Treasurer Agnes Foyster



As usual the evenings concluded with screening of a couple of golden oldies and slapstick from our 16mm library, before, during and after which refreshments were available

The Richard Ashton NFSA Fellowship Paper – Part 4

Cummings and Wilson Projectors and Raycophone Sound Systems



This is the fourth installment in a series of articles compiled from research by AMMPT member Richard Ashton.

1929 Talkies Smash Records

On January 2 1929 the editorial in *Everyones* said it all. *Talkies Smash Records; two Sydney houses gross £8000 in six days' showings.* The Jazz Singer at the Lyceum and Fox Movietone's *The Red Dance* at the Regent. And another report said that, 28 new sound features had now arrived by sea from the USA.

One later on January 9 1929 an advertisement in *Everyones* states. "All apparatus for reproducing synchronised speech, sound and music, can be successfully applied to C&W Projectors. Factory test prove entirely satisfactory." On week later an advertisement stated. "C&W accomplished outstanding results with Sound on Film and Disc projection on Western Electric System. All tests carried out under supervision of Western Electric Engineers."

With the flurry of sound preparation now well underway, there are further advertisements saying the C&W projectors are "perfect" for sound. By April 18 C&W announce that their new and improved intermittent is now incorporated into their machines. The application for patent is lodged on April 18 by Harold Wilson and Margaretta Cummings. The patent application shows James wife is co-applicant. This is accepted by the patents office in April 1930.

On May 10 Charles Ward one of the engineers that in 1927, helped De Forest try to establish their sound systems in Australia, applies for a patent for an improved sound reproducing head. On close examination of the patent text and drawings it looks very much like the first Raycophone sound heads. It could well be that Charles Ward helped Ray Allsop develop his first projectors. The Ward patent was granted in May 1930.

On May 20 Ray Allsop registered a trade mark for the name **RAYCOPHONE**, a device for sound projecting and reproducing.



Ray Allsop 27 year old inventor of the Raycophone projector sound system (Image from the National Film and Sound Archive collection)



Dr Lawson's Wintergardens Theatre Rose Bay Sydney (Image from the National Film and Sound Archive collection No.188479)

However certain US film distributors wouldn't allow some features to be shown on other than their own nation's equipments and a talkie war developed. MGM helped break the embargo by offering to supply Raycophone installed theatres. The Commonwealth Government intervened and things were eventually cleaned up, and Raycophone with strong theatrical and financial support, raced ahead of other local sound companies sound heads. RCA now joined the field, but Western Electric held the market share for the first years of talkies. Talkies were underway.

1929 The C&W OK for sound

In 1929 June 19 on page 35 in *Everyones* magazine Cummings & Wilson showed an advertisement with Hamilton and Baker that the C&W will be suitable for all talkie equipments. The projector is shown on a Western Electric base, however the text of the advertisement suggests several other sound head makers could be used, these included Vitaphone, Movietone, Auditone and Raycophone.

Note how the motor is mounted on the base plate and driven vertically up to the projector head via a shaft and a right angle "floppy dick" drive. The motor on the base also connected backwards to the disc player turntable.



In July 1929 in *Film Weekly* a letter to C&W from Western Electric was published.

Mr A McLean, Operating Manager of the Western Electric following an interview with Mr Wilson of the Cummings and Wilson's C&W projectors. Here in part it said.

"Dear Mr Wilson, This will confirm our conversation of recent date, regarding the use of motion picture projection proceeds with the Western Electric sound projector equipment." The letter went on to say..."It appears that no insurmountable obstacles will be encountered in adapting the C&W machine to our new equipment, and you may be assured of our co-operation on our part, to assist you in your efforts to make the use of the machine possible. In this connection: we have cabled New York requesting an immediate advance shipment of one complete working model of the modified unit in order that you may start your investigations in time to meet the first shipment of our modified and commercial product."

On April 9 1930 Harringtons Ltd. acquired control of Raycophone. They announced that 17 theatre installations had now been made. They also announced a new model which would cost £1000 and it would be only equipped with Sound-on-film head the Vitaphone disc playback unit would be dropped.

In *Everyones* April 30 1930 edition featured a page 5 picture of Harold Wilson announcing him as the brilliant Australian cinemachinery engineer



"Harold Wilson The brilliant Australian cinemachinery engineer, who represented Cummings & Wilson in the negotiations through which Australasian Films Ltd assumed the selling of the C&W Australian-made projector machine".



On page 16 the announcement that Australasian Films would now takes over C&W projector sales and distribution

The editorial went on to say. *This followed the decision of Union Theatres head Stuart Doyle that they should market and distribute an Australian made product*



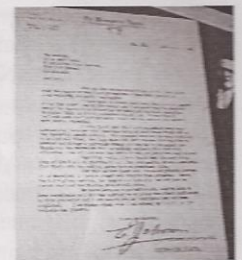
The announcement of the distributorship May 7 1930 issue of *Everyones*

April 30 1930 *Everyones* in an editorial and picture about Raycophone sound heads announced that they are being used in the Censor's office theatre. The disappointing part in the picture caption and story is that, they didn't say that 30,000 feet of films were being shown were using C&W projectors, with Raycophone sound-on-disc and heads attached to them.



In June 1930 Western Electric installers of sound equipments announced that they had now finished wiring and installing 315 theatres in Australia and New Zealand. 350 out of 1250 theatres in Australia now had talkie sound. 19 of which had Raycophone and 9 had Markophone. This situation was about to change, perhaps due to the fact that America was producing 420 talkie features for next season, 150 would be in colour.

The endorsement from E Johnson chief projectionist from the Wintergarden Theatre Rose Bay dated July 24 1930 saying that he is still happy with his C&W's. The endorsement is worth noting in full, not only for his endorsement, but also for its historic interest.



Dear Sir, hearing that Australasian films Ltd, have taken over the agency for the C&W projectors, I have many reasons for congratulating the party responsible. I have been in direct touch with the C&W projectors since they first came on the market, and I screened The Ten Commandments for Paramount's convention screening at Hotel Australia in August 1924, on the C&W projectors number 2 and 3. It was then I realised that the C&W projector would win its name as the world's most famous projector.

I have found that the C&W projectors have many outstanding features; viz: bearings being of ball races, which add to its wonderful smooth running; the movement that can be seen operating in oil at all times; its long gate with fell runners that requires no attention and allows a perfectly steady, pictured to be projected; not forgetting the mechanism that is totally enclosed from dust and eliminate risk of fire when the doors of the projector kept closed.

Regarding costs, I have found that the cost of upkeep of the C&W is practically nil, for the quality of the sprockets, film track, and that wearing parts, have a phenomenal life.

Now that we are faced with the sound pictures problem, it is essential to have a silent and trouble-free projector. Again, the C&W gives service, for they are silent when new and just as silent when old and trouble-free at all times.

My experience as a projectionist, coupled with my long experience on C&W has enabled me to place the utmost confidence in this projector and I can assure you my confidence has not been misplaced. I am always happy when I am between my C&W's at the Wintergardens Theatre.

Yours faithfully, E Johnson Chief Projectionist.

Can we assume that C&W machines showed the first public sound demonstration on June 10 1929 at the Wintergarden Theatre Rose Bay on the new Raycophone sound heads? Of course we can.



From the committee rooms

SOME TOPICS DISCUSSED AT RECENT NATIONAL AND REGIONAL COMMITTEE MEETINGS

INSURANCE COVER

Defining and separating the responsibilities of the national association and the regional branches was the first step in determining their exposure to risks for which insurance cover was deemed advisable. This included liability of elected office bearers. With these identified, National Committeeman John Fuhrmann was delegated to investigate our existing insurance arrangements and make recommendations on how we should proceed in the future.

MEMBER PRIVACY

Responding to requests from some members that we publish a list of all members with their contact details and areas of interest, the National Committee referred to the Privacy Act which covers such situations. All members have a right to inspect the membership registers held by the Secretary, but not to contact and other personal information on file. To address the valid concern of members wishing to network with others of a similar interest, new membership applications and renewal forms are being prepared which include a section for a member to indicate if he/she wants these details made public.

NEW BANK ACCOUNT DELAYS

The national Treasurer has been frustrated with the delays in opening new bank accounts for the Eastern and Southern region branches. This has been due to the bank requiring our ASIC issued ARBN which was recently issued. However due to an anomaly with the ARBN and the ATO issued ABN, clarification is being sought from those two federal entities in order that these and other national initiatives can proceed with confidence. We are still waiting on their determination.

CONSTITUTIONAL REVIEW TEAM

Further to the article on page 11 requesting member feedback on our Constitution, the national Committee at a meeting on December 8th appointed a special Constitution review team to collate input on recommended changes to both the national and regional documents. The team consists of **John Lanser** (Sec/Treas. Eastern region), **Peter Foyster** (National Secretary) and **John Fuhrmann** (Western region) as coordinator.

MOSAIC TRAINING COURSE

Courses to train members of community museums in the operation of the Mosaic Collections Cataloguing system have been scheduled for 2012. This versatile system, designed for community based museums, is now in use at several hundred locations around Australia. The West Australian course is being held in February. In recent years several of our members have attended these courses, some of which were funded by government grants. National registrar Ross McDonald is currently the main user of the system, for which our resident IT guru Peter Foyster has designed a system where all regional Registrars and curators will eventually be able to access the database via the internet. The February course will be attended by our Film Librarian Keith Rutherford who will be available to assist Ross as input and other demands on the system increase.

DEED OF GIFT / DONOR FORM

The Eastern region committee expressed concern over the wording, legality and intent of the Deed of Gift / Donor form. This document transfers legal title of the donated item to the association and advises to donor the conditions under which the donation is made and accepted. Every item accepted for the association by members must be covered by a fully completed form. Details of this aspect of our collection are covered on page 3. The matter was discussed by the national committee and the Eastern region Secretary has been advised of relative factors which were unclear at their recent meeting. The matter has now been clarified.

QUESTIONNAIRE

Dick Collingridge presented a draft questionnaire at the ER meeting intended to identify existing members' areas of specific interest. As it is intended to seek this information on a redesigned application form and obtain the member's consent to publicly display this information, this initiative will dovetail into future plans and could be adopted nationally.

AUSTRALIAN MEDIA MUSEUM

There was discussion at the ER meeting on the ownership and use of the AMM registered business name. Following receipt of the minutes by the national committee, it was apparent that wrong assumptions had been made and the correct information subsequently conveyed to the ER secretary. This will be explained at the next meeting and is also covered in the article on the front page.

PRACTICAL AND LEGAL

Concentrating on legal and admin matters to the detriment of addressing pressing practical matters such as storage for the crane and the increasing amount of donated items was questioned. It was decided that ER Secretary John Lanser and visiting Southern region member John Flanagan be delegated to look at these questions while other members worked on the storage problem. Subsequently many of the perceived admin impediments have been addressed during discussions between John and the national president. A report on the outcome is expected to be given to members at the next ER meeting.

CONTAINER PURCHASE

The WR committee agreed to purchase two more insulated shipping containers at a cost of \$5000 to house the increasing amount of locally donated items. This was additional to the 40' container containing the Allan Jones collection of cinema gear and memorabilia going back to the silent movie era, and the other unit housing mainly video equipment including the Ampex videodisc machine and similar unique obsolete gear.

TRANSFER OF FUNDS

The WR Treasurer reported the anticipated transfer of a major portion of the funds in the previously jointly operated national/Western region account. It was felt that as these funds were generated by members based in the Western region, the majority should be transferred into its new account, while leaving a third in the national account to permit it to assist other regional branches as they were became established.

SOUTHERN REGION ACTIVITY

Part from the visit to the Lunar Drive-in as reported on page 10, the national committee is not aware of any other event or meeting arranged by the interim committee since the general meeting at Lamac in August. It is hoped this situation will be remedied when a permanent committee is elected and begin moving the branch forward.

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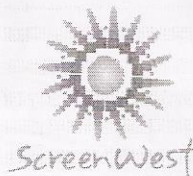


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News in brief

Support from Hoyts

During a recent visit to Sydney the national president was able to catch up with an industry colleague from Perth who had migrated east. Gary Watson was Hoyts senior technician in Western Australia and has now joined Hoyts Technical Operations Director, James Connelly in their George St. Headquarters as their Planning and



Gary Watson (left) and James Connelly in their office with a great view

Logistics Manager. During the visit James indicated Hoyts was keen to assist AMMPT and indicated access to their technically significant but obsolete equipment for our collection would be favourably considered.

Cadet journalists required

Qualifications: Aged between 15 and 90, some knowledge of our industry and its identities, an inquisitive nature, ability to record gossip and take compromising photographs, but no experience in phone tapping necessary. Persons possessing such attributes are required to feed in stories of local activities and photographs for inclusion in *Newsreel* and our soon to be re-launched website. Remuneration is non-existent except for reimbursement of bona-fie out-of-pocket expenses. If you can help publicising your regional branch's activities, please contact the editor: ammpt@iinet.net.au

Search for sponsors

The above sponsors all help in various ways to achieve our objectives. If you know of any other organisation which wishes to be associated with AMMPT and support us in preserving our industry's heritage, please contact any of the regional or national presidents.

New members

The President and committee welcome aboard our new members. We encourage them to contribute new ideas and their expertise and involve themselves in the many varieties of activities and projects planned or in progress.

- Pedro Dunn
- Bret Treasure
- Con Pieterse
- Jorge Schneider
- Sue Greenshields
- Greg McKibbin
- Jack Endacott
- Richard Eldin
- Vincent O'Donnell
- Alex McPhee
- Jock Blakley
- Allan Harkness

AMMPT Contact details:

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ABN 73 111 667 924

P.O Box 476, LEEDERVILLE, W.A. 6903

Web page: www.ammpt.asn.au

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President: Daryl Binning. Ph. (08) 9310 3377

AMMPT Eastern Region (Inc) 02 9498 7458

President: Keith Kanaar. Ph. 02 9524 9691

Email: kkanaar@bigpond.net.au

Secretary/Treasurer: John Lanser. Ph. 02 9498 7458

Email: johnlanser@iinet.net.au

AMMPT Southern Region (pending incorporation)

Vice President: Malcolm Richards. Ph. 03 9699 3922

Email: m.richards@cameraquip.com.au

AMMPT Western Region (Inc)

President: Ron Frank. Ph. 08 9444 0005

Email: ronfrank@cameraelectronic.com.au

Secretary: Peter Foyster. Ph. 08 9496 2802

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