

FINE ARTS, LIBRARIES, AND MEDIA

INTRODUCTION

This Chapter begins with a survey of visual and performing arts since 1934, and looks in some detail at music, drama, ballet, opera, cinema, radio, and television. The developments during the period of the National Gallery of Victoria, the National Trust of Australia (Victoria), and other important institutions in several fields of art are recorded. Literary aspects are examined through a study of writers, libraries, book publishing, and the press. The individual sections were contributed by experts in their fields and considerable assistance was given by government departments and cultural organisations. In particular the survey is indebted to the following contributors. Lady Lindsay and Mr C. Caldwell wrote the background to the visual arts; Mr R. Lawler and the research staff of the Victorian Arts Centre on the performing arts, drama, ballet and dance, and opera; Dr A. Galbally on visual arts, Sir Joseph Burke on the National Gallery, the Victorian Arts Centre, and the teaching of art history; Mr L. Parr on sculpture and the training of artists; Mr P. Fiddian on music; Mr W. McKay on the Victorian Arts Council, Mr J. McLaren and Mr J. Curtain on writing and publishing, respectively; Mr R. Coleman and Mr E. Sinclair on the press, and Mr M. Wright on radio and television. The Department of the Premier and Cabinet, the Ministry for the Arts, the Public Records Office, the Victorian College of the Arts, the National Trust of Australia (Victoria), and the Library Council of Victoria were among institutional contributors.

BACKGROUND TO THE VISUAL ARTS

From 1934 to 1939

In the history of art there come certain major turning points, the decade of the 1930s providing a clear example. Although Sir Arthur Streeton was still producing his landscapes, painting in general appeared to have lost the original impetus of Australian impressionism. The established artists were all set in their ways, painting pictures of the sort which their public was accustomed to and indeed demanded. Yet, before the decade was out, many things were to change the artistic outlook, and several young men, among others Arthur Boyd and Sidney (later Sir Sidney) Nolan, were to start a whole new stream of Australian painting.

The 1930s were not a favourable time for artists since depression lay heavily over the land and so few people could afford to buy pictures that painters suffered very badly. It was not a world particularly devoted to the arts in any form and to the visual arts least of all. The National Gallery of Victoria had a fine collection, but the provincial galleries, founded in the opulent optimism of the late Victorian age mostly displayed 19th century paintings. Artists could exhibit their work at the Victorian Artists Society, the Athenaeum Gallery, or the Fine Art Society Gallery. One of the very few commercial galleries was conducted by W.R. Sedon who did much to maintain interest; however, prices had to be low as buyers were infrequent.

This was a time also when Australians were very much cut off from Europe and local artists were hardly aware of what was happening abroad. Travel was both slow and

expensive. A young artist had to win a travelling scholarship in order to venture beyond Australia into the wider world of Europe. Good coloured prints of pictures were rare in the 1930s and especially reproductions of modern work. Some bookshops, however, did sell them, notably that of Gino Nibbi, enthusiast for the avant-garde movement, and Helen Ogilvie of Seward's bookshop.

Although art was far from profitable during these lean years, changes were already happening. George Bell had started in conjunction with Arnold Shore a teaching school, and being imbued with modern European ideas was instructing his students in ways far from the accepted norm. During these years, too, Rupert Bunny came back to Melbourne after living and painting for many years in France. A little later Danila Vassilieff returned after much travelling.

Something else which influenced the visual arts was the visit of de Basil's Monte Carlo Ballet. Not only did its repertoire excite a public largely unused to ballet, but the decor and costumes were of a kind which most audiences had never seen before. The ballet's tour aroused such enthusiasm that the company came a second time just before the war. In the field of domestic architecture, although the established styles of reproduction Olde English and Toorak Georgian continued to flourish, several houses in the overseas contemporary manner hinted at changes in the future.

Times were indeed changing when so advanced a body as the Contemporary Art Society came into existence in 1938, with George Bell as president and Rupert Bunny as vice president. Shortly before this *The Herald* appointed a new art critic in Basil Burdett, one of the founders of the Sydney Macquarie Gallery and a man widely experienced in European painting.

Sir Keith Murdoch of *The Herald* was an eager patron and collector as well as being a trustee of the National Gallery of Victoria. It was due to his enthusiasm that Basil Burdett was sent abroad to collect pictures for an exhibition of modern British and French painting. The task took a considerable time but, despite the gathering clouds of approaching war, the collection reached Australia in 1939. After an initial display in Adelaide, the show made its Melbourne debut at the Town Hall in October when this large collection of over 200 works created a very great impression on the public as well as on artists.

Second World War

The early phase of the war came as a shock and brought such restrictions as petrol rationing, clothes rationing, and even a shortage of beer. As far as young artists were concerned, they either joined the Armed Services or were involved in doing something for what was called "the war effort". Some painters became official war artists and their work recorded the Australian campaigns in various parts of the world. Although most artists were involved in the war in some way, they did find brief stretches of time for painting. A large part of their work was expressionist or concerned with social realism. Also the winning of the Archibald Prize by William Dobell's Portrait of Joshua Smith in 1943 had a favourable effect in encouraging younger artists to break away from established conventions.

With Japan's entry into the war in December 1941, the situation changed again and quite dramatically. Government restrictions became even more severe—a factor which together with the blackout, contributed to a general atmosphere of gloom and boredom in the cities, somewhat alleviated by the arrival of thousands of American soldiers. During these years Daryl (later Sir Daryl) Lindsay became director of the National Gallery of Victoria. Because of a shortage of both staff and funds it was a formidable task to keep the gallery going and little beyond that could be attempted. But once the war was over Lindsay, supported by Murdoch as chairman, was able to achieve a great deal for the gallery and its collections.

After 1945

The return to a more normal way of life after the war seemed slow. Although men were discharged from the Army and returned to their pre-war occupations, there was for some time yet an air of uncertainty and even stagnation.

A major step in the interests of the arts was taken by Murdoch in 1947 when he established *The Herald* Chair of Fine Arts at the University of Melbourne with the intention that the professor should reach out to the public as well as teaching students. The first incumbent was Professor J.T.A. (later Sir Joseph) Burke who during his tenure until 1979 had considerable influence, not only in academic teaching, but also in bringing an appreciation of the arts to a much wider public.

About the same time another important event was the visit to Australia, in 1949, of Sir Kenneth (later Lord) Clark since, for one thing, his appreciation of the work of Nolan gave a great impetus to that group of young painters who were not then generally recognised.

Already some few discerning buyers were aware of the merits of the new artists as well as of the older ones and were forming major collections in the immediate post-war years. In addition to Murdoch who had been collecting for a long time, there were other patrons and collectors, notably Aubrey Gibson in Melbourne and William Ritchie in Ballarat, as well as John and Sunday Reed who greatly encouraged the whole modern movement. They were buying pictures by the then unknown artists before the war and contributed greatly to the modern movement: twice president of the Contemporary Art Society, John Reed also founded the short-lived Museum of Modern Art (1958 to 1965), making his own large collection available to it.

During the 1950s the economy began to expand and the stagnant years of the Depression receded. It was at some time in this decade, although it is impossible to pinpoint a year, that the great renaissance of the arts began. Suddenly the public began to realise the quality of the younger artists. Prices of pictures began to rise and many people who had never looked at a picture all their lives started buying at ever higher prices. The merits of painters became a subject of wide discussion. This did not imply that these new buyers were all connoisseurs with a vision; it merely signified that art had become fashionable, in fact many buyers came to regard pictures as a field for speculation.

These post-war years also produced a strong feeling of nationalism similar to that following Federation. The outback subjects of Drysdale as well as Nolan's Ned Kelly pictures contributed to creating the mystique of a new Australian legend and it so happened that the English recognition and success of certain Australian artists gave great impetus to this new cult of national identity. Along with this there was an awakening of interest in Australia's history. The work of the National Trust of Australia (Victoria) has largely contributed to this new awareness.

The introduction of relatively cheap air services in the 1960s made travel available to many who would never have gone abroad in earlier years. During these post-war years a marked difference had appeared between painting in Melbourne and Sydney. Melbourne artists have generally remained figurative painters (e.g., The Antipodean Group), while the Sydney practitioners have tended more strongly towards abstraction. But in the work of most painters of each kind, the influence of that neo-puritanism which shows in modern architecture and design had made itself manifest.

It was natural that in response to the art boom a large number of commercial galleries should appear. Among the early ones were Peter Bray's Gallery in Bourke Street and the Australian Galleries in Collingwood. Many other well known galleries have been established since, all of them holding exhibitions of work by contemporary artists; also, Joseph Brown as a dealer has had considerable influence on collectors. So great has been the public interest, however, that galleries now proliferate in many suburbs and country towns.

In the public aspects of art since the renaissance of the 1950s two features should be mentioned. First, there has been a great increase in the number of art prizes, which have aroused public interest. The other aspect has been the rejuvenation of the old provincial galleries, an example being the revival of the Ballarat Gallery. New provincial galleries have been established in many districts, such as those at Hamilton, Mildura, and Benalla, all of them contributing to artistic awareness and having a wide influence.

The impressive building for the National Gallery of Victoria, opened in 1968, is a symbol of the renaissance. It attracts far more visitors than did the old premises in Swanston Street and its fine and extensive collections not only give pleasure to many but also attract the interest of scholars.



Robert Garrard (English 1793-1881)

Melbourne Centrepiece, 1839-40

Silver-gilt, 123.2 x 56.0cm.

Purchased by the Government of Victoria to mark the official opening of the new National Gallery of Victoria at the Victorian Arts Centre, 1968

National Gallery of Victoria

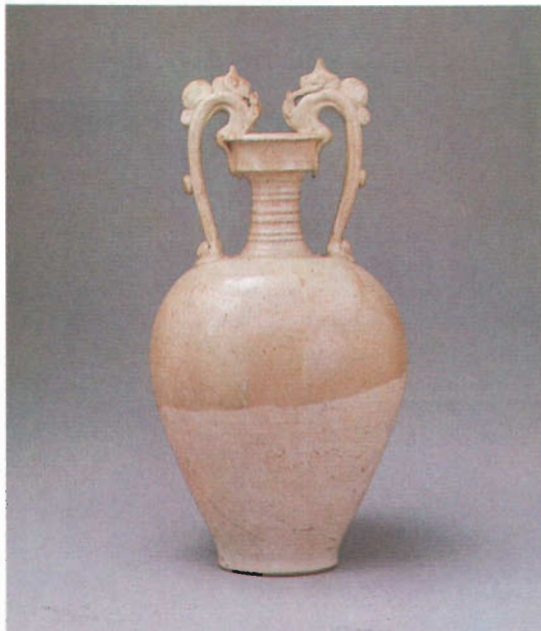
Tang dynasty, 7th-8th Century AD

Amphora

High-fired earthenware, colourless glaze, height 37cm.

Presented by Mrs M.E. Cutten in memory of her brother George Ewing, 1979

National Gallery of Victoria





George Romney (English 1734-1802)
The Leigh Family, 1768
Oil on canvas, 185.8 x 202cm.
Felton Bequest 1959

National Gallery of Victoria

J.M.W. Turner (English 1775-1851)
Red Rigi, 1842
Watercolour, 45.7 x 29.9cm.
Felton Bequest 1947

National Gallery of Victoria





Sir Sidney Nolan (Australian b.1917)
Luna Park in the Moonlight
Oil on hardboard
Presented by Mrs D. Carnegie 1968
National Gallery of Victoria

Tom Roberts (Australian 1856-1931)
Mentone, 1887
Oil on canvas 50.2 x 75cm.
Purchased with the assistance of a Special Grant from the Government of Victoria, 1979-80
National Gallery of Victoria





Henry Moore (English b.1898)
Large Seated Draped Figure, 1958
Bronze, H.186cm. W.219cm. D.142.8cm.
Felton Bequest 1960
National Gallery of Victoria

Auguste Rodin (French 1840-1917)
Monument to Balzac, c.1898
Bronze, H.282.1cm.
Felton Bequest 1968
National Gallery of Victoria



BACKGROUND TO THE PERFORMING ARTS

On 28 July 1934, J.C. Williamson Ltd raised the curtain on their new His Majesty's Theatre, built to replace the venerable old Exhibition Street house, which had been destroyed by fire in 1929. The new theatre opened with the musical *White Horse Inn*.

Courage and confidence did indeed appear to have returned to commercial theatre by 1934. Managements that had ceased production when the Depression came, and had converted their theatres for sound films, were now reverting to live theatre. Sir Benjamin Fuller presented a grand opera season; Francis W. Thring mounted two Australian musicals: *Collits' Inn* and *The Cedar Tree*; and Williamson's offered similar fare with *Blue Mountain Melody*, as well as the Dandre-Levitoff Russian Ballet. The Tivoli, which had somehow maintained its basic vaudeville format through a series of managerial upheavals, presented a mix of variety and revue that would endure for over three decades.

Commercial theatre's chief competition was cinema, which offered popular "talkie" entertainment at prices with which live theatre could not hope to compete. There were 106 cinemas in Melbourne and suburbs in 1934, ranging from the city "palaces" like the Regent, State, and Capitol, with their orchestras, Wurlitzer organs, and supporting stage shows, to the suburban houses, where audiences attended loyally, week after week. A small but interesting fraction of the films exhibited was Australian, some emanating from Francis Thring's Efftee Studios in St Kilda. By 1934 radio was also well established as a medium of popular entertainment, providing a diverse diet of variety, serials, drama, quiz, and news broadcasts, interspersed with live and recorded music.

The commercial theatre competed with varied entertainment. The fare at the King's Theatre in 1935, for example, included a revival of the musical *High Jinks*, a new musical called *Nice Goings On*, the Vienna Boys' Choir, the Danish-American illusionist Dante, the mindreading Dr Raymond, a season of Wirths' Circus, rounded off with the pantomime *The Babes in the Wood*.

In general, serious drama fared badly with commercial managements. In 1935, however, J.C. Williamson Ltd arranged for Gregan McMahon to present his Players in eight productions a year in their Melbourne theatres, the King's and the Comedy. McMahon's efforts had previously been centred on the little Garrick Theatre in South Melbourne, and this agreement, which continued until his death in 1941, provided him with a strong city base and greatly increased audiences.

Before and during the Second World War, drama was largely left to the "little" theatres: the church and literary groups, the amateur dramatic societies, the politically based movements, and the school, college, and university dramatic clubs. Several of these "little" theatres made significant contributions to drama in the community. The Melbourne Little Theatre, founded by Brett Randall and Hal Percy in 1931, produced a steady stream of American and English works, supplemented by occasional Australian plays. Gertrude Johnson's National Theatre Movement presented a similar repertoire, mostly in student productions. The politically "left" New Theatre League began in Melbourne in 1936; its Sydney sister was four years senior.

The war brought special problems for the performing arts. Difficulties in mounting new productions forced commercial managements into revivals; imported stars became rarities, creating greater opportunities for Australians; and the war led to a severe shortage of young males both on stage and behind the scenes. The theatre played its part in the war effort with many troop shows and special fund raising performances. Outdoor concerts became popular, most notably Hector Crawford's "Music for the People" series, which has been a feature of Melbourne's summer Sundays for many years, and the annual Christmas Eve "Carols by Candlelight" concert, created by radio personality Norman Banks in 1938 and now spread around the world.

In 1947 the English critic Neville (later Sir Neville) Cardus and the Australian Alan Aldous wrote pessimistically about the theatre. Yet, very soon, the performing arts in Australia were experiencing an unprecedented regeneration. This was encouraged by the visits of several important overseas companies, notably the Ballet Rambert (1947), the J.C. Williamson Italian Grand Opera Company (1948), the Old Vic Company led by Laurence (later Lord) Olivier and Vivien Leigh (1948), and Anthony Quayle and Diana Wynyard with the Stratford-upon-Avon Company (1949). Much of this activity was sponsored by

the British Council, and supported by the Education in Music and Dramatic Arts Society, established to remove the burden of Entertainment Tax.

Sumner Locke Elliott's *Rusty Bugles* was presented in Melbourne in 1948 by its original Sydney cast. The success of this production indicated that there was a new audience for Australian drama; and the wide acceptance of the continuing work of the Borovansky Ballet and the National Theatre Movement confirmed the renewed vitality in the performing arts at the end of the 1940s. This was complemented by the emergence of a new force in commercial management, Carroll-Fuller Theatres Ltd. Australia's three major entrepreneurs — J.C. Williamson's, the Tivoli, and the Carroll organisation—were all based in Melbourne.

The early 1950s saw the establishment by John Sumner of the Union Theatre Repertory Company (UTRC) (now the Melbourne Theatre Company) under the aegis of the University of Melbourne. Australian drama entered a new era with the UTRC's production of Ray Lawler's *Summer of the Seventeenth Doll*—first at the Union Theatre (1955), then on a national tour sponsored by the Australian Elizabethan Theatre Trust, and later in London. In the mid-1950s, Barry Humphries' alter ego, Edna Everage, the archetypal Melbourne "mum", was introduced to an unsuspecting audience in a UTRC revue. Later as a self-styled Dame and housewife-superstar, Edna continued to evoke the idiosyncracies of Melbourne life.

Theatre attendances suffered from the introduction of television in 1956, and radio drama production was all but abandoned. Local television drama was sparse, but Channel 9's "Shell Presents" series of the early 1960s did succeed in bringing drama to a wide audience. Crawford Productions, previously well known for their quality radio programmes, moved to television. In fact the coming of television paralleled the decline of commercial theatre. The Tivoli Circuit and the Carroll organisation ceased production in the mid-1960s; colour television helped close J.C. Williamson's in 1976, although the name survives in a new entrepreneurial consortium. Williamson's Melbourne theatres, Her Majesty's and the Comedy, were sold and later housed the touring productions of independent promoters. The venerable 1886 Princess Theatre is under the control of the Australian Elizabethan Trust and is the Melbourne home for both the Australian and Victoria State Opera companies, pending completion of the Victorian Arts Centre.

The late 1960s were notable for the efforts of theatre to challenge the strictures of official censorship. The vice squad's interest in productions such as New Theatre's *America Hurrah*, MTC's *Hotel in Amsterdam*, and La Mama's *Norm and Ahmed* culminated with the conviction on obscenity charges of members of the cast of *The Boys in the Band*. In February 1970, action was taken to prohibit the production of the revue *Oh! Calcutta!* at the Lido Theatre in Melbourne. Since then, however, attitudes have changed.

Melbourne's "fringe" theatre, largely centred in the Carlton area, had as its starting point Betty Burstall's tiny La Mama Theatre in 1967. From here emerged the Australian Performing Group, which fostered new performers and playwrights, as well as the exuberantly athletic Circus Oz, until its demise in 1978. From Carlton, too, came a different style of entertainment, the theatre-restaurant.

Theatre for children, pioneered in the 1940s by Joan and Betty Rayner with their travelling Australian Children's Theatre, has been represented by a number of groups, such as the Children's Arena Theatre. The St Martins Youth Theatre is a training ground for young people, and several of its productions have toured interstate. The School of Drama at the Victorian College of the Arts provides its students with the skills needed for theatre, film, and television, and comprehensive drama in education courses are conducted at a number of teacher training institutions.

In the late 1970s there were diverse community-based performing arts activities, many encouraged and supported by the Victorian Government. The Free Entertainment in Parks programme, jointly sponsored by the Victorian Government and the Melbourne City Council, is the largest of its kind in the world. Regional groups such as the West Community Theatre and the Mill Community Theatre of Geelong introduce new audiences to the performing arts.

ARTISTIC DEVELOPMENTS

Painting

The development of art in Victoria in the period 1934 to 1984 encompassed many stylistic changes, the growth of public patronage of the arts, the expansion and contraction of private art galleries, and the wide dissemination of art education. To a large extent the charting of stylistic change over these fifty years is an investigation of Australia's cultural relationship with two dominant overseas centres, Europe and the United States of America. In 1934, the dominant artistic style favoured by most Melbourne painters was either a high-keyed romanticised depiction of Australian landscape derived ultimately from the Heidelberg school or a lush, low-toned painting of portraits, still life and sometimes landscape by the followers of Max Meldrum. There was not a great deal of interest in what was happening to art overseas and when visiting exhibitions were brought to Melbourne they tended to favour representation of the English art of the Slade School and Camden Town Group followers.

The National Gallery Art School remained the most prestigious for students but its methods under L. Bernard Hall had been challenged two years earlier when in 1932 an ex-pupil of the National Gallery, George Bell, with Arnold Shore opened an art school to teach the principles of modern art. They later formed the Contemporary Art Group specifically to encourage and exhibit modern art. As the 1930s drew to a close, modern art began to excite greater passions in the community partly because of the influx of European refugees from nazism and partly because the possibilities of making use of art politically came to be seen by certain politicians. The attempt by Robert (later Sir Robert) Menzies to establish an Australian Academy of Art to uphold certain values in art, however, ultimately collapsed in 1937 through lack of support of the artists.

The founding of the Contemporary Art Society (CAS) in 1938 had as its paramount object the encouragement of contemporary art. The exhibition it mounted the following year showed a great diversity of art and artistic attitudes which had come together under this one umbrella—but which were soon to diverge on a number of issues. In 1939 the Exhibition of Modern Art, sponsored by *The Herald*, took Melbourne by storm. It provided the first opportunity for Australians to see at first hand the work of major Post-Impressionist artists including Picasso, Braque, Matisse, Cezanne, Leger, and Salvador Dali.

The outbreak of war saw two major influences operating on Victorian artists: Surrealism, which appealed to the young Albert Tucker, Arthur Boyd, John Perceval, and Sidney Nolan, and social realism which was taken up by Noel Counihan and Vic O'Connor and encouraged by the young expatriate painter, Josl Bergner. The acceptance of these new styles and attitudes by the younger artists was evident in the 1942 Anti-Fascist Exhibition staged in Melbourne to help the war effort where all the painters were either surrealists, expressionists, or social realists. The war years were an especially creative period in the visual arts in the output of the Boyds, Perceval, Nolan, and Tucker. But the aftermath of the war saw a general cultural slackening. The Contemporary Art Society ended in 1947, Sidney Nolan went to live in Queensland (although his first Ned Kelly series was exhibited in Melbourne in 1948); and Tucker, Bergner, and others left Melbourne for Europe as soon as they could raise the fare.

The Victorian Artists Society which had been in existence in Melbourne since the late 1880s now became the exhibiting venue for a number of young artists including Donald Friend, Francis Lyburner, Kenneth Jack, Jeffrey Smart, and Eric Thake. Other private galleries which had been founded well before the war and which were to continue their activities into the 1950s, were the Athenaeum Gallery and the Sedon Galleries. There was little money available at this time of post-war austerity but the National Gallery under the directorship of Sir Daryl Lindsay was still able to buy internationally thanks to the Felton Bequest. Public patronage of the arts entered a further dimension with the establishment in 1947 of *The Herald* Chair of Fine Arts at the University of Melbourne.

The first exhibition to tour post-war Melbourne—in 1953—was "French Painting Today", a joint venture between the French and Australian Governments. This was the first contact the art world had had with modern European masters since 1939. Artists represented in the exhibition included Leger, Matisse, Braque, Picasso, and Hans Hartung.

That same year, the Contemporary Art Society was revived and its first annual exhibition was held at Tye's Gallery in Bourke Street in April 1954. Critics commenting on the exhibition were critical of the "French influence" upon the artists and called upon them to formulate instead a "national identity". This theme continued to be taken up and expounded.

The 1950s witnessed a polarisation in attitudes towards new and specifically towards abstract art in Melbourne. While abstraction was taken up and experimented with, an opposition group led by Dr Bernard Smith, declared itself for figurative art and vowed that abstraction in all its forms was the enemy of any indigenous or national Australian art. This group who called themselves the "Antipodeans" held an exhibition in the Victorian Artists' Society Gallery in August 1959. They comprised Arthur and David Boyd, John Perceval, Clifton Pugh, John Brack, Robert Dickerson, and Charles Blackman. The Preface in their Exhibition Catalogue was written by Bernard Smith and claimed that "As Antipodeans we accept the image as representing some form of acceptance of an involvement in life".

By now Australia's cultural orientation had begun its significant shift away from the old European centres of London and Paris and was re-orientating towards the USA and particularly, for the art world, towards New York. In 1958 the CAS Broadsheet announced the birth of the Museum of Modern Art in Australia. Its collection was donated by John and Sunday Reed, but it was forced to close through lack of public support in 1965.

The early 1960s saw another exodus for Europe of local artists who had been the avant-garde of the 1950s. At the same time local interest in art began to grow and a number of new private galleries opened their doors. The middle and later years of the 1960s saw an unprecedented boom in interest in Australian art. Young artists found a ready market and exhibiting space at various private galleries such as Gallery A, the Australian Galleries, South Yarra Gallery, Strines Gallery, and Tolarno Galleries. Towards the end of the decade these were joined by Pinacotheca and Powell Street Gallery. In 1970 Christie's of London began holding biennial auctions of Australian art in Melbourne and Sydney. These in themselves promoted the local art market particularly for nineteenth century Australian art, and became the most prestigious local auctions until their withdrawal from Australia, which coincided with a decline in the Australian art market in the mid-1970s.

Stylistically the 1960s was a decade which saw the increasing influence on young Victorian artists of the New York School of colour field painting. In 1967 the National Gallery of Victoria hosted a visiting exhibition from the Museum of Modern Art, New York, entitled "Two Decades of American Painting". The exhibition included all the major names of post-Second World War American painting and was accompanied in Melbourne by lectures which interpreted the new art to an excited and interested local audience. "Two Decades of American Painting", however, probably had a greater influence upon young Melbourne artists who for the first time saw physical examples by the New York School.

The following year the National Gallery of Victoria celebrated moving from its old premises in Swanston Street to the newly completed Arts Centre in St Kilda Road, designed by Sir Roy Grounds, with an inaugural exhibition of contemporary art held in the Australian galleries, and the critics commented upon the striking similarity of style and artistic concerns between this group of Australian artists and the New York School. The exhibition, called "The Field", set the seal on the acceptance of New York as the centre of art for Australians and colour field painting as the dominant style. The early 1970s subsequently saw many of "The Field" artists leave Australia to study and exhibit in the USA.

The University of Melbourne which had for so long been the sole university with a Department of Fine Arts was joined in the early 1970s by Departments of Visual Arts and Art History at the newly established Monash and La Trobe Universities. Courses in art history and appreciation by now had also become an obligatory part of all art teaching at Victoria's burgeoning tertiary institutes and colleges. Thus the 1970s saw much growth in art education and art appreciation in the community. But during the economic recession of the 1970s much private patronage in the visual arts came to an end, particularly support for young artists. Thus, the decade saw the demise of many of Melbourne's best known private galleries.

At the same time the involvement of the State as a patron of the visual arts grew. The

Ministry of the Arts was established in 1972, and the new Premier (Hon. R.J., later Sir Rupert, Hamer) held the portfolio for many years. The Ministry directed funds to those areas most in need of public assistance including the Victorian Arts Centre Trust, the National Gallery of Victoria, and the sixteen regional galleries (as well as regional performing arts centres), community art projects, and public art works such as the commissioning of a number of local artists to decorate Melbourne's trams.

The end of the 1970s and early 1980s saw a general waning of the influence of the New York School and an interest among the avant-garde in experimental and performing art, emanating from England and Europe, as well as the USA. The collaboration of the Visual Arts Board of the Australia Council and the Australian Gallery Directors' Council enabled large-scale travelling exhibitions from America, China, Russia, and Italy to be shown at the National Gallery of Victoria in this period, where they were seen by vast crowds.

Sculpture

Before 1934 sculpture in Victoria was set firmly in the tradition of public celebratory art bred in the academies of Europe during the age of colonial expansion. Civic monuments, heroic portraiture (such as Charles Summer's Burke and Wills Monument, Melbourne, or Sir Bertram Mackennal's statue of Queen Victoria at Ballarat), and architectural decoration alike reinforced a system of values and beliefs shared equally by the artists, the public, and its leaders. But in Europe, except in those countries whose expansionary ambitions revived after the First World War, the academic style declined rapidly as the values it represented fell from favour. In Victoria, too, it did not long survive the disillusionment and anxieties of the Depression and its last significant manifestation appeared in 1934 in Paul Montford's buttress sculptures of the new Shrine of Remembrance, Melbourne. Thereafter commissions virtually ceased and the profession of sculpture declined. Some sculptors barely earned a living by decorating cinemas, seemingly the only new buildings erected in the 1930s.

Almost completely missing was a new generation of sculptors who might have made the transition to a more modern conception of sculpture as an independent and self-motivated art form. The older artists, who were also the teachers, were not unaware that elsewhere in the world sculpture had assumed radically new forms and associations, but public hostility to those developments seemed to confirm their own distrust of modernism and to provide good evidence that the old academic tradition would eventually be restored. In this they were mistaken. Victoria was not ready for new forms of sculpture but neither was it concerned to revive the old. Ola Cohn returning from England in the 1930s found little encouragement for even the gentle version of modernism that her sculptures displayed. She received commissions in other States, but her most popular work in Melbourne was the Fairies' Tree in the Fitzroy Gardens.

So it happened that during the time that Victorian painters were experimenting with surrealism and expressionism and in the process creating a new and vigorous local style, sculpture gained no stimulation and became increasingly an art practised by the survivors of an older generation, one or two brave newcomers, and a handful of amateurs. These clung together in small societies of which the Sculptors Society of Australia, founded in the 1930s and revived after the war as the Victorian Sculptors Society, has remained the most significant.

Sculptors continued to think in terms of bronze and stone even when they could afford neither, persisting in the belief that sculpture's revival must follow a revival of architecture and building when the bad times ended. Even the more progressive sculptors concentrated their energies on attempts to persuade architects and public bodies to resume their roles as major patrons. But post-war buildings were designed in a style that allowed sculpture only a token presence and such efforts generally brought little response. Nevertheless sculpture did begin slowly to revive during the 1950s and some new works began to be commissioned. The first commission of importance occurred in 1952 when George Allen was given the task of carving the Second World War memorial in the Shrine of Remembrance forecourt, Melbourne.

Significantly, two of Allen's assistant sculptors were immigrants from Europe and indeed it would be difficult to overestimate the contribution made by sculptors from abroad who settled in Melbourne during the post-war period. Other important factors that re-invigorated

and transformed sculpture in Victoria during the 1960s were the development of several lively and well attended sculpture schools and an awakening interest of a section of the public in contemporary forms of the art stimulated by visiting exhibitions from abroad and larger and more frequent exhibitions by local sculptors.

Centre Five, formed in 1960, was a significant group of sculptors in Melbourne, who did a great deal to stimulate interest in contemporary Australian sculpture. The members were Julius Kane, Lenton Parr, Vincas Jomantas, Teisutis Zikaras, Inge King, and Clifford Last. Norma Redpath was associated with these sculptors in the 1950s, but by 1956 she had gone to Italy, first for a series of visits but eventually to live in Milan. Clement Meadmore is another expatriate, who left Australia in 1963 and now lives in New York.

In 1961 Ernst van Hattum instigated the Mildura Triennial Exhibition of Sculpture. Later, under Thomas McCullough, Mildura became a focal point for contemporary sculpture, which was transferred to Melbourne in 1981, when the First Australian Sculpture Triennial was held, also under Thomas McCullough's direction.

The new generations of the 1960s and 1970s created sculptures primarily as a means of personal expression, exploring new materials with new techniques as evidenced by the sculpture in Melbourne's City Square designed by Ron Robertson-Swann which was erected in 1980 and subsequently removed. Public reactions to these innovations varied between the extremes of enthusiasm and hostility and both reactions were evoked by the occasional work that happened to claim public attention. But on the whole, Victorian sculptors no longer hoped nor sought to be sustained by a tide of general approval. By the 1980s they were recognisably part of an international mainstream.

DEVELOPMENT OF THE NATIONAL GALLERY OF VICTORIA AND THE VICTORIAN ARTS CENTRE

National Gallery of Victoria

In 1934 the death of Bernard Hall, who for forty years had combined the offices of Director, Head of the Art School, and Instructor in Painting, marked the end of an era in which the reputation and influence of the National Gallery were based on the works of art acquired under the terms of the Felton Bequest and the artists trained in its School.

In 1939 Sir Keith Murdoch was appointed President of the Public Library Board, then responsible for the Gallery. A man of great vision and strength of purpose, he was determined to modernise the Gallery's policy and expand its activities. Unfortunately the outbreak of war limited both the funds and the opportunities for new developments. Foreseeing the favourable climate for expansion at the end of the war, he devoted his energies initially to planning, especially for a new gallery on the Wirth Park site, and to filling key vacancies. He supported the appointment of Daryl (later Sir Daryl) Lindsay, first as Curator of the Art Museum and of Prints in 1940, and then as Director in 1941. This opened the way to some significant appointments made on Lindsay's advice, including Sir Kenneth (later Lord) Clark as London Adviser to the Felton Bequest, his successor A.J. McDonnell, and Dr Ursula Hoff as Curator of Prints. Murdoch also sponsored *The Herald* Chair of Fine Arts in the University of Melbourne, the first Chair in the British Commonwealth to be founded in association with an art gallery.

One of Lindsay's many innovations was to appoint honorary curators. As a result of the success of this policy it was decided to build up major collections in primitive and oriental art, including the art of the Pacific, India, and China.

Lindsay believed that the Gallery should not only be a treasure house but supply artistic leadership in the community at large. Among the many causes initiated or supported during his period of office three stand out: the National Trust of Australia (Victoria), country art galleries, and the National Gallery Society, which from the first brought together representatives from the worlds of music, theatre, ballet, and opera, and thus furthered the ideals later realised in the Victorian Arts Centre.

Much of Lindsay's later energies were devoted to obtaining gifts and funds from private individuals, for government support remained relatively meagre until Eric Westbrook was appointed his successor in 1955. Up to this date the history of the Gallery was very largely the history of the Felton Bequest, that is, the search for a collection. Westbrook was deeply committed to extending the Gallery's appeal to the people, and his success in public

relations was a considerable factor in enlisting government support. His directorship bore fruit in a period of unprecedented expansion, in which the new Gallery on the Wirth's Park site (opened in 1968) and the Victorian Arts Centre captured the public imagination and became to Melbourne what the Opera House was to Sydney, a symbol of international ambition in the arts as well as civic pride.

Westbrook's successors contributed to the educational services of the Gallery, the delegation of greater responsibility to the curatorial staffs, both in their scholarly and public roles, and an overhaul of the Gallery's administration. At a time when government funds were increasingly restricted by the recession of the late 1970s support was being secured from the private sector, and the Great Hall frequently used for State and civic receptions as well as a wide variety of cultural activities, became a powerful factor in securing community identification with the Gallery.

Victorian Arts Centre

The history of the Victorian Arts Centre goes back to the war years when the almost complete drying-up of funds had the paradoxical effect of stimulating visionary planning. The decisive steps were taken by a group of private citizens, none of whom had any official connection with the National Gallery, for the early records show that both Murdoch and Lindsay argued that the Wirth's Park site of 1.8 hectares should only accommodate the Art Gallery and some limited provision for ancillary activities. Among those who fought for the wider use were some notable figures in Melbourne's musical and literary circles; another remarkable feature at the time was the part played by women. CACM, as the group came to be known, proclaimed by its title, Combined Arts Centre Movement, both the idea ultimately realised by the Centre and its origins in a popular petition.

The post-war delays benefited CACM, for while the movement came to a climax with the petition, one of the largest in the history of the State, many of its members later became prominent in the National Gallery Society. Its cause was assisted by the appointment of Mr Kenneth Myer as Chairman of the Building Committee for the Gallery and Arts Centre in 1958. Insisting on administrative co-operation with outside bodies, he built up a strong executive on which the performing arts were well represented, and his personal relations with the architect, Sir Roy Grounds, were close.

The progress of the buildings, the technical difficulties and the controversies about their cost belong to the history of architecture. The development from a treasure house to a cultural centre embracing all the arts continued with the completion of the Spire and the opening of the Melbourne Concert Hall in November 1982. Among the many private benefactions attracted by the Centre has been the munificent William Angliss Art Fund, which has commissioned and bought modern Australian sculpture for both the Gallery precinct and gardens and the Arts Centre.

TEACHING OF ART HISTORY AND APPRECIATION

A decisive factor in the formation of public taste was the teaching of art in the schools of the 1930s by those who had been trained in the academic traditions of the nineteenth century. Only in kindergarten and primary schools was art non-examinable and given free play as a creative activity. The movement that led to the teaching of art history and appreciation in the schools had its origins in the dissatisfaction of a group of teachers strongly opposed to the educational conservatism of the 1930s. The leader of this group was Frances Derham, an artist and independent teacher who had studied under George Bell and was in contact with Arthur Lismer in Toronto, Marion Richardson in England, and Professor Cizek in Vienna.

Shortly after Professor J.T.A. (later Sir Joseph) Burke arrived in 1947 to take up *The Herald* Chair of Fine Arts at the University of Melbourne, Frances Derham suggested that the university should set up a committee of inquiry into art education in the schools. Copies of school curricula and syllabuses were sent overseas and it was as a result of a letter from Sir Herbert Read, whose ideas on art education Gordon Thomson (the Honorary Secretary) particularly admired, that Victoria became the first educational authority in the British Commonwealth to abolish set examinations in art, apart from tests in manual skills required for technical qualifications.

Official action was taken through the Arts and Crafts Standing Committee of the Schools Board, which successfully recommended to the University the recognition of art as a matriculation subject and the appreciation of art as a paper separate from the assessment of portfolios of creative work. Through these papers it was possible to "expose" the young to contemporary industrial design and architecture as well as painting and sculpture by providing rich illustrative material for classroom discussion, and arranging visits to buildings and displays of industrial design as well as art galleries.

An important influence both on the Schools Board and through the Council of Adult Education was Ludwig Hirschfeld-Mack, who devoted his life in Australia to carrying out the ideals of the Bauhaus in education. His belief in the role of the crafts in education was helped by a strong tradition of Swedish Sloyd in Australia.

The Herald Chair of Fine Arts, founded in 1946, was modelled on the Slade Chairs at Oxford and Cambridge, but with stronger emphasis on community services, which included initiating or supporting the Australian Council for Industrial Design, the Australian Society of Collectors, the Australian Society of Industrial Designers, the National Trust of Australia (Victoria) (with Sir Daryl Lindsay), the National Gallery Society of Victoria, the Victorian Association of Art Teachers, and the Australian Society for Education through Art, of which Professor Burke was foundation President. Regular courses of instruction and the establishment of a discipline in art history were expressly prohibited under the terms of the appointment. Professor Burke successfully negotiated with the donors permission to found a Department of Art History, as long as all funds were provided by the university and his own involvement confined to the launching period. In 1948 he invited Franz Philipp to become the architect of the Department. Philipp first secured the assistance of Dr Hoff and in 1955 recommended Dr Bernard Smith, who built up a strong school in Australian art history in Melbourne before being appointed to the first Chair of Art History and Directorship of the Power Institute in Sydney in 1967. This was followed by the Chair of Art History at La Trobe University (1972) and the Chair of Visual Arts at Monash University in 1975. The subject is now also taught at Flinders University in South Australia, the University of Queensland, and the Australian National University. The most remarkable of all the developments in Victoria has been the national influence of the University of Melbourne Department of Art History, which was a by-product not foreseen or intended by the founders of *The Herald* Chair. Only at Monash University have aims as wide as those of *The Herald* Chair been incorporated, although it may be fairly said that all the Departments of Art History so far established have carried on a tradition of community involvement.

TRAINING OF ARTISTS

Among the States, Victoria is exceptional in the number of its art schools and their wide distribution. This is a legacy of the State's early commitment to technical education within which, on the example of the English Schools of Design, art training was expected to raise the standards of manufactures.

In the 1930s the system remained one in which a curriculum, strictly supervised by the Education Department, demanded the laborious acquisition of various manual skills, required little imagination, and actively discouraged originality. In general the arts fared badly. Sculpture, for example, was taught only in the technical institutions and did not greatly prosper. Painters could elect the alternative of study outside the technical education system at the National Gallery Art School which followed the tradition of European Academy schools. Although strongly conservative in outlook, the Gallery School preserved an ideal of artistic professionalism that attracted talented students and encouraged them to aspire to high levels of competence. On the other hand, it firmly discouraged interest in the forms of twentieth century art and, dissatisfied, many of the more original spirits sought inspiration elsewhere. Some found it in the progressive school founded by George Bell and Arnold Shore, especially after Bell's European visit in 1934 from which he returned an enthusiastic advocate of post-impressionism. In the pre-war years little could be learned of art movements abroad except by travel. Books, prints, and art journals were few and reproductions inadequate.

Art education, with other peaceful activities, diminished during the Second World War but the late 1940s brought into art schools a wave of ex-servicemen undertaking rehabilitation

training. Schools expanded and added to their teaching staffs artists who were themselves veterans whose wartime contacts and travel had widened their perspectives. Increasingly during the years following they were joined by European artist-teachers making new homes in Victoria.

An urge to reform art education developed. A new system of diploma courses for artists based on contemporary theories of design was introduced at Melbourne Technical College (now the Royal Melbourne Institute of Technology) in 1949 and soon after the Education Department adopted a similar system in senior technical institutions throughout the State. The effect of these changes was to produce in the 1950s the first generation of Victorian painters and sculptors which could truly be said to have been educated in the theory and practice of twentieth century art. At the same time art journals, books, prints, and visiting exhibitions all increased in quantity, quality, and variety. Colour photography, especially in the form of 35mm transparencies, revolutionised the range of visual information available to teachers and students. As students began again to find their way abroad they could be confident that they and their peers in the art capitals of the world shared a common visual language.

The 1960s brought further advances. After 1965 the senior technical schools and colleges were transformed into self-governing colleges of advanced education. Increased funding provided better resources, enhanced teaching capability and in some cases, greatly improved accommodation. Greater independence allowed colleges to experiment with a variety of course structures and teaching styles. Postgraduate study became possible and during the 1970s some colleges began to offer degree level courses for artists.

At the same time the nature of art education was changing in response to a restless flux of styles and techniques occurring throughout the international art world. Old definitions dissolved and there was a movement away from formal design-based teaching and towards a freely ranging exploration of events, images, and structures. Increasingly teaching depended upon an active collaboration in imagination between the artist-teacher and each artist-student; a process assisted by the introduction of visiting and resident artist schemes. Such developments led naturally back to the studio-centred mode of instruction preserved by the National Gallery School. In 1973, that school became the foundation school of a new college of advanced education, the Victoria College of the Arts, founded by the Victorian Government to train students in the visual arts, drama, dance, and music.

Reductions in effective funding affected art education in the later 1970s and curtailed re-building programmes and limited enrolments. The same factors denied many students the means of support, principally part-time work, upon which they depended.

MINISTRY FOR THE ARTS

In 1972 legislation was passed through the Victorian Parliament setting up a Ministry for the Arts, the first of its kind in Australia. Under the Act, the Ministry is principally required to: (1) develop the appreciation and practice of the arts; (2) increase availability and accessibility of the arts; (3) assist in the provision of arts facilities; and (4) continue assessing the state of the arts.

The Ministry has been responsible for administering support to Victoria's sixteen regional art galleries and thirteen regional performing arts centres, and has assisted in the creation of the Melbourne Meat Market Craft Centre, the St Martins Youth Art Centre, the Victorian Tapestry Workshop, the Victorian Arts Centre, and Film Victoria. It is also responsible for the State Library, the National Gallery of Victoria, the National Museum, the Science Museum, the State Film Centre, Heide Park and Art Gallery, and the Royal Exhibition Building.

VICTORIAN ARTS COUNCIL

Arts Councils were established in New South Wales and Queensland shortly after the Second World War with the aim of making the arts available to Australians wherever they lived, but especially outside the capital cities. The movement grew to a point where there were Arts Councils in every State and Territory and the movement had more than 300 branches around Australia and professional staff in every State. The Victorian Arts Council was established in 1969, and had a network of 50 branches throughout the State in 1982.

Branches were set up in response to local initiative and in some cases grew out of arts groups which had been established for a long time.

Each branch first aims to serve its own community as well as supporting visiting professional attractions. In addition to this, the Council arranges a large programme for school children, presenting more than 1,000 performances a year in schools and theatres for both primary and secondary students. Since 1974 the Department of Education has provided a seconded member of its staff to fulfil the role of Education Officer for the Victorian Arts Council.

In 1978 a new initiative titled *Arts Roundabout* was launched. This project gives individual Arts Council branches the opportunity of presenting single music performances subsidised by the Melbourne Board. The *Arts Roundabout* scheme has flourished and accounts for about 125 single music performances each year. The Victorian Arts Council's Adult Touring Programme regularly includes performances by the Victoria State Opera, the Australian Dance Theatre, and a wide variety of Australian and international artists and companies.

NATIONAL TRUST OF AUSTRALIA (VICTORIA)

Although the National Trust of Australia (Victoria) did not come into existence until 1956, the organisation had its genesis much earlier and, in fact, grew from ideas which had been developing for many years prior to this. Thus Sir Daryl Lindsay in June 1970, recalled that:

"Some time, I think in the 1930s, I saw what to me seemed a fine building in Collins Street being demolished by the wreckers. Later, in the 1940s and 1950s more buildings in Melbourne that seemed to me to have some historic significance were being demolished under the unholy name of progress, which set me thinking about what might be done to save a few of our best early buildings. I discussed this with some of my architect friends and others interested in our early history. This led to a few of us getting together to discuss what might be done to preserve a few of our best examples of early Melbourne architecture ... This led to further meetings in my rooms. A National Trust had been formed in N.S.W. and we decided to get a few more interested men together with the idea of forming a similar Trust for Victoria."

The Lady Casey and Lady Lindsay had also been working, with other associates (notably the Freeman brothers) to make an urgent assessment of some of Melbourne's buildings which were obviously notable, and this work *Early Melbourne Architecture* was published in 1953. Largely pictorial in nature, it did provide an early definitive, identification work which could be readily understood and appreciated. Although many of the buildings featured have since been lost, many have been saved, and the book itself has been the means of drawing attention to their preservation. However, not until the publication of the Trust's own book *Historic Buildings of Victoria* in 1966 did the problem attract substantial attention.

At the same time that Sir Daryl Lindsay and his friends were considering the problems, the Town and Country Planning Association was debating how best "to take action to interest organisations in the preservation of historic buildings and large unsubdivided land in the metropolis", and a sub-committee was formed to consider the preservation of historic buildings. The reference to "large unsubdivided land" with its connotation of landscape interest became an early Trust objective.

Together, the Town and Country Planning Association and Sir Daryl and his supporters worked out a way to form a "Trust" organisation. The preservation of "Como" in South Yarra was seen as a possible key, and with the willing co-operation of the Armytage family, this was achieved, and so the National Trust of Australia (Victoria) was born.

The subsequent growth of the Trust as a significant organisation in Victoria's subsequent cultural development is detailed in Chapter 11 of this *Year Book*.

WERRIBEE PARK

The earliest reference to the purchase of Werribee Park, which once covered 35,000 hectares, by the Victorian Government is in a letter from a group of Werribee High School

students to the Premier of Victoria in November 1972 suggesting that the Government acquire the property. Subsequently, the State Accommodation Committee recommended the purchase of the estate from the Catholic Trusts Corporation at a cost of \$1.6m, although no immediate use for the property was suggested.

In April 1973 a working party was established to inquire into and report on the future use and management of the estate. Later an Interim Committee of Management was established by the Victorian Government to implement its development plans and to ensure that the historical character of the estate was preserved. The 60 room Italianate mansion has been partly restored, as have many of the outbuildings, with the aim of recreating the living conditions of the Chirnside family who built the mansion in the 1870s.

The formal gardens have been restored and an eighteen hole golf course, tennis courts, and picnic facilities have been developed. The new State Equestrian Centre providing the full range of equestrian activities is now operating and the beginnings of an open range zoological park (established by the Zoological Board) is another new facility.

The Park is managed by a committee appointed under the provisions of the *Crown Land (Reserves) Act 1978*.

CRAFTS

Before the 1970s craft activities had been limited to interested groups and had little impact on the community. By a combination of recent circumstances, public involvement and participation in the crafts have become more widely spread and popular.

In general, two events have encouraged this interest. First, the Arts Victoria 1978 Festival, which was devoted to the crafts, covered the whole State, helping to consolidate existing groups, develop new areas of activity, and heighten the level of skill. In particular this was achieved by means of visiting craftsmen, seminars and workshops, documentary films, and special exhibitions. Of particular importance was the first exhibition of Colonial Craft shown at the National Gallery of Victoria. This helped to extend a knowledge of Australian and particularly Victorian craft traditions. The second factor, and in some part stemming from this successful event, was the acquisition by the Victorian Government of the Metropolitan Meat Market in North Melbourne for conversion and use as a Crafts Centre. This has provided facilities for professional craftsmen to operate with good quality equipment, given assistance to students, and made available to the public advice and exhibitions and demonstrations. The establishment of the Victorian Tapestry Workshop has also been encouraging to the development of quality in crafts.

The Crafts Centre is associated with the Victorian Craft Council which co-ordinates groups throughout the State and provides a resource centre for professional and amateur craftsmen.

DEVELOPMENTS IN PERFORMING ARTS

Music

In 1934 Melbourne's, and Victoria's, music other than theatre music was provided almost entirely by the Melbourne Symphony Orchestra, the Melbourne (from 1946 Royal Melbourne) Philharmonic Society, the Melbourne University Conservatorium of Music, the Australian Broadcasting Commission (yet in its infancy, having been created only two years earlier), and J. and N. Tait, managers of many of the world's leading musical figures until the decline of concert business in the late 1930s with the development of broadcasting. The Sidney Myer Free Concerts were begun in 1934.

The University Symphony Orchestra was merged with the Melbourne Symphony Orchestra in 1932 and retained the name of the latter. It was under the control of the University of Melbourne and under the joint artistic direction of Professor Bernard (later Sir Bernard) Heinze and Fritz Hart. It established regular subscription concerts, which the Australian Broadcasting Commission (ABC) was ready to subsidise. In its ultimate financial responsibility for the Orchestra, the University was assisted by The Lady Northcote Permanent Orchestra Trust Fund, founded in 1908 to help Professor G.W.L. Marshall-Hall establish a permanent orchestra. For some years the ABC presented a nucleus of the orchestra as the ABC (Melbourne) Orchestra or ABC Studio Orchestra, but the subscription concerts were always given by the Melbourne Symphony Orchestra. It became fully

professional in 1935, and the concerts were organised by the University until 1940. Some members of the old Melbourne Symphony Orchestra perpetuated the name of the Orchestra's founder in 1906, Alberto Zelman, by forming themselves into the Zelman Memorial Symphony Orchestra under the conductorship of Herbert Davis.

Also in 1934, the ABC engaged Sir Hamilton Harty as a guest conductor, and by 1937 Melbourne had had visits from Sir Malcolm Sargent, Australia's Essie Ackland, Lotte Lehmann, and the Budapest String Quartet, all presented by the ABC. In the 1930s the survival of choral music and orchestral concerts encouraged the ABC to enter into an agreement with the Melbourne Philharmonic Society which stood for nearly 40 years and ensured choral and orchestral concerts of a high standard.

The visit in 1940 of Sir Thomas Beecham was a great success and led to the duplication and eventual re-doubling of the subscription series. In that year the ABC assumed formal control of the Melbourne Symphony Orchestra, and only in 1964 was the Orchestra's name transferred to the ABC as one term of an agreement designed to give stability to the Sidney Myer Free Concerts. By 1940 not only had broadcasting caused great public interest in serious music, but in the stress of wartime conditions, people found spiritual comfort in symphonic and choral music, the latter popularised and enriched by singers like Thea Phillips, Hedde Nash, Harold Williams, Stanley Clarkson, William Herbert, and Horace Stevens who, like another Melburnian, Florence Austral, had retired from England and Europe to settle here. In 1949 the Orchestra's name was changed to Victorian Symphony Orchestra, but later the orchestra again became identified with its home city.

All this time Melbourne's, Victoria's, and indeed much of Australia's music was dominated by Professor Bernard (later Sir Bernard) Heinze, who held the Ormond Chair of Music in the University of Melbourne as Director of the University Conservatorium from 1925 to 1956. He had begun the successful concerts of the University Symphony Orchestra in 1927 and won the support of Sidney Myer in effecting the orchestral merger mentioned above. He also recognised the importance of combining the financial and administrative resources of the ABC with those of the University.

Heinze also assisted the ABC from its inception as musical adviser, inspiring the Commission to build a nation wide orchestral structure. The many facets of this included children's orchestral concerts, which he began in 1924, the choral and orchestral concerts from 1930 to 1960, the Youth Concerts, the adult subscription concerts, and the annual concerto festival, begun by the Conservatorium in 1939 as a war funds effort and later presented by the ABC as the annual ABC Instrumental and Vocal Competitions. The ABC also developed these activities in other States.

During the war years to the end of the 1940s there was considerable activity in the Conservatorium. Dr Margaret Sutherland, Dr Clive Douglas, Robert Hughes, and Dorian Le Gallienne had all had success as composers, but an influx of returned servicemen as students added even more vitality to the institution. Among the graduates of the Conservatorium were the composers who were to make their mark in the 1960s and beyond, and several directors of institutions and university departments around Australia.

Over the years many attempts had been made to establish chamber music in Melbourne, but nothing permanent was achieved before the arrival of Russian-born violist Mischa Kogan in 1930. After playing with several chamber music groups he founded the Soirees Musicales Chamber Music Society in 1949, which established an unbroken record of regular concert-giving of 35 years, and provided a platform for local artists.

An original development undreamed of in 1934 was the Australian Youth Orchestra, which had its origin in a music camp at Pt Lonsdale in 1948, organised by Mr (later Professor) John Bishop and a committee with the assistance of the National Fitness Council. Out of this camp developed the National Music Camp Association, originally Victorian but now an Australia wide body, and its offspring, the Australian Youth Orchestra, open to young people of all States. The Orchestra has performed in all capital cities and has travelled extensively overseas.

A Lithuanian migrant to Victoria in 1939, Asta Flack, founded a women's string orchestra which in 1951 became the Astra Chamber Orchestra. In 1958 Asta Flack was succeeded as conductor by George Logie-Smith who had previously formed choirs and orchestras in Ballarat and Geelong and who now introduced into the Astra group men players and a choir, giving regular concerts for more than 20 years. In 1954 Musica Viva

Australia, a Sydney-based group came to Victoria and subsequently encouraged the touring of chamber ensembles in Australian capital and provincial cities.

After Sir Bernard Heinze's retirement from the University of Melbourne Conservatorium in 1956, a shift of emphasis away from the field of practical music eventually led to the foundation of the Victorian College of the Arts School of Music in 1974 for the purpose of concentrating on producing performers.

Percy Aldridge Grainger is probably the Australian composer best known outside his own country. Born in Brighton, Victoria, in 1882, he wrote in a variety of musical forms and had a world-wide reputation as a pianist. Although he took United States citizenship, his abiding interest in Melbourne influenced him to build and largely equip a music museum bearing his name at the University of Melbourne. He died in 1961. The Museum had been completed in 1938 but could not be staffed or opened to public viewing until 1966.

Although most of Victoria's competition choirs disbanded during the war and were affected by the development of radio, and later television, there has nevertheless been an awakening of interest among young people in a more serious choral and orchestral repertoire. Founded by Val J. Pyers in 1965, The Melbourne Chorale quickly developed and became the first choir in Australia to have a full-time musical director and administrator; it grew from an original choir of 18 voices to more than 80, maintaining three choirs.

Two notable musicians influenced Victorian music since 1934. Sir William McKie was educated in Melbourne, at the Royal College of Music, London, and at Oxford, and became Melbourne's City Organist from 1930 to 1938. He later became organist and Master of the Chorists at Westminster Abbey. Dr Alfred Ernest Floyd came from the post of assistant organist at Winchester Cathedral in 1915 to become organist and choir director at St Paul's Cathedral until 1947. His influence was great as lecturer, adjudicator, writer, and broadcaster. His regular Sunday evening broadcast programmes were a popular feature of Melbourne's musical and social life for more than 30 years, from about 1940 until the early 1970s.

The most important stimulus to the enlarged interest in, and informed appreciation of, serious music since 1934 has been the influence of broadcasting throughout that period and the introduction, in the 1950s, of the long-playing gramophone record. Television, launched in 1956 in Australia, has not made the same impact with music, because the essentially aural appeal of music has created a problem of visual presentation on television. There were many overseas conductors and other artists whom the ABC brought to Victoria since 1934 whose artistic gifts have brought music into the lives of many Victorians.

In November 1982, the second stage of the Victorian Arts Centre—the Melbourne Concert Hall—was officially opened, and music in Victoria entered a new era.

Drama

In 1934, commercial drama, although suffering from the effects of the Depression and the advent of talking pictures, was championed most strongly by the theatrical firm of J.C. Williamson Ltd, whose productions for that year included *The Sacred Flame* and *Ten Minute Alibi*. Non-commercial theatre had been encouraged in the previous decade by the work of the Pioneer Players' Movement, founded by Louis Esson, Vance Palmer, and Stewart Mackay in 1921; and was best represented during the early 1930s by the productions of The Gregan McMahon Players, founded by Gregan McMahon in 1929, and by the work of the Melbourne Little Theatre (later St Martins Theatre), founded in 1931.

Public interest in professional drama continued on a subdued level during the 1930s, despite the occasional visit of a star such as Fay Compton, who appeared here in 1938 with a touring production of *Victoria Regina*. However, the outbreak of the Second World War engendered a general need for entertainment, and during the ensuing years Melbourne saw long and successful seasons of overseas hit plays. Representative of these were *Kiss and Tell*, *Watch on the Rhine*, *Bliethe Spirit*, and *Arsenic and Old Lace*.

Undoubtedly the most exciting professional drama event of the immediate post-war era was the visit to Australia in 1948 of the Old Vic Company under the auspices of the British Council. Headed by Laurence (later Lord) Olivier and Vivien Leigh, this company aroused great enthusiasm, and provided a stimulating challenge to the local theatrical standards of the time. A subsequent attempt to foster a classical drama company within

the commercial framework was made by the actor John Alden, who visited Melbourne in 1951-52 with an Australian recruited company bearing his name and playing a Shakespearean repertoire. This venture showed interesting developments in the fields of acting and directing.

However, the general policy of the commercial theatre during the 1950s, 1960s, and 1970s continued to be one of reliance on overseas importations of company, star, or play—to provide their main attraction. This was a splendid boon when it resulted in the presentation of an acclaimed ensemble such as the Royal Shakespeare Company, but of less certain worth when the import has been the mere mechanical reproduction of an overseas hit. Commercial managements faced a time of evolving and changing trends in the theatre, and rising costs made the financial success of overseas importations much more difficult to achieve. On the other hand, the occasional backing by a commercial management of a purely local venture did not prove sufficiently rewarding as yet to change the overall pattern inherited from the past.

The growth in standards and popularity of non-commercial drama is closely linked to the growth of subsidised theatre. Before the advent of such a subsidy in Victoria, non-commercial drama was dependent on public revenue for support, and of necessity its offerings were frequently no more than a pale shadow of the fare being offered by commercial managements. But subsidy meant that non-commercial drama could concentrate on what was always its basic aim—the encouragement of Australian talent in all fields of dramatic endeavour.

In 1935 Miss Gertrude Johnson established in Melbourne the National Theatre Movement, primarily as a teaching school for the three theatre arts of opera, ballet, and drama. This organisation eventually became the recipient of a Victorian Government theatre grant in 1948. Before then, however, all existing non-commercial companies had to weather the rigorous circumstances of the Second World War. This was a time of great shortages, particularly of manpower and equipment, and the death of Gregan McMahon in 1941 meant the loss of a fine artistic leader. The Victorian Government's post-war annual grant to the National Theatre Movement was \$10,000 for the development of opera, ballet, and drama in Victoria. This resulted in the presentation of several theatre festivals at the Princess Theatre, Melbourne, but at length the National Theatre Movement decided to concentrate entirely on its work as a teaching organisation.

A move specifically connected with the development of drama alone came in 1953, when John Sumner, with the sponsorship and blessing of the University of Melbourne, founded the Union Theatre Repertory Company (UTRC). This was the first professional group of its kind in Australia for many years. The Australian Elizabethan Theatre Trust came into association with the company in 1959 as a subsidising agent, and in 1966 the company left the Union Theatre at the University of Melbourne and set up headquarters at the Russell Street Theatre. Its official title was changed in 1968 to the Melbourne Theatre Company. After occupying St Martins Theatre as an additional playhouse from 1973 to 1977, a move was made to the theatre areas contained in the historic Athenaeum building. The company's repertoire has been fairly evenly divided between classical and contemporary plays, and its general aim is the development of all aspects of drama.

The St Martins Theatre Company evolved from the distinguished amateur status it had maintained since its foundation as the Melbourne Little Theatre in 1931, and became a fully professional drama company in the early 1960s. After some excellent seasons, the company ceased presenting plays in 1973, and following its four years' occupancy by the Melbourne Theatre Company, the St Martins Theatre complex was bought by the Victorian Government as a home for youth activities.

The Australian Performing Group grew from a series of actors' workshops held at the La Mama Theatre in 1968. The Group was granted its first subsidy in 1970, and in that year gave its first performance at the Pram Factory—the Carlton premises it was to occupy throughout the 1970s. The encouragement of Australian playwriting is one of the main aims of the Group, and it has presented many of the early works of such writers as Jack Hibberd, Barry Oakley, John Romeril, and David Williamson. La Mama Theatre is an intimate playing space providing a platform for new writing and experimental theatre. The sponsorship of the Australian Performing Group has been La Mama's most successful venture so far.

The first production at the Grant Street Theatre of the Hoopla Foundation took place in 1976. Victorian Government sponsorship enabled the organisation to occupy the Playbox Theatre in 1977, and in 1980 the name was changed to the Playbox Theatre Company.

Ballet and dance

The highlight of the Australian theatrical calendar for 1934 was the visit of the Dandre-Levitoff Russian Ballet Company. This tour marked the real beginnings of a tradition of ballet in Australia, which saw for the first time a fully integrated company with an exciting repertoire, in the tradition of Diaghilev. When the Dandre-Levitoff company sailed for London, dancer Jan Kowsky remained behind to become, as Leon Kellaway, ballet master to the Borovansky, National, and Australian Ballets.

The first of the three visits to Australia by companies directed by Colonel de Basil took place in 1936. The Monte Carlo Russian Ballet introduced ballets by Nijinsky (*L'Après-midi d'un Faune*), Fokine (*The Firebird*, *Scheherazade* and *Petrouchka*), Massine (*Le Beau Danube*, *La Boutique Fantasque*, and *Les Presages*), and Balanchine (*Cotillon*—the first work of his to be seen in this country). De Basil's company toured in 1938 as the Covent Garden Russian Ballet and in 1940 as the Original Ballet Russe, with works including Fokine's *Le Coq d'Or* and Lichine's *Graduation Ball*, which had its world premiere in Australia. For Lifar's *Icare*, decor and costumes were designed by Sidney Nolan. The overseas companies established a public for ballet in Australia, but the war precluded further importations. It was left to local enterprise to meet the challenge.

On 29 February 1940, the Melbourne Ballet Club was formed. The Club provided material support for Edouard Borovansky, a Czechoslovakian character dancer who had visited this country first with Pavlova and later with the Covent Garden Company, and who had remained to establish a school in Melbourne. With the support of the Ballet Club, "Boro" determined to form his own Australian ballet company. In November 1940, his first major ballet, *Autumn Leaves*, was presented in conjunction with the National Theatre. In November 1942, he presented the Australian premiere of Ashton's *Facade* at the Ballet Club's studio theatre, and received major support when his enterprise came under the auspices of J.C. Williamson Ltd, who presented the Borovansky Australian Ballet at His Majesty's in April 1943. The success of this week-long season justified a three-week return at the Comedy Theatre soon after.

Williamson's confidence in the fledgling organisation grew, and the company and repertoire were expanded for an eight month Australia-wide tour in 1944, and a similar tour in 1945. In 1946-47, the Borovansky Ballet was dancing in Williamson's musicals as well as presenting its regular repertoire, which by now included original Australian works such as Dorothy Stevenson's *Sea Legend* and Borovansky's *Terra Australis*. But just when it seemed that Australia had a permanent professional company of which it could be proud, Williamson's and Borovansky temporarily parted company, the former to concentrate on post-war imported musical comedies, and the latter to devote himself for the next four years to the development of his studio in Melbourne.

In 1946, however, the Melbourne Ballet Club had invited Laurel Martyn, who had been the first Australian ballerina to dance with Sadler's Wells, to found the Victorian Ballet Guild. The inaugural season took place in November 1946, and a school was formed soon after. The Guild steadily developed over the next thirty years, encouraging local composers, designers, and choreographers. Many interesting works resulted, most notably Martyn's *The Sentimental Bloke* and *Voyageur*.

The British Ballet Rambert toured Australia in 1947-48, and several members of this company remained to foster the ballet wing of Gertrude Johnson's National Theatre Movement. The Council of Adult Education took the National Theatre Ballet Company on a pioneering country tour, bringing ballet to many Victorian towns for the first time. The National's greatest success was Rex Reid's *Corroboree* (1950), to music by John Antill. No previous Australian ballet had achieved the distinction of *Corroboree*, and it was performed for H.M. The Queen during the Royal Visit of 1954.

However, the great days of the National Theatre Ballet were short lived. It was quickly surpassed by the re-emerging Borovansky company, again under the patronage of J.C. Williamson's. The repertoire now included *The Outlaw*, Borovansky's re-telling of the Ned Kelly saga to music by Verdon Williams; and Cranko's own re-staging of his popular

Pineapple Poll. In 1957 Dame Margot Fonteyn and other distinguished ballet dancers visited Melbourne. Borovansky died in 1959. As a tribute to him, Paul Grinwis devised *Journey to the Moon*, the first full-length ballet created in Australia. Williamson's then brought Peggy van Praagh from England to head the company, but it came to an end in 1961.

Several important overseas companies visited Victoria between 1956 and 1960, while local choreographers made significant contributions to the dance elements of popular musical theatre. In the early 1960s, many imaginative short ballets were created for the GTV9 Ballet, which danced five nights a week in the television variety programme *In Melbourne Tonight*.

The Australian Ballet, destined to become Australia's national company, was established in 1962 as a joint enterprise between J.C. Williamson's and the Elizabethan Theatre Trust. Peggy van Praagh became artistic director. The company aimed to provide full-time employment for its dancers, with a balanced repertoire, and encouragement for local choreographers, composers, and designers. A school for professional students was established, and an education programme implemented.

The Australian Ballet made its debut in November 1962. From the beginning it travelled widely, introducing important new overseas ballets (notably Cranko's *The Lady and the Fool*), and local innovative work by choreographers such as Rex Reid (*Melbourne Cup*), Betty Pounder (*Jazz Spectrum*), and Ray Powell (*One in Five, Just for Fun, and Roundelay*). Robert Helpmann's *The Display*, with music by Malcolm Williamson, decor by Sidney Nolan, and lighting by William Akers was staged in 1964. The leading roles were danced by Kathleen Gorham, Garth Welch, and Bryan Lawrence. Margot Fonteyn and Rudolf Nureyev joined the company as guest stars for the 1964 season. With Robert Helpmann as joint artistic director, the company embarked on its first major overseas tour in 1965. The success of this tour has made international visits an almost annual event for the Australian Ballet, while many imported companies also played to local audiences in the 1970s.

The increasing interest in ethnic cultures was reflected by the founding in 1970 of the Kolobok troupe, which changed its name to the National Folk Dance Company of Australia in 1980. Other small innovative groups flourished in the 1960s and 1970s, notably the Modern Dance Ensemble (founded in 1953 as the Modern Ballet Group), the Contemporary Dance Theatre, and the Australian Contemporary Dance Company which incorporates the Melbourne State Dance Company.

Ballet Victoria, as Laurel Martyn's Victorian Ballet Guild was known from 1967, continued to build a comprehensive repertoire, and imported the Russian stars Mikhail Barishnikov and Natalia Makarova to head their successful 1975 national tour. However the 1976 tour of *Petrouchka* was a financial failure to the extent that Ballet Victoria was forced to cease operations soon after. Its place as the State's dance company has been taken by the Australian Dance Theatre, formed in late 1976 under the joint auspices of the Victorian and South Australian Governments and the Australia Council. The company's full-length production *Wildstars*, conceived and designed by Nigel Triffitt and choreographed by Jonathan Taylor, has been well received, and was the highlight of the company's season at the 1980 Edinburgh Festival.

Opera

On 29 September 1934, Sir Benjamin Fuller's Royal Grand Opera Company made its Melbourne debut at the Apollo (Palace) Theatre in Bourke street. The principals, many of whom had been prominent in Beecham's British National Opera Company, included a number of noted Australians. However the season suffered a loss. This suggested that Australia was not likely to see another major fully professional opera season without some form of private or governmental subsidy. J.C. Williamson's plans to import a Russian company lapsed for want of support, and in 1939 Australia's Marjorie Lawrence made a plea for a permanent Australian opera company, to be backed by Commonwealth, State, and municipal governments.

In fact, the groundwork for what could have become a national opera company had already been laid. Towards the end of 1935, Gertrude Johnson had founded The National Theatre Movement, Victoria, but it was in opera that Miss Johnson's enterprise was to

make its most significant contribution. The National's first operatic production was *The Flying Dutchman*, presented at the Princess Theatre on 25 October 1938.

The war provided encouragement for the National Theatre, because of the lack of imported attractions and audiences' enthusiasm for productions which assisted charitable causes: the National raised some \$32,000 for the Red Cross, and provided much troop entertainment. As well as a steady stream of drama and ballet, it presented fifteen operas at its East Melbourne theatre and at the Princess during the war years and immediately after. Notable among these were Gluck's *Orpheus* and *Iphigenia in Aulis*, *The Beggar's Opera*, and Messenger's *Monsieur Beaucaire*. Edith Harrhy's Australian opera *Alaya* was produced in 1941. As the National's reputation grew, its productions played twelve or more performances each. This was, in fact, the only live opera available to Melbourne audiences from 1935 to 1948.

The ABC produced occasional operas for radio, even through the war years, but it was the commercial Major Network, represented in Melbourne by 3DB, that realised the full potential of opera as popular radio entertainment. The serialised biography, *Melba*, produced in Melbourne in 1944, was followed by *Opera for the People* three years later. This series used double casts of singers and actors to present specially adapted versions of popular operas, as well as pieces such as *Romeo and Juliet*, *Maritana*, *The Daughter of the Regiment*, and *The Bohemian Girl*. Many of the singers were alumni of *The Sun Aria*, which the Melbourne newspaper had sponsored annually since 1924, and of the equally prestigious Mobil Quest.

Towards the end of the war, the Prime Minister, Rt Hon. John Curtin, advocated the development of a national opera company for Australia. Support came through a series of letters to *The Age* from Margaret Sutherland, Gustav Slapoffski, and Edouard Borovansky. Frank Tait also supported the idea on behalf of J.C. Williamson's. The Chifley Government agreed to the establishment of the Education in Music and Dramatic Arts Society, and to facilitate the remission of Entertainment Tax for productions of opera and ballet. Williamson's 1948 Italian Grand Opera Season was presented in conjunction with the Society, and returned a small profit. Fifteen popular operas were then presented by a large company of Italian soloists, supported by locally recruited Australians in minor roles; Williamson's mounted a second Italian Opera Season in 1955.

Meanwhile, Gertrude Johnson's enterprise, now called the National Theatre Movement of Australia, had presented its first major post-war season. This opened at the Princess on 20 February 1948, with a week's run of *Aida*, followed by *Faust*, *Rigoletto*, and *The Marriage of Figaro*. The success of the initial season justified several extensions and a return season later in the year, during which the National gave *The Magic Flute* its first Australian production.

The National presented two seasons at the Princess in 1949, the first as part of an extensive Three Arts Festival, to which the Victorian Government contributed \$20,000. The next major season was not until 1951, when the National presented an arts festival to celebrate the centenary of responsible government in Victoria and the Jubilee of the Commonwealth. The highlight was *Aida*, in which Marjorie Lawrence sang Amneris — her only appearance in an opera production in her native land. Another centenary and jubilee highlight was the Victorian premiere of *The Merry Wives of Windsor*, presented for a short season at the Princess by the Melbourne Conservatorium of Music (Albert Street). The Conservatorium, which later became the Melba Memorial Conservatorium, had conducted an opera school since 1898, and had produced several notable artists.

The National's 1952 season was presented as a co-production with the New South Wales National Opera (Inc.). It was notable for the debut of soprano Marie Collier, and for the production of *Don Giovanni* with Australian baritone John Brownlee in the title role. Brownlee also appeared as Scarpia in *Tosca*. The combined Victorian and New South Wales companies repeated their Melbourne success in Sydney, and it appeared that, at last, Australia had a truly national opera company. But it was not to be. The two companies went their separate ways after the joint season.

The following year the highlight of the National's season was the Australian premiere of Menotti's *The Consul*, with Marie Collier. *The Consul's* impact was heightened by the growing awareness of Australians of the plight of refugees from eastern Europe, many of whom were finding new homes here. The company scored high praise for this production,

and later took *The Consul* and two other operas to Sydney, while the Sydney Company, now re-christened "The National Opera of Australia", moved into the Melbourne Tivoli. The Sydney group's repertoire included an Australian double-bill: Arthur Benjamin's *The Devil Take Her* and John Antill's *Endymion*.

The National's 1954 season at the Princess was incorporated in an Arts Festival coinciding with the visit of H.M. The Queen and The Duke of Edinburgh. The repertoire included three Australian premieres: Britten's *Albert Herring*, Menotti's *Amahl and the Night Visitors*, and Offenbach's *La Belle Helene*. *The Tales of Hoffmann* was chosen for the gala Royal Performance on 1 March. The enthusiasm generated by this historic occasion hid the truth: like its Sydney-based rival, the National was in debt and the 1954 season was to be its last. The Melbourne and Sydney companies did not work together; neither did they co-operate with the newly formed Elizabethan Theatre Trust, which was initially designed to support existing companies. So they faded; soon all that remained of Miss Johnson's operatic enterprise was her school.

Two significant operatic events occurred in 1956. The first was the visit of the Classical Theatre of China, with a repertoire of traditional Peking opera. The second was the presentation at Her Majesty's of a season of four Mozart operas—the first productions of the Australian Opera Company, founded by the Australian Elizabethan Theatre Trust. The company had made its debut in Adelaide, and included many names formerly familiar in the National's programmes. "Australia's Mozart Opera Season" was a success artistically, but a financial disappointment. The Trust continued to present its opera tours on an almost annual basis and in 1965 co-operated with J.C. Williamson's for the Sutherland-Williamson season. In Melbourne, Joan Sutherland sang in five operas: *Lucia di Lammermoor*, *La Sonnambula*, *Faust*, *La Traviata*, and *Semiramide*.

In 1967, the Trust established its opera company on a permanent basis, with Sydney as its headquarters. For the first time, seasons were marketed on a subscription basis, encouraging continuing audience support from year to year. The company maintained its schedule of annual visits to Melbourne.

However, parallel with the development of the Australian Opera has been the emergence of the Victoria State Opera. Commencing in the early 1960s as an amateur group performing in church halls and small auditoriums such as the Russell Street Theatre, the Victorian Opera Company, as it was first known, specialised in the lesser known repertoire. By 1968 it was able to mount a season of four operas at the Union Theatre: *Der Freischutz*, *Albert Herring*, *Cinderella*, and *Nabucco*. In 1971, with Dame Joan Hammond as artistic consultant, the Victorian Opera Company announced itself as "Victoria's regional company". By this time the Victorian Government and the Australian Council for the Arts were providing financial support. Four years later, the company became fully professional, and changed its name to the Victoria State Opera. It has played successfully in Sydney and Adelaide, and regularly undertakes tours of major Victorian provincial centres in co-operation with the Victorian Arts Council. The Council has also supported the Victoria State Opera's specially commissioned children's operas, which have broadened the musical horizons of many children.

CINEMA

Introduction

The history of the cinema in Victoria cannot be easily separated from that of Australia as a whole, although many major milestones took place in Victoria or were related to local events, stories, or personalities. The first significant developments in film production in Australia were the recording of the 1896 Melbourne Cup by a visiting French cameraman, the long 1900 film *Soldiers of the Cross*, produced by the Limelight Division of the Salvation Army in Melbourne, and the 1906 feature-length bushranging epic *The Story of the Kelly Gang*. Later the first professionally-made Australian sound films were produced in Melbourne by F.W. Thring, featuring local stars, as did Cinesound in Sydney to a greater extent.

Cinema-going

In the 1930s Melbourne had many fine cinemas, some like the Capitol, the State, and the Regent having been only recently completed. The ornate Byzantine-style State (later Forum) seated about 3,000 people; the Capitol, designed by Burley Griffin, had a striking ceiling concealing coloured lighting, and has been described as possibly the finest picture theatre ever built anywhere. Out of the city there were some fine theatres but many film-goers still attended Town Halls or other public meeting places where a sign advertised "Talkies" and billboards displayed coming attractions. The sound film had become the technical advance of the decade, achieving by the late 1930s highly sophisticated Hollywood colour motion pictures such as *Gone with the Wind*. As with most indigenous art and literature the Australian motion picture suffered because of the limited market, difficulties with distribution, and the preference of public taste for the best American or British productions. Overseas films exerted a strong influence on fashions in clothing, hair-styles, architecture, music, and most other areas of modern life.

In the 1940s the cinema was used to a great extent for the maintenance of morale and reinforced the effects of the presence in Victoria of large numbers of American servicemen between 1942 and 1945. Cinesound and Fox-Movietone newsreels helped publicise Australia and broaden the education of the population, but there were few Australian feature films of high quality to satisfy the prevalent surge of patriotism. Magazines highlighted the glamour of the overseas stars, screenplays, and lavish productions. These contrasted sharply with the relatively low budgets with which a handful of courageous local film-makers attempted to capture the national ethos.

By the mid-1950s the familiar pattern of weekly visits to the cinema by families and Saturday matinees for the young were varied for many new residents of outer suburbs and country towns because the universal availability of the motor car and ample space had made possible the introduction of the Drive-In theatre. Large screens became permanent structures in many places. The first Drive-In in Australia was opened at Burwood, Victoria, in 1954. Picture-going was also suddenly disrupted by the advent of television in 1956. Almost overnight many theatres closed to become bowling alleys or warehouses, or were demolished to make way for other ventures. Some large cinemas found it more profitable to reduce the seating and become twin theatres. In 1965 the Capitol reduced its 2,000 seats and a shopping arcade was built through the lowest level.

During the next two decades smaller city cinemas catered for a varied range of films, some attracting loyal followings for avant-garde and festival films; others for films of more sensational or restricted taste. Colour television was introduced in 1975 and theatres attracted audiences with spectacular, disaster, and space films, some third dimension and other experimental effects not obtainable on television, and a tendency to repetition of successful formulae in a spate of film titles suffixed II or III. Television also encouraged cinema attendances by frequent repeat screenings and, except on ABC channels, constant interruptions by commercials, but also by giving viewers the opportunity to see and appreciate quality foreign productions. By the 1980s, however, the Video Cassette Recorder had become popular, home cassette libraries became common in many suburbs, freeing television viewers from the standard programmes and advertising, and widening the range of films that could be enjoyed away from the theatre. Also the changing demographic composition of many areas affected attendances at theatres. Drive-Ins further from the city remained but the Burwood Drive-in, for example, closed in 1983.

Feature film production

During the fifty year period, Australian film production moved from the cheaply made, self-conscious portrayal of largely rural themes and slapstick comedy of the 1930s, to sporadic but more ambitious projects often financed by overseas organisations in the 1940s and 1950s, a comparative decline in the 1960s, and a resurgence in the 1970s. The television industry provided a technical training ground for serious work for portrayal on both the small and large screen. In the 1970s the establishment of the Australian Film Development Corporation (later the Australian Film Commission) and Film Corporations in individual States administered government encouragement to film-makers, which, together with tax incentives, was partly responsible for the increased activity. Many successful films, however,

were completed without assistance. Similarly the graduation of technical specialists from film schools in Melbourne and Sydney may have been a factor, and some experts believe that skilled personnel trained in commercial advertising production have been invaluable.

On several occasions enthusiastic observers have proclaimed the emergence of the long-awaited Australian film industry, not in the form of a local Hollywood, despite similar climate, space, and scenery for spectacular outdoor dramas, but at least continuous production of films of an indigenous character. Since the 1970s a remarkable number of films have been produced, most in colour, many of world class, and several outstanding, from directors like Peter Weir, Fred Schepisi, and Bruce Beresford. There are several major themes into which most Australian films can be classified over the 50 year period: the bush and the outback (*The Overlanders, Kangaroo, The Sundowners*); war (*40,000 Horsemen, Rats of Tobruk, Gallipoli*); adaptations from Australian literary works (*The Sentimental Bloke, My Brilliant Career, We of the Never Never*); biographical studies (*Smithy, Ned Kelly, Breaker Morant*); Aborigines (*Jedda, The Chant of Jimmie Blacksmith, The Last Wave*); and some that present new themes, departing from typical Australian stories, and accents, or exploring taboo subjects or fantasy (*The Year of Living Dangerously, Mad Max*).

Films worthy of note with a Victorian theme, location, or backing included the Efftee films of the 1930s such as *Diggers, Harmony Row, and A Ticket on Tatts*, before the company ceased production on the death of F.W. Thring in 1936. In 1935 Charles Chauvel had ventured into historical drama with *Heritage*. *Eureka Stockade* was made in the late 1940s and *On the Beach* in the 1950s. The screenplay of *Summer of the Seventeenth Doll* shifted the location of the story to Sydney. Since the revival of the 1970s there have been *Picnic at Hanging Rock, The Devil's Playground, The Getting of Wisdom, The Man from Snowy River, Phar Lap*, and many others. Notable television series have included *Power Without Glory, Rush, and The Sullivans*.

Victorian Government involvement in films

In the 1940s the Victorian Government established the Documentary Film Committee which eventually led to the development of the State Film Centre. This housed the most significant documentary film library in Australia outside the national collection in Canberra. Since its establishment in 1946, it has built up a collection of more than 13,500 titles of the world's best information films and videotapes covering a wide range of viewpoints and interests. Services offered include Australia's largest library of books, magazines, and clippings on visual media; regular free screenings of documentary films; free screenings of films for children; a regional library network; workshops for school children; and theatres for hire.

As activity in professional film production increased in Australia in the 1970s, Victoria like other States, became concerned with government investment in film production, assistance other than financial to those engaged in film making, and the provision of appropriate facilities so that a viable industry could be based in Melbourne, as well as operate in various parts of the State.

To facilitate the making of feature films, the Victorian Film Corporation was established in 1976 and re-named Film Victoria under amending legislation in 1981. Film Victoria was not established as a production company but as a body to encourage and promote the production, exhibition, and distribution of films, television programmes, and related areas. Film Victoria has assisted in the finance of feature films, documentaries, television features, script development, government films, and associated activities. Support staff are available to offer advice and direction to potential film makers. The Melbourne Film Studio which opened in 1980 provided Australia with its only world class film production stage. Film Victoria assisted the development of the Studio by undertaking a long-term lease of the major sound stage, which is leased back to the industry at current rates.

The interlocking pattern of Film Victoria, the State Film Centre, and private industry have made Victoria a centre for film production aiming at high artistic and technical standards to serve the community's needs for instruction and entertainment.

RADIO AND TELEVISION

Radio before the advent of television in 1956

The history of the broadcast media in Victoria from 1934 can be divided into three periods: the age of radio until 1956, the television era from 1956 into the 1970s, and a state of change and uncertainty since 1972.

Unlike the larger States, Victoria enjoyed almost total radio coverage by 1934. Virtually all of the principal national and commercial stations had already been established. The Australian Broadcasting Commission (ABC), set up in 1932, presented its programmes over 3AR and 3LO until the establishment of relay stations to carry the programmes to country areas. Reception was erratic, but most listeners had a choice of national or commercial programmes from 1935.

The ABC from its inception set about establishing a comprehensive programme service. Special departments were set up to plan and produce programmes of music, drama, talks, light entertainment, sport, and news. In 1938, by which time two stations had been erected for the ABC in every State capital, two separate programme networks were established.

In the same period the commercial stations, if not actually winning the great profits that came later, developed from the amateur status of earlier days into commercially viable operations, and programmes improved accordingly. Quizzes and talent quests were on almost every station, and drama was a staple fare. However, in spite of local successes, many drama programmes were imported from America in transcription form. Local variety was popular, and community singing was a favourite.

The outbreak of war brought many restrictions because programmes had to be prepared and checked a fortnight in advance. News was a great hazard. Two Melbourne stations, 3KZ and 3AR, were severely disciplined for mentioning the sinking of HMAS *Sydney* in 1941. The event was fully covered in the press, but forbidden for radio. The war's most profound influence, however, was on programmes. The source of American transcribed programmes came to an end, and at the same time some advertisers turned, many of them for the first time, to radio as a major advertising medium. The influx of money transformed the programme production industry.

The trend continued after the war. If big advertisers dominated the medium, big stars dominated the ratings: Jack Davey, Bob Dyer, Roy Rene ("Mo"), George Wallace, Joy Nicholls, Willie Fennell, Strella Wilson, Hal Lashwood, and Dick Bentley were household names. The absence of American transcriptions opened a new era for Australian actors. "Soap-operas", adventure serials, half-hour and one hour dramas, many based at the beginning on American models, proliferated during the war, and, with the variety and quiz programmes dominated commercial radio over the years until the advent of television.

Through the war the ABC developed its news service, and in 1946 an amendment to the Broadcasting Act (opposed at the time by newspaper interests) compelled the Commission to end its co-operative arrangement with the press for the supply of news, and to establish its own independent service. The ABC quickly set up a news service of national stature. Commercial stations continued to rely upon newspapers for services.

Administratively, broadcasting was completely changed by the Act of 1948 which created the Broadcasting Control Board to control broadcasting and television in Australia. The Board took over from the Post Office and the Postmaster-General most responsibilities for planning and controlling broadcasting, although the Post Office and the ABC retained their respective responsibilities for the provision of technical services and programmes for the national service. The Postmaster-General also retained the final authority to issue commercial licences, after recommendation by the Board.

The Board drew up comprehensive plans for the extension of the national service by means of substantial increases of transmission power for existing stations, and the building of seventeen additional transmitters. As these proposals materialised, the influence and importance of the ABC as a truly national service increased. Increases in power were also approved for many commercial stations and the Board steadily expanded their number as modern techniques made possible the closer sharing of frequencies.

A principal responsibility of the Board under the 1948 legislation and its amendments, was to police the complicated ownership and control provisions of the Act. Through the 1960s this section of the legislation was under constant revision to close loopholes which

permitted large operators to obtain indirect control over more than the permitted number of stations. Effectively, ownership or control was defined as holding, in the case of radio, more than 15 per cent and, for television, more than 5 per cent of the shares. "Control" of management, or programming, or control through loans or agreements was included. In radio the permissible limit was eight licences (only four in metropolitan areas) and in television, two.

Television era, 1956 to the 1970s

The introduction of television was accompanied by some vacillation. In 1950 the Commonwealth Government decided to establish a national transmitter in Sydney, and to offer one commercial licence in Sydney and Melbourne. However, in 1952 it announced that "because of the very drastic change which has taken place in the Australian economy" the establishment of television would be "held in abeyance". In 1953 a Royal Commission was appointed to inquire into all aspects of the introduction of television. It reported in 1954 and the Government accepted its recommendations. The ABC was to develop a national television service, and applications were immediately invited for two commercial licences, in Sydney and Melbourne. The Board was instructed to hold public inquiries into these applications and recommend to the Minister. (Legislation making mandatory inquiries into the grant of all licences was not passed until 1956.)

Television commenced in Australia in 1956. Melbourne stations made special efforts to begin transmission during the Olympic Games, and HSV-7 officially opened on 4 November. ABV-2 followed on 19 November, and although GTV-9 did not officially open until January 1957, it covered the Games in test transmissions.

It was not until 1960 that television licences were issued for provincial areas in Victoria, following protracted inquiries. Most commenced operation in late 1961 or early 1962, although the stations at Mildura and Albury (the latter's transmitter in Victoria, but studio in New South Wales) did not commence until 1964 and 1965, respectively. In a controversial decision the Commonwealth Government later decided upon a third commercial station in the major capitals, and ATV-0 commenced operation in Melbourne in 1964.

The national service was generally a year or two later in setting up its stations in country areas, operating on continuous relay from ABV-2 in Melbourne. Commercial stations originate their programmes locally, although increasing numbers of prime time programmes are taken on relay from Melbourne.

Impact of television on radio

The rapid development of television caused substantial changes in radio programming. Television viewing dominated the prime times between 6.30 and 10 p.m. which had previously been occupied by the big drama, quiz, and variety shows. Radio's largest audiences changed to the breakfast and morning periods, although listeners, presumably sated by television drama, deserted radio's "soap operas" in favour of "personalities".

News developed rapidly. From pale copies of the papers, commercial news broadcasts became lively programmes in their own right. On-the-spot interviews and descriptions, made possible by the introduction of the tape recorder and low-power miniaturised transmitters, increased the appeal. The broadcast telephone conversation also became an outstanding feature. Listeners telephoned for expert information, or to participate in debates with prominent figures—and others listened avidly.

The trend was to specialisation with each station attempting to define a discrete audience which it could offer to advertisers. The development of the transistorised radio gave stations access to a new audience, not confined to one location.

The radio programmes of the ABC, directed to more specialised ends, saw less change, although they reflected the growing sophistication of taste, and the new demands of critical audiences. "Newrad" in 1963 re-defined the roles of the first and second networks, and the so-called "third network" supplied programmes drawn from both to regional audiences, supplementing them with material of regional appeal. The State orchestras, now large enough to justify the title of Symphony Orchestras spread to intra- and later, inter-State, and even overseas, tours. The Commission imported more overseas artists as the traditional entrepreneurs felt the impact of television.

Television programmes

Television programmes were mainly from overseas, although a very few radio programmes and personalities successfully made the transition, and one or two original programmes like "In Melbourne Tonight" grew into apparently permanent public favour. As opportunities for broadcast employment faded, Australian performers increasingly felt the effects. Many viewers also expressed disquiet at the fact that television, so obviously an all pervasive and persuasive medium, based virtually all its programme values on those of the United States.

In 1960 the Postmaster-General advised all stations, as he renewed their licences, that he wanted a steady increase in Australian programming, but without great effect. In 1962 a Select Committee of the Senate (the Vincent Committee) inquired into Australian content in films and television. Amid much controversy over this and other reports, little actual change occurred. From 1966 on, the Board attempted to obtain greater exposure for Australian artists. The Board's powers were very limited, but, aided by vocal public opinion, some steady improvement in quality and quantity was achieved. By the early 1980s, Australian produced programmes, while still not numerous, rated equally with imports in popularity.

RECENT DEVELOPMENTS IN BROADCASTING AND TELEVISION

Introduction of colour television and FM radio

The Commonwealth Government did not permit the introduction of colour television until 1975, but it spread quickly. Its introduction, carefully planned and implemented with full co-operation from all sections of the industry, was marked by a minimum of difficulty and confusion. The same relative calm did not attend the discussion and implementation of other broadcasting innovations.

Frequency Modulation (FM) broadcasting, postponed during the introduction of television, again became an issue in 1968-69. After an inquiry the Board recommended the establishment of FM, including not only national and commercial stations, but also various non-profit stations serving special interests. It was recommended that, because of congestion in the Very High Frequency (VHF) band, FM be introduced in the Ultra High Frequency (UHF). After several years' controversy, this proposal was rejected in favour of a proposal to clear the VHF band, used overseas for FM, of television, telecommunication and air navigation services, so that FM could commence. By 1984, very little progress had been made with this clearance.

The ABC established a (still expanding) "classical" FM network. The Commonwealth Government resisted pressure from existing commercial operators, and new commercial FM licences were restricted to new companies. In Melbourne, the first two commercial FM stations, 3EON and 3FOX commenced in 1980.

There was considerable interest in the Board's proposal to license non-profit stations for special interests, but at the time this was impossible under the existing legislation.

The making of policy decisions had been greatly affected by the creation in 1973 of the Media Department which took from the PMG responsibility for broadcasting matters. The new department's role was never clearly defined and there was confusion about its relationship with the independent Control Board.

In the absence of amending legislation, the Board recommended the establishment of "experimental" non-profit stations using the provisions of the Wireless Telegraphy Act. Two such stations were set up in Victoria, 3MBS (devoted to classical music) and 3EA, in the Amplitude Modulation (AM) band, providing, with government support, ethnic programming. By 1982, 3RMT (Royal Melbourne Institute of Technology) and 3GCR (Gippsland Institute of Advanced Education) had joined them.

Another expedient was the licencing under the normal provisions of the Act, of commercial stations restricted as to the amount of revenue they could earn. In Melbourne 3CR was licensed under this provision to a company formed by Trades Unions, conservation groups, and others. Regarding itself as an "alternative voice" the station's sometimes radical views caused controversy. Commercial radio operators were highly critical of the lack of any apparent policy behind these isolated moves, and television operators were

becoming increasingly restive at the Board's increasing demands upon them regarding Australian content.

In 1975 the Department of the Media was abolished, its staff and functions being absorbed into a new Department of Posts and Telecommunications, (later Department of Communications). Its first priority was an inquiry conducted by the Secretary of the Department which proposed substantial changes to the control of broadcasting. These were implemented in part.

The Control Board was replaced by the Broadcasting Tribunal, and licensing of the new "public" stations was regularised; planning, which had suffered through the confused dual responsibilities of the Department and the Board became the responsibility of the Department. A further provision, sought for many years, required the Tribunal to conduct open inquiries into licence renewals, with provision for public participation. The Minister's responsibility for issuing and renewing licences passed to the Tribunal. The legislation was hastily drafted, and substantial revision was undertaken in 1978, when the Special Broadcasting Service (SBS) was established to conduct the "experimental" ethnic stations 2EA and 3EA. Later, amid further controversy, SBS established multi-cultural television stations on Channels 0 and 28 (UHF) in Sydney and Melbourne.

The Tribunal acted to regularise the position of 3MBS, 3GCR, and 3RMT by granting them "public" licences. The latter's backers were widened to include other tertiary institutions and the call changed to 3RRR in August 1978. One new licence was granted to 3PBS. Later came 3CC (Bendigo/Castlemaine), 3MBR (Murrayville), and 3RPC (Portland).

New developments

New technical developments, and extensions of existing parameters for broadcasting, claimed attention from 1976 onwards. Satellite television, ethnic, cable, and pay television, and the various data supply systems, all were mooted and created intense controversy, but no firm policies evolved. Instead, between 1976 and 1980 no less than 13 major inquiries into broadcasting matters (apart from scores conducted by the Tribunal) were held by various departments or *ad hoc* committees. In 1980 alone there were six such inquiries, many operating simultaneously.

Most important were a review of the ABC, and a Tribunal inquiry into cable and subscription (pay) television. Some action eventuated. The ABC was restructured as the Australian Broadcasting Corporation in 1983, with a new managing director. A satellite policy finally eventuated, but cable and pay television decisions were postponed again.

LIBRARIES

Munn-Pitt Report

In May 1934, Ralph Munn, an eminent American librarian, arrived in Melbourne to conduct the first formal survey of Australian libraries and make suggestions for their improvement. His visit was sponsored by the Carnegie Corporation of New York whose support for the survey was secured by a group of Australian librarians and laymen through the particular efforts of Frank Tate of the Australian Council for Educational Research (ACER). The Chief Librarian of the Public Library of Victoria, Ernest Pitt, shared Munn's task and was co-author of the report published by ACER in 1935.

Victorian libraries of the early 1930s, as profiled in the Munn-Pitt Report, were dominated by the presence of the State Library, then still known as the Public Library of Victoria. The only two other libraries of some substance offered a rather limited service to a restricted public at the University of Melbourne and Parliament House, while local library provision was left to private initiative in the shape of the hundreds of "free libraries" maintained by mechanics' institutes, schools of arts, and similar voluntary organisations. These libraries were the product of a movement for popular education that had its roots in early nineteenth century England, and their contribution to the cultural life of Victoria had been recognised by an annual government grant as far back as 1852. Under the terms of the grant, which amounted to \$40,000 at its maximum in 1890, all citizens had to be given free access to the reading rooms; borrowing privileges, however, remained restricted to subscribers.

Institute libraries suffered a sharp reduction in government assistance and public support during the Depression of the 1890s. The decline continued in the unstable economic climate of the next few decades despite the libraries' attempt to boost subscription revenue by stocking almost exclusively the most ephemeral recreational reading. By 1934 institute libraries still survived in great numbers, often as appendages to dance halls and billiard rooms, but they had largely lost whatever claim to effective provision of library service they may have had in the past.

The State Library presented a more heartening picture. Even during the worst years of the Depression the Library's official status had assured it a degree of financial stability sufficient to prevent serious deterioration.

In 1934, with collections of over half a million volumes, the State Library was not only the oldest and largest public library in Australia but a proud institution, literally attempting to be all things to all people in the way of library service. Its functions ranged from reference and research library of academic standing, and legal deposit library dedicated to the preservation of the State's history, to lending library serving the expanding metropolitan area, posting books to country borrowers, and assisting smaller libraries with bulk loans and professional advice.

The Munn-Pitt Report fully acknowledged the State Library's creditable performance as practically the only source of effective library service, but it deplored in the strongest terms the condition of institute libraries and urged that they be phased out in favour of rate supported libraries, in line with the established overseas trend.

Although the Report has been given credit for having created a new awareness of the social value of libraries that was eventually translated into public pressure for better library provision through government action, it was also a well timed and authoritative expression of an already growing realisation in the community that the library institutions of yesterday were unfit to meet the needs of tomorrow.

The publication of the Report was almost immediately followed by the formation of the Free Library Movement. In Victoria, under the presidency of Sir John Latham, Chief Justice of the High Court of Australia, the movement engaged in programmes of publications, public meetings, and deputations aimed at keeping the cause of library reform before the public and the government. In 1937 the movement was joined by the Australian Institute of Librarians.

At first progress was only visible in the increasing willingness of municipal authorities to assist local libraries and in some cases to assume total responsibility for their maintenance. However in 1940 the Victorian Government appointed a Library Service Board "to inquire into and make recommendations regarding the adequacy of library service in Victoria". It was understood that the Victorian Government would be in no position to respond to any recommendations involving new initiatives before the end of the war. The Board therefore deferred presentation of its report until 1944.

Free Library Services Board

The report of the Board of Inquiry documented how the state of affairs had improved only marginally since the survey of a decade earlier. Many of the mechanics institutes had actually ceased to function as libraries, but some 220 managed to survive and shared a government grant that was now down to a token \$5,000. Thanks to suburban local government intervention metropolitan residents were better served than people in country areas. It was estimated by the report, however, that only 35 per cent of the metropolitan population had access to free municipal service, while 37 per cent was still dependent on subscription libraries and 28 per cent had no local facilities at all.

The Board maintained that the task before the Government was to meet the Victorian community's urgent need for adequate library service. Adequacy was defined in terms of a number of essential requirements, namely, that library services be free to every citizen, that they be available throughout the State, that they be controlled by local government and managed by trained staff, and that they be subsidised by the Victorian Government through an appropriate co-ordinating agency. Within this frame the report of the Board of Inquiry articulated a wide range of recommendations on matters such as the functions of the proposed co-ordinating body, the role of the State Library, provision for formal training facilities, and the need for a regional approach to service in smaller municipalities.

The first recommendation the Victorian Government acted on concerned not municipal libraries but the State Library. Legislation passed in December 1944 dissolved the body that controlled the Library together with the Gallery and the two Museums that had grown around it in the nineteenth century, and created a separate board of trustees for each of the four institutions. This move recognised the Library's evolution away from the British Museum model towards a more distinctive role and the resulting need for specialist management at policy level.

Almost exactly two years later the Free Library Services Board Act established a permanent body charged with promoting municipal libraries and allocating any grants provided by the Victorian Government for the purpose. The Board was appointed in May 1947 and sought to secure the commitment of State and local government to a programme of library development in line with the 1944 Report.

Only 12 municipalities qualified for the Board's per capita subsidy in 1947-48. The number doubled the following year when the Victorian Government agreed to raise the subsidy to a full one-for-one basis. By the beginning of the new decade, the Board's annual report for 1950-51 could point to over 40 subsidised libraries, and drew the conclusion that "the municipal library movement is soundly established in Victoria".

In the 1950s came a growth in population as well as a greater demand for government services. In the keen competition for government funds municipal libraries had two advantages: a built-in growth mechanism in the per capita basis of subsidy, and the political appeal of the subsidy as a grant to local government. The State Library found itself in a less competitive position.

At its centenary celebrations in 1956, the State Library reflected on its record of service but was also apprehensive about the future. Because of its basic commitment to indefinite preservation, the Library had accumulated very fine collections of books, newspapers, magazines, pamphlets, manuscripts, maps, and other graphic and pictorial material that constituted a unique and invaluable social asset of national significance. At the same time its role had expanded to include the operation of a training school for librarians, the maintenance of public archives, the supervision of government department libraries, and the provision of support services to municipal libraries. But the financial resources provided by the Victorian Government had failed to keep up with the Library's growing needs since the Depression. Through the 1950s, as funding of municipal libraries increased in proportion to their growing numbers and the better standards promoted by the Free Library Services Board, support of the State Library continued to stagnate.

As the declining condition of the State Library became increasingly obvious, the library profession started to question the wisdom of the uneven and unco-ordinated support from public funds of two parallel systems of library service. This issue among others convinced the Victorian Government by 1963 that the time had come for another systematic look at library development. A Board of Inquiry into Library Services in Victoria, consisting of Sir John Jungwirth (who had been Secretary of the Premier's Department from 1935 to 1962) was appointed, and reported in 1964. Its broad terms of reference reflected the social changes that had created a demand for library services in educational institutions, government agencies, and business enterprises over the past decade. The Jungwirth Report's recommendations covered all aspects of library development in the State but its main impact was on public libraries, because of the Victorian Government's acceptance of the Board's arguments in favour of a single authority to supersede the State Library Trustees and the Free Library Services Board.

Library Council

The new authority was created by the *Library Council of Victoria Act 1965*, which also provided for the appointment of a State Librarian to act as its chief executive officer. In addition to the management of the State Library and the promotion of municipal libraries, the functions of the Council comprised the exercise of leadership through advice to government towards the effective and co-ordinated development of all types of library services in the State.

When the Library Council took up its task, the Victorian Government was already granting an increased book vote. Also, the La Trobe wing was completed in 1965 and provided suitable quarters for the Australiana collections, which relieved the worst of the

congestion in the rest of the building complex. The Council then initiated measures to re-organise the Library's operations. This process included phasing out the Training School as library courses were introduced in colleges of advanced education; closing the Lending Branch and re-deploying its resources into a Municipal Support Service; and securing the creation of a Public Records Office to take over the Library's archival responsibilities. By the early 1970s as the re-organisation was being completed, staffing conditions and physical facilities began to be improved. Thus, later in the decade, the Art, Music, and Performing Arts Library was opened in the restored Queen's Hall and a modern Reference and Information Centre was established in the building.

For local library services, the Library Council inherited a system of facilities that already extended to 115 municipalities, covering almost 70 per cent of the State's population. The main challenge for the future was not "coverage" but rather "quality" of service in terms of staff, bookstock, and the provision of attractive and convenient service points.

Schemes based on the sale of service by one municipality to another had already proven advantageous, especially in the country. An amendment in 1966 to the Local Government Act allowed autonomous committees to be set up for the administration of regional library services on behalf of participating municipalities. Over the next decade such regional organisations became an important feature of Victorian libraries largely through the representations of the Council's Public Libraries Division and the incentive of a substantial regional development grant made available by the Victorian Government.

These measures affecting municipal and State Library services were part of a plan made public by the Library Council in 1970 under the title *Public Library Service in Victoria: a Report to the State Government*. The thrust of this policy statement was the Council's intention to develop the libraries under its care into an integrated resource capable of responding to the needs of the community. The growth of specialised library facilities in schools, tertiary institutions, government agencies, and the private sector provided an opportunity for co-ordination on a still larger scale to the benefit of library users. Such a plan was made possible by the administrative move in 1973 that took the Library Council's services out of the Chief Secretary's Department into the new Ministry for the Arts, and by the greater concern with "quality of life" issues and demand for cultural services.

It also diversified the form and content of library materials and services in an endeavour to cater for the social diversity in the Victorian community and the special requirements of groups such as the handicapped and ethnic minorities. Libraries were no longer just for books nor were they restricted to the English language.

PUBLIC RECORD OFFICE

Public records and private documents had been deposited in a rather random manner with the then Public Library of Victoria since 1893. In 1911 and again in 1928 the Historical Society of Victoria approached the Victorian Government with a request that papers should not be destroyed until they had been examined by a competent authority.

In July 1937 the Premier notified all government departments that "before any official records or documents are destroyed, the Secretary to the Public Library Trustees should be notified so that a responsible officer might be sent to select such as are likely to be useful to the Library". This circular was reissued from time to time. During the Second World War, when the shortage of materials led to the pulping of many public papers, the future of the documentary heritage of the State was raised in Parliament.

On 30 October 1940, a deputation representing the University of Melbourne, the Historical Society of Victoria, and the Trustees of the Public Library met with the Chief Secretary seeking the appointment of an archivist and the drafting of an Act of Parliament requiring all documents to be submitted to the Library before destruction. Efforts to have an archivist appointed to the Public Library continued during 1941 and 1942. Two years later legislation separating the Library, the Art Gallery, and the Museum included provision for an archivist and staff in the Public Library. The first archivist was appointed in 1948. In a report to the Premier on 6 September 1954, the Trustees of the Public Library drew attention to the need for the preservation, classification, proper storage, and use of historical records.

The report arose from seminars given in Canberra on the subject of records management

and archives, and recommended that archives be developed into a major division of the Library. The Archives Section of the State Library was in fact created in 1955.

The quantities of public records deposited increased considerably and the introduction of systematic procedures for records management and guidelines for records selection and disposal brought recognition of the importance of records management in current public administration. In 1973 the *Public Records Act* finally established separately from the State Library the Public Record Office and a Public Records Advisory Council which "in consultation with the keeper of Public Records shall promote co-operation between the Public Record Office and public offices" and "may report and make recommendations to the Minister on any matter relating to the administration of the Act".

The Act requires officers in charge of public offices to ensure that full and accurate records are made and kept and that standards established by the keeper for the management of public records are observed. Public officials and officers of the Public Record Office work together to control the number of records created, to ensure that records of purely temporary significance are separated and discarded as early as possible and essential records safeguarded, and that arrangements are made for the regular transfer of non-current files to the Public Record Office.

In 1975 an air-conditioned building was purchased at Laverton to become the base repository, and the main search room was established at 1 Little Collins Street in Melbourne. Since then a policy of establishing regional repositories throughout the State, to hold records of local interest, was developed. The first, established at Ballarat, commenced full-time operation in 1982.

Many publications have been issued and a major project undertaken in the series *Historical Records of Victoria*, the first volume of which was released in 1981.

VICTORIAN WRITING

Since 1934, there has been little or no writing that could be regarded as contributing to a Victorian regional literature, or even to a distinctively local school of writing. Nevertheless, certain local characteristics do emerge from the whole body of work, and could be described as socially radical, stylistically conservative. These characteristics can be discerned in the major journals which have emanated from Melbourne during these years and in the concerns of the major literary society in Melbourne, the Victorian branch of the Fellowship of Australian Writers. As opposed to the Australian Society of Authors, which is essentially a professional association with headquarters in Sydney, the Fellowship is interested in the wider cultural aspects of writing. In its earlier years it was also political, and provided debates on the social function of the author. Also active in Victoria, although less so than its interstate colleagues, has been a branch of *PEN*, which takes a particular interest in maintaining the freedom of writers internationally.

The senior literary journal in Victoria is *Meanjin*, founded in Brisbane in 1940 by Clem Christesen, but published from the University of Melbourne since 1945. *Meanjin* has been radical in politics and has taken a wide interest in general cultural issues. *On Native Grounds*, a collection of writings from *Meanjin*, appeared in 1968. As well as introducing Australian readers over the years to overseas schools of thought, *Meanjin* has conducted a continuing debate over the nature of the Australian cultural and literary tradition. A contributor to this debate has been the Melbourne critic A.A. Phillips, whose book *The Australian Tradition* (1958), most of which first appeared in *Meanjin*, laid the grounds for the critical re-evaluation of the nationalist school of Australian writing. His most recent book, *Responses* (1979), reprints his major essays over a period of more than 30 years.

Overland, a quarterly of the more radical left, appeared in 1954 under the editorship of Stephen Murray-Smith, who has published and edited it since. It succeeded an earlier journal, the *Realist Writer*, but, despite its political commitments, it has always been open to poetry and fiction of every stance. It has given particular emphasis to contemporary reportage and to historical writing. A collection of work from *Overland*, the *Overland Muster*, appeared in 1965. One of the journal's editorial board, the late Ian Turner, historian and political critic, in his *My Long March* (1974) provided an autobiographical account of the post-war struggles and dilemmas of the Australian political left. His *Temper Democratic, Bias Australian* (1978) and a special issue of *Overland* in 1979 commemorated

Turner's work. An edition of his occasional writings, *Room for Manoeuvre*, was published in 1982.

Regular reviewing of Australian books is provided by the monthly *Australian Book Review*, which was established in 1978 by the National Book Council. The morning daily, *The Age*, each Saturday provides a comprehensive section of reviews of Australian and overseas books. *The Age Monthly Review*, established in 1981, published longer articles and reviews of Australian and overseas writing, arts, and intellectual issues. Originally a supplement to *The Age* it was later sold separately.

The leading Victorian writers in the 1930s were the poet Frank Wilmot ("Furnley Maurice"), whose *Melbourne Odes* appeared in 1934, and Vance and Netty Palmer, who, as well as producing ten books themselves during this period, including Vance Palmer's novel *The Swayne Family* (1934) and his biographical studies, *National Portraits* (1940), were keen supporters of other Australian writers. Vance Palmer's later work included his trilogy of the Queensland mining industry, unions, and politics, *Golconda* (1948), *Seedtime* (1957), and *The Big Fellow* (1959), a collection of his short stories, *The Rainbow Bird* (1957), and the historical essay *The Legend of the Nineties* (1954), which both questioned and established the literary and nationalist significance of that decade.

The war years were marked by the publication of Eve Langley's novel, *The Peapickers* (1942), of Hal Porter's first collection of short stories (1942), and of Alan Marshall's account of his wanderings around wartime Victoria, *These Are My People* (1944). John Manifold's *Selected Verse* (1946) included the wartime elegy "The Tomb of Lt John Learmonth, A.I.F." Other accounts of wartime experience were written by Peter Ryan, who dealt with the war in New Guinea in *Fear Drive My Feet* (1959), and Rohan Rivett, who wrote of Japanese prison camps and the fate of prisoners of war working on the Burma Railway in *Behind Bamboo* (1946).

The post-war years were marked by the emergence of a group of realist writers and by two major trials. Robert Close was imprisoned after his novel *Love Me Sailor* (1945) was found obscene at a second trial. Frank Hardy was found not guilty of criminal libel in his novel of Victorian politics and corruption, *Power Without Glory*, a work whose interest wavers between documentary and character study. After this major work, Hardy produced only relatively minor works until *But the Dead Are Many* (1975) which provides a convincing account of the initial appeal of Communism and the later disillusionment among its followers. Other major realist writers were John Morrison, Alan Marshall, Judah Waten, and David Martin. Morrison's achievement was in the short story, which he used first to explore the world of work and unions on the waterfront, and later extended to the study of social and human relationships in the suburbs. His major collections are *Black Cargo* (1955), *Twenty-three* (1962), and *North Wind* (1982). Alan Marshall's autobiographical *I Can Jump Puddles* (1955) has become a classic, but he has since revisited the same territory more sardonically in *Hammers Over the Anvil* (1975). Judah Waten's strength lies in his portrayal of the conflicts that arise from the clash of cultures and of generations, first shown in the novel *Alien Son* (1952). His most recent work *Scenes of Revolutionary Life* (1982) is concerned with left-wing politics in England and Australia. David Martin has also been interested in the clash of cultures, particularly in *The Young Wife* (1962), but has more recently been exploring fiction for children and young adults.

Outside this realist tradition stood Martin Boyd, whose novel *Lucinda Brayford* (1945) marked his return to the fictional exploration of his family's history between two hemispheres, an exploration he was to continue in the sequence of four novels starting with *The Cardboard Crown* (1952) as well as in his autobiography *Day of My Delight* (1965), and Hal Porter, who has produced a sequence of works of fiction, poetry, drama, and autobiography in which he maintains the stance of artist as outsider which is suggested by the title of the first volume of his autobiography, *The Watcher on the Cast-Iron Balcony* (1963). The work in which the elements of understanding and detachment, affection and cynicism, are best integrated is his collection of poems, *In an Australian Country Graveyard* (1974).

In the realist tradition, but without any explicit political attachment, was George Johnston, whose autobiographical trilogy of novels commenced with the publication of *My Brother Jack* (1964). This novel conveys the flavour of Melbourne between the wars. Criena Roahn's two novels, *The Delinquents* (1962) and *Down by the Docks* (1963)

have similar subject matter in an exuberant if poor working class setting, but have long been out of print.

A new twist to realism appeared in 1966 with the publication of Peter Mathers' *Trap* (1966), a novel which uses the Rabelaisian figure of Jack Trap as a focus for combination of social satire and broad knockabout comedy of the absurd.

A more recent school of fiction has been concerned with the recollection of Australian Catholic boyhood. Among these novelists are Laurie Clancy (*A Collapsible Man*, 1975), Gerald Murnane (*Tamarisk Row*, 1974), and Barry Oakley (*A Wild Ass of a Man*, 1967). Oakley and Clancy have both gone on to become chroniclers of suburban absurdity, and Murnane's most recent work, *The Plains* (1982) enters the realm of surrealism.

Other recent chroniclers of suburbia are Barry Hill, whose stories, *A Rim of Blue* (1978) and novel, *Near the Refinery* (1980) are characterised by plainness of style and psychological insight, and Joseph Johnson, who, after the strange parable of *Womb to Let* (1973), in *A Low Breed* (1976) portrays the waning radical professional approaching middle age and the truth of his own destructiveness. Similar territory was covered by George Turner, although with more compassion, in his novel of life in the country town, *A Stranger and Afraid* (1961), and more recently in the genre of science fiction. In *Transit of Cassidy* (1978), he returned to naturalism, but he has continued to write science fiction, *Beloved Son* (1978), and *Vaneglorry* (1982), both dealing with life in 21st century Australia after a nuclear war. Other novelists who have worked in the mode of science fiction and fantasy are Lee Harding, whose *Displaced Person* (1979) translates Melbourne into a separate dimension, and Damien Broderick, who in *The Dreaming Dragons* (1981) brings together science fiction, the metaphysics of physics, Aboriginal mythology, and a new theory of evolution. Helen Garner's *Monkey Grip* (1977), later made into a film, broke new ground in its portrayal of a generation determined to create its own patterns of living.

Melbourne did not have a great number of active poets publishing since 1934, although it is the centre of the Poets' Union. John Shaw Neilson published four books between 1934 and 1943. The three major contemporary schools are the academics, led by Vincent Buckley and Chris Wallace-Crabbe, the suburbans, including R. A. Simpson, Judith Rodriguez, and Bruce Dawe, and the proletarians, particularly Ti and Eric Beach. The most substantial poem in this period appears to be Vincent Buckley's book-length sequence, *The Golden Builders* (1976). The Poets' Union has actively promoted poetry reading as a way of taking poetry to the people and the journal *925* provides a vehicle for poetry related to working life.

Since the mid-1960s Melbourne has provided the home for a new school of Australian drama, first at La Mama, where the Australian Performing Group was established, and later at the Pram Factory. Earlier, the Elizabethan Theatre Trust had sponsored the production of Ray Lawler's *Summer of the Seventeenth Doll* (published 1957), which established social tragi-comedy in an Australian setting, and was followed by Richard Beynon's play about relations between Italian migrants and their neighbours *The Shifting Heart* (produced in 1957). The newer playwrights built on this tradition of realism, but added satire and, at times, surrealist humour whose genesis was the music-hall rather than straight theatre. This style was enhanced by the workshop method of production in which the writer was involved with the actors in the shaping of the final product. Leading authors among this group were David Williamson (*The Removalists*, 1972, and *The Club*, 1978), John Romeril, whose work is more politically involved, and Jack Hibberd, who, despite the success of the social satire of *Dimboola* (1973), has since developed a more metaphysical, perhaps existentialist manner, as in *A Stretch of the Imagination* (1973). Barry Oakley has also worked with this group, first in *The Feet of Daniel Mannix* (1975), a political satire. Later playwrights include the highly political Steven Sewell and the anarchistic comedian Barry Dickins.

Two other significant groups of Victorian writers are the historians and the journalists. Professor C.M.H. Clark's monumental work, *A history of Australia*, now up to volume five, has been written since he moved to Canberra in 1949, but his book of short stories, *Disquiet* (1969) is based on his early life in Victoria. Geoffrey Blainey's earlier work dealt with institutional and local history, but his more general works, *The Tyranny of Distance* (1966), *Triumph of the Nomads* (1975), and *A Land Half Won* (1980) provide new ways of seeing Australia's past. Victoria's early history is traced by Geoffrey Serle, who is also

an editor of the *Australian Dictionary of Biography*, in *The Golden Age* (1963) and *The Rush to Be Rich* (1971). He also wrote the biography *John Monash* (1982). Margaret Kiddle published an important social history of the Western District *Men of Yesterday* (1961). Younger historians include Don Watson, whose *Brian Fitzpatrick: a political life* (1978) deals with the work of a seminal Victorian historian, commentator and activist, and Graeme Davison, whose *The Rise and Fall of Marvellous Melbourne* (1978) traces the history of the State's capital.

Among the journalists, Bruce Grant's sensitive account of his experience in India and the contrasting political crises in India and Australia, *Gods and Politicians* (1982), stands out, while political biographies by Paul Ormonde of Jim Cairns, *A Foolish Passionate Man* (1981), and by Kate White, *John Cain* (1982) have added depth to our knowledge of the State's political life.

BOOK PUBLISHING

Publishing, of its nature, is not parochial. Publishers and authors, distributors and booksellers contract and trade across State and national boundaries. The publishers noted here are those founded in Victoria or those who have their Australian head office situated within the State.

Historically, publishing in Victoria developed mainly as a subsidiary interest to bookselling, and as the representation of overseas publishers as well as printing. Until the Second World War, most Australian readers read British books imported direct by booksellers or distributed to them in Australia by Australian sales offices set up by British publishers or by local distribution agents. A few Australian authors were published locally.

In Victoria book publishing was fostered by the arrival in Melbourne in 1939 of Dr Andrew Fabinyi who joined the bookselling firm F.W. Cheshire, and by the impression of international standards of design and production on Melbourne University Press by Gwyn James; by the establishment in 1943 of Georgian House by publishers' representatives George Jaboor and E.C. Harris; and by the appointment to the Australian office of Oxford University Press of Frank Eyre.

Restrictions on imports of paper and books during and just after the war provided an economic impetus to local publishing. Demand developed for Australian books in the absence of others.

Fabinyi, at Cheshire, published the *Quest* series of short surveys of aspects of Australian life and literature in conjunction with the Army Education Service. In 1942 he discussed New Caledonia with Wilfred Burchett and published his *Pacific Treasure Island* which was later published in the USA. In 1944 Cheshire began their long relationship with Alan Marshall when they published *These are my People*. In the thirty years that Fabinyi was with Cheshire, he developed a list of titles which included seminal studies of Australia such as Robin Boyd's *The Australian Ugliness*, economics, sociology, poetry and novels, among them *Picnic at Hanging Rock*.

Georgian House published Charles Barrett's *Australian Wildlife* in 1943. They later published fiction, poetry (including the Jindyworobacks under Rex Ingamells), children's books, and non-fiction. They also published *Love Me Sailor*.

But it was, to a large extent, the development of secondary education in the post-war years and the demand for Australian course texts that helped both the development of local companies and the decision of major British publishers to develop their Australian sales offices into publishing houses for the local market.

In 1949 the Victorian Publishers Association and the New South Wales Publishers Association formed a federation. At the time of formation there were twenty members, but there were not more than half a dozen who were regarded as making a significant contribution to Australian publishing.

Penguin Books had come to Australia in 1946, eleven years after its foundation in London, and were later to become significant Australian publishers as were Longman, Macmillan, Heinemann, and Cassell (which had established a presence in Australia in 1894). All had their publishing offices in Melbourne. Cassell has since moved to Sydney through amalgamation.

The 1950s and 1960s were a period of vital development in Australian publishing and much of the excitement centred in Melbourne. In 1960 Lloyd O'Neil, founded Lansdowne

Press in Melbourne which nurtured and satisfied a developing nationalism in reading habits. Geoffrey Dutton established the Australian paperback house Sun Books with reprints of titles such as *Maurice Guest* by Henry Handel Richardson and *Alien Son* by Judah Waten.

The local publishers and editors of overseas-owned firms saw themselves very much as Australian publishers and in education Heinemann Educational Australia and Macmillan developed strong local lists. Cassell published Thomas Keneally and Peter Mathers. Penguin developed an influential original Pelican list in politics, sociology, economics, and contemporary issues such as feminism and the situation of the Aboriginal in society.

In the late 1960s acquisitions and mergers had started to bring a commercial undertone to publishing. Lansdowne had been acquired by Cheshire which itself was to become part of Reed-IPC, owners of the London *Daily Mirror* and Paul Hamlyn. Cheshire Publishing was later purchased by Xerox and eventually sold to Longman. Sun Books spent some time in the Hamlyn Group but was later taken up by Macmillan.

However, out of these changes and the wide community acceptance of the Australian book came a re-emergence of small indigenous companies. Smaller companies had already been established earlier, such as the Hill of Content Publishing Co., a subsidiary of Collins Booksellers, and Kookaburra Technical Publications in 1964.

Since Lloyd O'Neil left the Cheshire Group in 1969 to establish his own company once more, many others have followed as independent publishers. The 1970s have seen the establishment of small houses, many of them devoted to specialist publishing, such as Primary Education Publishing founded in 1970, and Childersset (children's books), and Dove Communications (religious and general) in 1972.

The formation of the Sisters publishing group fostered feminist writing and reading, and Tony Wheeler's specialist travel publishing house has achieved substantial export sales. Queensberry Hill Press published *Australiana* of high craftsmanship. The development of these presses, after fifty years of development has given publishing in Victoria the maturity of diversity.

PRESS IN VICTORIA

Introduction

Historically, Victorians, in common with all Australians, have always been very keen newspaper readers. The coming of, first, radio and later—in 1956—television, has made no overwhelming impact on this, although television in particular has brought about some changes in trends to accommodate changing lifestyle patterns in the community. One innovation was the more frequent appearance of bylines as papers set out to inform their readers with interpretive and investigative reporting. Background feature articles and subjective journalism became more common. But, despite the inroads of the electronic media, news still sold newspapers. A big news story, no matter how well covered electronically, could still stimulate circulations, as happened on 21 July 1969, the day of the first moon landing. This was witnessed "live" by millions on television and heard "live" by millions more on radio, but the event created sales records for *The Herald*.

Between 1934 and 1983, Victorian newspapers covered such historic events as the disastrous bushfires of 1939, the Second World War, the first atomic explosion in Australia (1953), the Petrov affair (1954), Melbourne's Olympic Games (1956), the disappearance of Prime Minister Harold Holt (1967), the Southern Aurora disaster (1969), Neil Armstrong's moon walk (1969), the West Gate Bridge catastrophe (1970), the constitutional crisis (1975), and the Ash Wednesday bushfires (1983).

In the Second World War, newspaper correspondents reported from every theatre of war. At home, the war was imposing its own problems with newsprint rationing, staff shortages, and censorship. After 1945, newspapers were to embark on their biggest era of expansion.

But another fundamental change came in the early 1980s: new computerised technologies which were accompanied by changes in work patterns and distribution of labour. Traditional newspaper publishing has been highly labour intensive in the number of crafts and skills required to convert the journalist's typed report to the printed page seen by the reader. The new technology eliminated many time consuming, error-prone processes. A reporter



Werribee Park, an Italianate mansion on the Werribee River, was built by Thomas Chirnside in 1874. The 264 hectare property was acquired by the State of Victoria in 1973 and is now open to the public.

Victorian Tourist Commission

The main sitting room of the Werribee Park mansion has been restored by the Public Works Department and furnished with many of the rooms' original pieces.

Public Works Department



The Royal Melbourne Philharmonic Society performing the *Messiah* in the Melbourne Town Hall in 1983.

Royal Melbourne Philharmonic Society

Performance by the Victorian State Opera Company of *Eugene Onegin* by Tchaikovsky at the Palais Theatre, 1983.

Victorian State Opera





To my friend Richard H. Fowler,
with thanks for yeoman help,
skill & kindness.
Till we meet again!
Percy Grainger
Jul 13, 1938



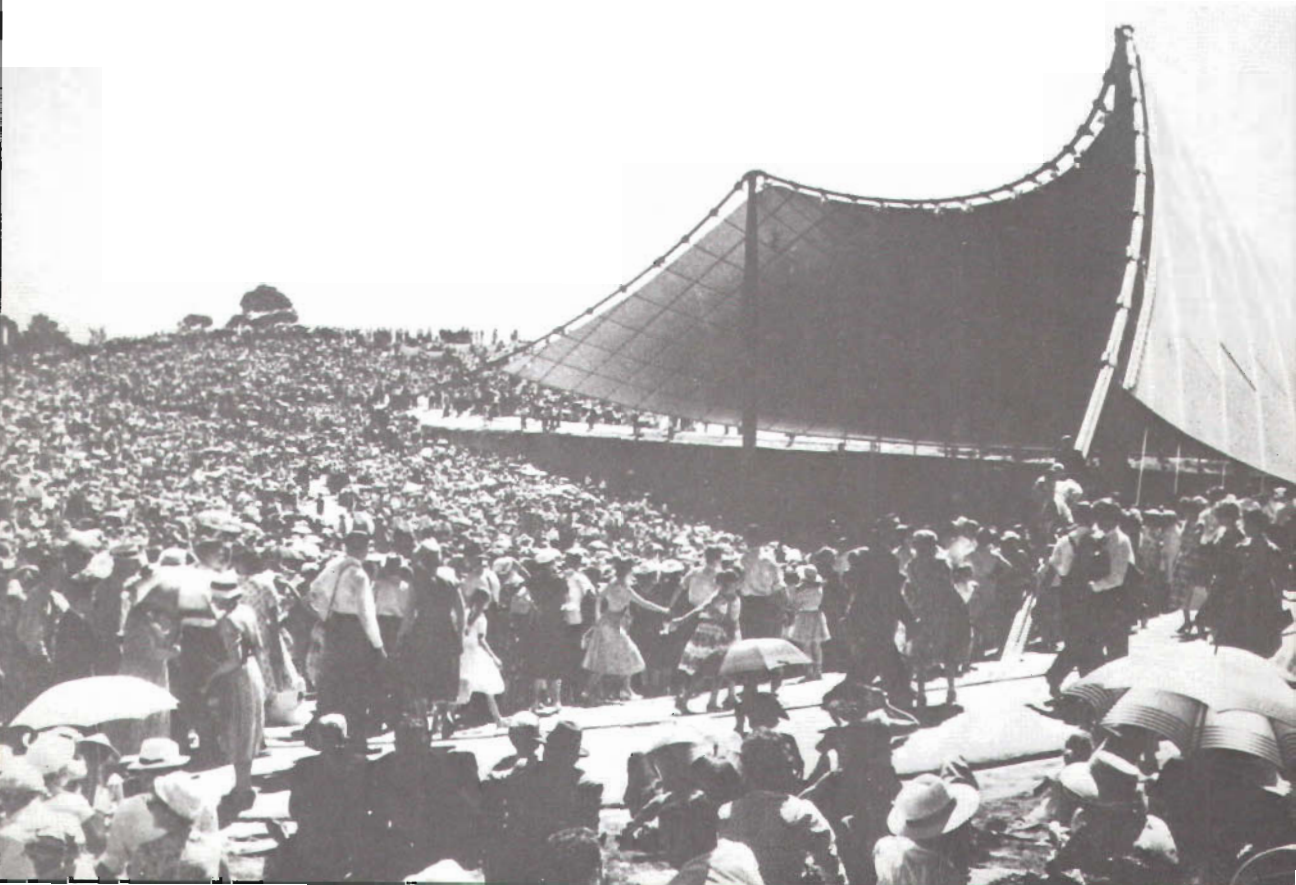
(Above) Sir Bernard Heinze, musician, conductor, and teacher of music. He conducted the Victorian Symphony Orchestra from 1933 to 1956.
Australian Broadcasting Corporation

(Left) Percy Grainger and his wife Ella on the steps of the Grainger Museum (founded 1934, officially opened 13 December 1938, and opened to the public in 1966).

Richard H. Fowler
Reproduced by permission of the Grainger Museum Board

A Melbourne summer tradition, "Music for the People" at the Sidney Myer Music Bowl.

Performing Arts Museum, Victorian Arts Centre Trust





The Princess Theatre, designed by William Pitt, was opened in 1887, totally lit by electricity and with a roll-back roof for use in fine weather.

The Herald and Weekly Times Ltd

The cast of the popular ABC television serial "Bellbird". The serial first went to air on 28 August 1967 and ran for 1,697 episodes, finishing on 23 December 1977.

Australian Broadcasting Corporation





The Argus building situated on the north-west corner of Elizabeth and La Trobe Streets, Melbourne. *The Argus* newspaper commenced in 1846 and ceased publication in 1957.

The Herald and Weekly Times Ltd



Typesetting by hand for the evening newspaper before the advent of computer typesetting.

The Herald and Weekly Times Ltd



The Age newspaper, founded in 1854, occupied this building in Collins Street, Melbourne. It has since moved to new premises in Spencer Street.

Westpac Banking Corporation