

## THE ARTS, LIBRARIES, AND MEDIA

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### THE ARTS

#### Ministry for the Arts

For many years Victoria's involvement in the arts was scattered among different government departments. The National Gallery and the State Library were for a long period the responsibility of the Chief Secretary, whereas the State Film Centre and Documentary Film Council came within the Premier's Department. In addition, the Victorian Treasury made financial grants to artistic organisations of all types ranging from the Australian Elizabethan Theatre Trust to small local festivals, choirs, and brass bands.

With the very considerable increase in public interest and participation in the arts, and with the prospect of markedly increased leisure time being available to most citizens, the Victorian Government thought it desirable that a specialist department should be established to assist in the shaping and execution of the Victorian Government's artistic policies. To this end, the *Ministry for the Arts Act 1972* was formulated and received the assent of both Houses of the Victorian Parliament.

Under this Act, the Ministry was set up to develop and improve the appreciation and practice of the arts in Victoria; to make the arts more available to the people of Victoria; to encourage and assist in the provision of facilities for the arts to be performed or displayed; and to advise and co-operate with other government departments, municipalities, and public authorities in the promotion and practice of the arts within Victoria. The Act required that a Director should be appointed who would be the head of the Ministry, and that there would be a body to be known as The Victorian Council of the Arts which would advise the Minister and the Director on matters concerning the arts referred to them and, from time to time, to make such recommendations to the Minister concerning the State's involvement in the arts. Under the Act, the National Gallery and the State Library were transferred to the new Ministry, together with the State Film Centre. The Ministry is responsible for recommending and administering grants and other forms of support made by the Victorian Government to various kinds of bodies.

In July 1973, the first Director of the Ministry for the Arts was appointed, and took up his duties in that month. The Premier assumed the portfolio of Minister for the Arts.

A number of major responsibilities had to be accepted immediately by the new Ministry. The Victorian Government had agreed that the performing arts section of the Victorian Arts Centre in St Kilda Road should be completed and it is one of the responsibilities of the Ministry to supervise this project.

One of the more significant artistic developments in Australia has been the growth in the numbers and quality of regional art galleries in Victoria. There were sixteen such institutions in 1979, the majority being professionally directed and providing in their areas a full service of exhibitions, educational activities, and scholarships. It is one of the Ministry's responsibilities to continue to raise the standard of regional galleries and to assist them in their work.

It is a further responsibility of the Ministry for the Arts to advise on and assist in the development of performing arts centres and arts activity workshops, this programme running parallel with the design and construction of the performing arts section of the Arts Centre.

The Victorian Government allocates funds for the development of public libraries through the Library Council of Victoria. The Library Council co-ordinates and funds public libraries run by municipal councils and regional library authorities throughout Victoria in partnership with local government. The work of the Library Council has met with considerable success — 99 per cent of Victorians now live in a municipality served by a public library.

The State Film Centre offers to the community of Victoria a wide range of audio-visual resources. The Centre operates three theatres, a free film/video lending library, and a free public reference and information library. It offers film purchasing, equipment, and technical services advice to government departments, instrumentalities, and community groups. As well, the Centre conducts special community film screenings and also assists other organisations to present special film projects.

Following the proclamation of the Victorian Film Corporation Act in July 1976, a Board of seven members was appointed. The Film Corporation 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. In its three years of operation, allocations totalling over \$3.4m have been made available to the Corporation for investments and loans to further these aims. The Corporation has financed feature films, documentaries, television features, script development, government films, and associated activities. The Board is now backed by a support staff which not only assists in the processing of applications, but is also in a position to offer advice and direction to potential film makers. The Corporation hopes to be able to assist the industry further with the provision of sound stages, and other facilities.

The Victorian Tapestry Workshop was established by the Victorian Government through the Ministry for the Arts early in 1976. This workshop makes it possible for art lovers to commission or purchase unique works of art in the tapestry medium woven in Australia. It also provides the opportunity for Australian artists to have their designs woven in Australia whereas in the past such large commissions such as the curtains for the Sydney Opera House would go to overseas workshops. After the appointment by the Premier and Minister for the Arts of a Board of Management in November 1975, a director was appointed and following an intensive training programme five weavers started work in June 1976. Following short-term occupation of temporary premises, the Workshop moved to an historic Victorian building in the Emerald Hill area of Melbourne. The building is particularly appropriate for use as a studio workshop having the essential natural light which is backed by mercury vapour lighting. Already, tapestries have been commissioned for public buildings, public and private collections, and galleries. Major commissions have been completed for the Saskatchewan Centre of the Arts, Canada, the Parliaments of Victoria, Queensland, and Western Australia, the National Gallery of Victoria, and the High Court of Australia, Canberra.

The Meat Market Craft Centre was officially opened in November 1979 as an art-craft centre for crafts of Australian origin. The Centre is housed in the historic Metropolitan Meat Market building, purchased by the Victorian Government in 1977. Essential restoration and conversion work on the building has been commenced and when completed, the Meat Market Craft Centre will offer a varied and multi-level number of spaces for access workshops, galleries, retail selling, a resource centre and meeting rooms, and workshops for craftsmen and craft groups. The Centre is envisaged as a focal point for the crafts in Victoria; providing opportunities to view, make, sell, or buy crafts of high quality, and for the training of craftsmen to a level of excellence.

The Ministry carries out, through its specialist liaison officers, surveys of the requirements of all bodies concerned with the arts within Victoria and recommends to the Victorian Government where financial and other assistance is considered desirable. Victoria already has a notable reputation in its support of the visual arts. Now through the work of the Ministry, Victoria is acquiring a similar reputation in support of the other art forms.

#### **Victorian Arts Centre**

The aim of the Victorian Arts Centre, now in the course of construction, is to provide a place where the arts can be displayed and performed at highest international standards.

The Centre is situated in St Kilda Road, Melbourne, just south of the Yarra River. The first stage, the National Gallery of Victoria, was opened in 1968, and attracts nearly 500,000 visitors each year. The building has galleries on three floor levels around three courtyards, and excellent natural and artificial light in which to display what is widely regarded as Australia's finest art collection. Other features include the Great Hall, used for banquets, concerts, and receptions, with its outstanding stained-glass ceiling, the education section for children, and a restaurant looking onto the relaxing surroundings of the Russell Grimwade Garden. At the south end of this garden area is the School of Art of The Victorian College of the Arts. This school will eventually be relocated on the College campus directly to the south of the National Gallery.

The second stage of the Centre, the Theatres building, is now undergoing fitting and finishing for opening in 1982. This includes the State Theatre of 2,000 seats, for opera, ballet, and other large scale productions; the Playhouse, an 850 seat drama theatre; and the Studio, a flexible theatre seating up to 450 persons for the presentation of new work in the performing arts. An open spaceframe spire, dramatically lit at night, will top the Theatres building to a height of 115 metres.

The third stage, the Melbourne Concert Hall, is nearing completion at the Princes Bridge end of the site. The auditorium of 2,500 seats is surrounded by extensive front-of-house and backstage facilities. Its prime use will be for orchestral music, but acoustics will be able to be varied to permit the performance of many different kinds of music. A major pipe organ is under construction in Canada, and will be installed in the Hall prior to opening. The building will also contain a Performing Arts Museum which has already started operations and which will house lively displays on the performing arts.

Throughout the Centre, facilities for both performers and patrons will be of the highest quality, and will include computerised booking through the BASS system (which started trading in Victoria in December 1978), a bistro, bars, coffee lounges, and shops. Underneath the National Gallery, a 1,500 space car-park is now in use, with direct access to the Theatres building. Seating has been designed with the theatre-goer's comfort in mind and all buildings at the Arts Centre will be air-conditioned. The exterior of the Centre will be extensively terraced and landscaped.

Construction and operations of the Theatres and Concert Hall are the responsibility of the Victorian Arts Centre Trust. The Trust also operates an entrepreneurial programme, presenting fine music and theatre attractions in Melbourne, many of them in association with the Confederation of Australasian Arts Centres.

Information about this major arts project is available to the public at the Information Pavilion outside the National Gallery. This pavilion contains models, films, and slide shows and attracts over 100,000 visitors annually.

### **National Gallery of Victoria**

#### *General*

The National Gallery of Victoria was founded in May 1861 when the Governor, Sir Henry Barkly, declared open a small room which contained a number of plaster casts of classical sculpture and other objects which had been purchased a few years earlier in London. Thus, unlike most public galleries, this institution did not start with a collection of paintings, and it was not until 1864 that the first picture gallery was opened.

The National Gallery of Victoria is the oldest public gallery in Australia and its collection is displayed in six categories: Asian art; Australian painting and sculpture; European painting and sculpture; decorative arts; photography; and prints and drawings. It is the only public gallery in Australia to have a photography gallery and collection.

#### *Bequests and funding*

The richness of the collections is in large part a tribute to a long tradition of public benefaction. The National Gallery of Victoria is unique in Australia in the number and range of its private benefactions. Such names as McAllan, Kent, Templeton, Connell, Felton, Everard Studley Miller, and Morgan are among many who, by gifts of money and objects, have, to a large extent, created the Gallery. The most distinguished name in any

such list is that of Alfred Felton and the bequest which bears his name is indivisibly connected with the Gallery. This important bequest has, since 1905, made it possible for works of art of all kinds and all periods to a value of more than \$10m to be added to the collections.

In late 1976, the Premier, the Hon. R. J. Hamer, announced the formation of the Art Foundation of Victoria which has been established to raise funds for the benefit of the National Gallery of Victoria. At the same time, he launched the Foundation's appeal for funds, undertaking that the Victorian Government would match donations dollar for dollar to a committal of \$2.5m by the State.

The main aim of the Foundation is to create a capital endowment fund to help the Gallery compete for works of art in an art market of steeply rising prices exacerbated by inflation. The Board of the Foundation is comprised of three elected members from each of the categories of membership, and the president of trustees, director, and secretary of the Gallery. Donations are free of tax and gift duty and bequests also free of probate. The deployment of funds raised will be directed by recommendation of the Board of the Foundation to the trustees of the Gallery. By November 1979, the Foundation had raised \$4.4m.

#### *Acquisitions*

All departments of the Gallery made significant acquisitions during 1978-79. In 1977, the Council of Trustees established the Art Foundation of Victoria to assist in the acquisition of major works for the collection and, in 1978-79, major works came to the gallery through this fund. Foremost among these was the superb *Landscape*, 1660, a hanging scroll by K'un-ts an (active c. 1612-1674). This acquisition of this important painting, of an artist who was a monk of the *Chan* or meditation sect of Buddhism, is in line with the Trustees' policy of strengthening the holdings in this area.

The gallery was fortunate to acquire, for the Department of Australian Art (Historical), two rare portraits of Augustus Earle. These are the portraits of *Captain Richard Brooks* and *Mrs Christiana Brooks*. Both may be dated 1826-7. Earle's position in the history of portraiture in colonial Australia is an important one and these portraits are the first works by the artist to enter a Victorian public collection. It was considered that an opportunity to acquire paintings by this artist was unlikely to occur again.

Among the many acquisitions made for the Department of Decorative Arts was a South Italian (Campanian) bell-krater, c. 350-340 B.C. The vase, which is the name-piece of the Boating Painter, and his earliest surviving work, is amusingly painted with a siren, a woman and a young satyr in a small boat around which dolphins play. It came from the famous collection of vases formed at Nostell Priory in England.

Jan Victors (1619-20 to 1676), a Dutch painter who seems to have studied under Rembrandt, painted the *Portrait of a Lady* about 1645 and its acquisition for the Department of European Art before 1800, gives the National Gallery of Victoria another work in one of its strongest departments. However, Dutch portraiture is not well represented and the portrait by Victors will be an admirable foil to the already well known portraits by Rembrandt.

Since its establishment shortly after the National Gallery of Victoria moved to the new gallery, the Department of Photography has built up a considerable collection and the names of most recent and many earlier photographers are represented. In 1979, another two photographs by Julia Margaret Cameron (1815 - 1879) were added. These are the *Portrait of Julia Jackson*, c. 1867, and the group portrait of *Mrs Herbert Duckworth, her son George, Florence Fisher, and H.A.L. Fisher*, c. 1871. Mrs Cameron achieved considerable fame as one of the major nineteenth century photographers and her portraits stand among the finest achievements in the field. Both works came into the Collection through the Art Foundation of Victoria.

Odilon Redon's (1840 - 1916), *Cellule Auriculaire*, 1894, is his first lithograph to enter the collection and it was acquired for the Department of Prints and Drawings. It is a fine impression dating from the 1890s, the period of Redon's greatest achievement. The print illustrates very well the artist's exploration of the medium and the controlled and subtle use of chiaroscuro.

*National Gallery Society*

The National Gallery Society, which has functioned since 1947, had a membership in December 1979 of about 9,500 persons. It offers a free entry to the Gallery, and a continuing programme of lectures, films, and other activities, including a programme of acquisition on behalf of the Gallery.

*Education Services at the National Gallery*

Education Services at the National Gallery of Victoria occupies 735 square metres of floor space, 3.4 per cent of the total area of the building, and contains flexible teaching areas with audio-visual equipment. These are used for lectures, seminars, displays, and exhibitions. The department is staffed by the chief education officer, who is a member of the Gallery staff, and by eight education officers. These teachers have specialist art training and are seconded from both the Education Department and the Catholic Education Office of Victoria. They cater for individual requests by teachers and students for studying particular areas of the collection, and offer sessions especially planned to meet the needs and interests of varying age levels. The wide range of students (from primary to tertiary) and the variety of sessions offered call for considerable versatility on the part of the education staff.

Education Services poster/calendars are sent to every school in Victoria. Through this, teachers are informed of arrangements for booking visits to the Gallery, of temporary exhibitions, and of other special activities featured in the education programme.

Government and non-government schools use these services and many of the students come from country centres throughout Victoria. Tertiary institutions such as teachers' colleges and art schools also utilise the facilities offered. Weekly lectures provide students of the Australian Ballet School with a special elective for their course; and there has been a steady demand for special "in-Gallery" seminar sessions from teacher groups and other educational organisations.

The education programme is relevant to teachers and students of history, literature, and social studies, as well as art and craft. Schools, which are now developing individual courses for the first years of the secondary syllabus, are making increased use of several specialist activities offered by Education Services.

Free admission is granted for all school visits booked with Education Services at least 48 working hours in advance, and groups staffed by education officers are divided so that usually one education officer works with no more than 20 children at the one time.

In addition to the daily lecture programme for visiting schools, Education Services is also responsible for staffing a travelling exhibition of works of art which visits country centres throughout the year. Vacation programmes and regular exhibitions of special educational interest are also arranged.

*Departments*

Care of the State collection is shared by seven curatorial departments. The Asian art department exhibits Chinese, Asian, and Western Asian art. The collection of Chinese porcelain is particularly fine and comprehensive. The Australian art collection covers all phases of art development in this country — Colonial, Impressionist, Edwardian, Post-Impressionist, and Contemporary. Aboriginal art and tribal art of the South Pacific islanders is also displayed. The decorative arts collection is one of the largest and most varied within the Gallery; it includes furniture, glass, pottery, porcelain, silver and other metalwork, antiquities, jewellery, Renaissance bronzes, costumes, and textiles. The objects come from Australia and almost every European country, while the period covered is from at least 4000 B.C. to the present day. Specialised collections of particular note within this department are the Felton collection of Greek vases, the holdings of eighteenth, nineteenth, and twentieth century costumes and costume accessories, and the large and important collection of seventeenth and eighteenth century English glass acquired some years ago through the William and Margaret Morgan Endowment.

The collection of European art before 1800 ranges from icons of the sixth to fourteenth centuries to eighteenth century European works. Among the paintings are works by Rembrandt, Joshua Reynolds, Thomas Gainsborough, Constable, Corot, and the outstanding painting *The Banquet of Cleopatra* by Giovanni Tiepolo. Most of the

paintings in the care of the department of European and American art after 1800 are of French or English origin, with a small group from America and other European countries. The French Impressionist school is represented by a number of works including paintings by Manet, Degas, and Pissarro.

The collections of the photography department and the prints and drawings department are not on permanent display because of their sensitivity to light. Temporary exhibitions of works from these collections are arranged throughout the year. Prints and drawings which are not on display may be seen in the print department reading room by appointment. Outstanding among the 18,000 works in the prints and drawings collection are the Barlow Durer collection and a small group of illuminated manuscripts.

#### *Temporary exhibitions*

During 1979, more than 40 temporary exhibitions were displayed within the Gallery. The most significant of these exhibitions was the "USSR Old Master Paintings" exhibition which was opened by His Excellency the Governor-General Sir Zelman Cowen, A.K., G.C.M.G., K.St.J., Q.C., on 16 October 1979. Presented by the Australian Gallery Directors' Council and the National Gallery of Victoria, with the assistance of the Commonwealth Government and the Australia Council, and sponsored by the Commercial Bureau (Australia) Pty Ltd, the exhibition displayed sixty paintings by Western European and Russian masters. These paintings were drawn from the State Hermitage Museum, Leningrad; the A. S. Pushkin State Museum, Moscow; the State Russian Museum, Leningrad; and the State Tretyakov Gallery, Moscow. The exhibition which included Rembrandt's *Portrait of an Old Man* and Caravaggio's *The Lute Player* attracted 107,000 visitors.

#### **Regional art galleries**

Victoria has a system of sixteen regional art galleries. Four of these country galleries were founded late in the nineteenth century. In 1884, the Ballarat Fine Art Gallery became Australia's first provincial gallery; the Bendigo and the Warrnambool galleries both began in 1887, although the Warrnambool gallery was closed for many years and re-opened in its present building in 1972; Geelong's collection was begun in 1896, and was installed in its present buildings in 1915. The Castlemaine collection was begun in 1913, but was not housed in its present building until 1931. The remaining eleven galleries were established between 1961 and 1971; Hamilton, 1961 (collection begun 1957); Shepparton, 1965 (collection begun 1935); Mildura, 1966 (collection begun 1956); Swan Hill and Sale, 1964; Horsham and Benalla, 1968 (new gallery opened at Benalla in 1975); Ararat, 1970; McClelland Gallery at Langwarrin, La Trobe Valley Arts Centre at Morwell, and the Mornington Peninsula Arts Centre, 1971.

In 1957, the six galleries then operating founded the Victorian Public Galleries Group as a forum for their common problems; they have since been joined by the ten other more recently constituted galleries in an organisation known as the Regional Galleries Association of Victoria. This association is recognised by the Victorian Government which, through the Ministry for the Arts, provides funds for administration and the salary of a full-time executive officer. While the purpose of the Regional Galleries Association is to promote the interests of all its members in presenting the visual arts to the people of Victoria, each gallery remains autonomous having complete freedom in its collecting policy, its administration, and its exhibitions programme.

Ararat, Bendigo, Geelong, Castlemaine, Swan Hill, and the McClelland Galleries are governed by boards of trustees or similar committees; the remaining galleries are controlled by their municipal councils. All galleries now are State supported, having grown from \$20,000 divided among eight galleries in 1961 to a grant in excess of \$450,000 in 1979. Each gallery now receives a basic annual grant of \$8,000 plus a \$2 for \$1 subsidy on all moneys contributed by local government or raised by public subscription to a maximum of \$25,000 per gallery. These grants are intended for the day to day running of the gallery; special grants are made for capital works or large maintenance projects. Money required for the purchase of works of art must be raised by the local community.

Art collections in regional galleries vary considerably. Ballarat, Bendigo, Geelong, and Castlemaine, as might be expected from the dates of their foundation, have significant holdings of early Australian painting. Ballarat has many fine examples of the Heidelberg School, while Bendigo in addition to its Australian collection, has fine examples of the Barbizon School and the nineteenth century French Impressionists. Hamilton is strong in the decorative arts, having a significant collection of Chinese bronzes, pottery, and carved jade, some seventeenth century German silver-gilt, and a unique collection of the watercolours of the eighteenth century English painter Paul Sandby. Mildura, now well known for its triennial sculpture exhibitions, also has important English paintings. Other galleries with smaller collections tend to specialise: Ararat in textiles and crafts and Horsham in photography are two examples. Shepparton, on the other hand, in addition to its prints and paintings, is forming an important collection of Australian contemporary ceramics.

Some of the finest examples of Australian works of art are located in regional gallery collections. As irreplaceable national assets, they require constant preservation against deterioration. The opportunity to make its own proper provision for this came in 1977 when the Regional Galleries Association was able to set up a Conservation Centre under an experienced conservator. The establishment of the centre became possible through substantial grants from the Ministry for the Arts, the Visual Arts Board of the Australia Council, financial contributions from the regional galleries themselves, and the generosity of the Ballarat City Council which made available, for use as a workshop, the call room of the old Gold Mining Exchange in Lydiard Street near the Ballarat Fine Art Gallery.

Generous donations have been received from the William Buckland, Utah, and Ian Potter Foundations and the Sidney Myer Charity Trust for the purchase of equipment for the conservation workshop. The Caltex Art Purchase Fund has been established to assist regional galleries in Victoria to acquire works to add to their permanent collections. Notable also is the donation by Georges Australia of the winning entries in their annual "Invitation Art Exhibition", thereby adding examples of contemporary Australian paintings and drawings to permanent public art collections in country areas. During 1977 and into 1978, there was a tour to the sixteen Victorian regional galleries of *The Herald* exhibition, "The Heroic Years of Australian Painting 1940-1965".

A continuous programme of touring exhibitions has been maintained at regional galleries during 1979 including "Aspects of Australian Art, 1900-1940" from the collection of the Australian National Gallery, Canberra. The existence of a regional gallery network with adequate buildings and proper supervision makes possible the safe conduct of such exhibitions.

Community involvement in the arts is becoming an adjunct to a number of regional gallery programmes. Arts Centres at Benalla, the La Trobe Valley (Morwell), and Sale have instituted regular workshop sessions; the Mildura Art Centre and the McClelland Gallery at Langwarrin encourage participation in well patronised festival activities at various age levels from time to time. The Mornington Peninsula Arts Centre holds a biennial Spring Festival of Drawing and other member galleries have annual prize exhibitions. The permanent collections and frequent temporary exhibitions continue to promote interest.

### Drama

The Victorian Government through the Ministry for the Arts, subsidises all levels of theatre from major professional companies, primarily based in Melbourne, to small amateur groups scattered throughout the country regions of the State.

Of the professional companies, the Melbourne Theatre Company offers productions of the "classics" and new Australian plays at the Russell Street and Athenaeum Theatres. The company has recently expanded its operations to workshop and the mounting of small productions in the new drama space, the Athenaeum 2. The Australian Performing Group, known more generally as the Pram Factory, after the former usage of its premises, concentrates on a style of theatre best described as group-developed. In addition to a variety of programmes mounted by the group itself, the Pram Factory provides resources for other community groups and has also diversified its activity into the area of film production. Experimental projects by various groups are staged at La Mama Theatre. The

Alexander Theatre on the campus of Monash University presents a diverse range of productions throughout the year.

The Playbox Theatre Company (formerly the Hoopla Theatre Foundation) has now become a recognised part of the Melbourne Theatre scene, and is based at the Playbox Theatre. In addition to mounting productions of new Australian and overseas material, the Foundation also offers a platform to other companies, both within Victoria and interstate and provides a playreading/workshop service for playwrights.

Professional children's theatre is undertaken by the Children's Arena Theatre, the Creative Arts Theatre, and the Handspan Puppet Company. The Victorian Government has purchased the St Martin's complex, South Yarra, for conversion to a Youth Arts Centre.

There are four professional community theatre companies established in Victoria: the Murray River Performing Group, which is based in Albury and serves the Albury-Wodonga region, and more recently, the West Community Theatre which operates from Essendon in the western suburbs of Melbourne, the Mill Company, which works in collaboration with Deakin University in the Geelong area, and the Crosswinds Theatre-in-Community, which is based in Benalla and is partially funded by the Education Department. These companies not only provide their localities with professional actors and performances, but they also act as resources for local groups.

Numerous amateur groups which receive support from the Victorian Government are widely dispersed throughout the State and indicate a significant interest among the community in the theatre.

The major problem facing both professional and amateur companies continues to be accommodation for rehearsal, production, and company development. The Playhouse Theatre is now in construction as one unit of the Victorian Arts Centre and will be mainly for the use of professional companies.

Regional arts activity workshops providing professional facilities for touring companies and amateur companies are now being planned in Victorian country regions. Two such centres were opened at Echuca and Ararat in 1979.

## Music

### *Melbourne Symphony Orchestra*

The Melbourne Symphony Orchestra (MSO) comprises 90 players under the direction of its Chief Conductor Hiroyuki Iwaki who has now completed seven years in that post. Throughout 1979-80, twelve other international conductors also directed the Orchestra.

The MSO is funded annually by the Australian Broadcasting Commission (ABC), the Victorian State Government, (\$150,000), the Melbourne City Council (\$22,000), and the University of Melbourne (\$18,000). Up to June 1980, most concerts were performed in Melbourne; however, the Orchestra also gave two concerts in Geelong and one in Sale, Hamilton, Horsham, Shepparton, Wangaratta, Ballarat, and Warragul. In August 1979, the MSO made its annual appearance in Canberra.

In all, the Melbourne Symphony Orchestra gave 119 concerts during 1979-80. This figure includes schools and free concerts. Attendances for the performances totalled 192,658 persons.

In addition to its public concerts, the MSO performs regularly on ABC radio and television. In May 1980, a commercial recording of the MSO was released with conductor Patrick Thomas and pianist Isador Goodman as soloist.

## Ballet

### *The Australian Ballet*

The Australian Ballet opened its activities for 1979 at the Palais Theatre, Melbourne, on 22 February with the premiere of the Peggy van Praagh-George Ogilvie production of *Coppelia*, with decor and costumes designed by Kristian Fredrikson.

Following seasons in Sydney and Canberra, the Company returned to Melbourne with the first two programmes of the 1979 Subscription Series. Programme One comprised revivals of Ashton's *Les Rendezvous* and Garth Welch's *Othello*, with the Melbourne premiere of Barry Moreland's *Trocadero* which was created especially for The Australian



Ballet. In addition, the same programme featured *divertissements* including the *Casse Noisette Pas de Deux*, the *pas de deux* from Kenneth MacMillan's *Concerto*, the *pas de deux* from *Esmeralda*, Bournonville's *Flower Festival at Genzano* and Robert Pomie's *Pas Classique*. The second programme was a triple bill of Dame Alicia Markova's production of Fokine's *Les Sylphides*, and the Melbourne premières of Kenneth MacMillan's dramatic *Las Hermanas* based on Frederico Garcia Lorca's *The House of Bernado Alba*, and Jerome Robbins' ballet *The Concert* to music of Chopin.

On September 20, the Australian Ballet presented a week's season revival of Rudolf Nureyev's *Don Quixote* which included guest ballerina Galina Samsova as Kitri at some performances. Following a lengthy rehearsal period the company offered the world première of its newest full-length work, *Anna Karenina*, choreographed by Andre Prokofsky after Tolstoy's epic novel, and set to lesser-known music of Tchaikovsky arranged and orchestrated by Guy Woolfenden, and designed by Peter Farmer. The title-role was danced at the première of 25 October by Marilyn Rowe, with Gary Norman as Vronsky and Garth Welch as Karenin.

The final programme of the current Subscription Series was Rudolf Nureyev's full-length production of *Raymonda*, reproduced by Marilyn Jones (the newly appointed Artistic Director of the Company) which opened at the Palais Theatre, Melbourne on 21 February 1980.

### Opera

The Victoria State Opera is a professional organisation subsidised by the Victorian Ministry for the Arts and the Australia Council.

The company's major success in 1978 was the new production of the Mozart opera *Idomeneo* which was presented in the Princess Theatre, Melbourne, during June.

In association with the Victorian Arts Council, the company toured a new production of *The Barber of Seville* to Albury, Ballarat, Mildura, Shepparton, and Traralgon. Average attendance over ten performances was 440 persons which was an all-time record for a touring activity. Apart from the inherent popularity of the work, the added attractions of the company's chorus touring with the orchestra from the Faculty of Music at the University of Melbourne, created increased interest and set a precedent for future tours.

The company's policy of presenting a new operetta production each year was continued with a Melbourne season of sixteen performances of *Orpheus in the Underworld*. The production was brought to the Adelaide Festival Theatre by the Adelaide Festival Trust and attracted appreciative audiences and reviews.

The season of Music Theatre presented in the Union Theatre during October featured two newly commissioned works and a short work by Peter Sculthorpe and Barbara Blackman *Eliza Fraser Sings*. The commissioned works were *The Apology of Bony Anderson* composed by Barry Conyngham to a new libretto by Murray Copland and the Jack Hibberd comedy *Sin — An Immortal Fable in Seven Deadly Acts and Entr'actes* with music composed by Martin Friedl. The season attracted record box-office for a contemporary music work and excellent reviews.

*Sid the Serpent Who Wanted to Sing* was given more than 330 performances to primary school children throughout Victoria during 1978. More than 55,000 children attended a performance of this children's opera which was usually presented in the classroom. The touring company comprised four singers, pianist, and manager.

The Australian Opera, which is the national opera company, presented 35 performances of five repertoire operas in the Princess Theatre (Wagner's *The Flying Dutchman*, Auber's *Fra Diavolo*, Verdi's *Macbeth*, Mozart's *Don Giovanni*, and Britten's *Albert Herring*). In addition, there was a special Gilbert and Sullivan season at the Princess Theatre, Melbourne, (*The Gondoliers* and *The Yeomen of the Guard*) and three performances of Verdi's *Nabucco* at the Palais Theatre, St Kilda.

Opera Melbourne, a small company concerned mainly with giving young singers the opportunity to study and perform operatic roles, is achieving considerable success. During 1978, it presented public performances of Donizetti's *Don Pasquale* and Mozart's *Marriage of Figaro*.

### Festivals

The Ministry for the Arts stages the triennial arts festival, Arts Victoria. This State-wide festival, first staged in 1975, is devoted on each occasion to one specific form of the arts. In 1975, Arts Victoria was devoted to the visual arts and in 1978 to crafts.

As part of its community arts programme, the Ministry for the Arts pays for the arts content of a number of annual festivals in country centres. Several of the rural cities have adopted a particular flower as the emblem of their festival and as an attractive and distinctive addition to the decorations of their streets and squares. Among others, grants are made to the Ararat Golden Gateway Arts Festival, the Kyneton Daffodil and Arts Festival, the La Trobe Valley Festival, and the Maryborough Golden Wattle Festival.

Melbourne and its metropolitan area also have a number of annual festivals. For example, there are festivals at Carlton, Footscray (the Salt Water River Festival), and Fitzroy (Festival of All Nations). The latter is unique in that it provides a platform for performances by ethnic dance and music groups and exhibitions of traditional crafts.

In most cases, programmes include parades, spectacles, sporting events, and social functions but financial assistance from the Ministry for the Arts enables the planning committees to engage professional companies in the various areas of the arts. Country people particularly have enjoyed performances of traditional and street theatre, choral, chamber and orchestral music, classical, modern and ethnic dance, art exhibitions, craft displays, poetry readings, films, and exhibitions of historical material. Brass and highland pipe bands continue to be a popular part of festivals in both city and country.

In addition, city workers are provided with lunchtime "Free Entertainment in Parks" (FEIP) during the summer months. A varied programme, which is jointly funded with the Melbourne City Council, is presented in turn at the Fitzroy, Treasury, Flagstaff, Exhibition, and Carlton Gardens, and the Myer Music Bowl. City locations include the City Square and the city mall. At these places, FEIP becomes Free Entertainment In Places. A programme of free winter concerts is also staged each year in the Melbourne Town Hall.

#### *Melbourne Moomba Festival*

The Melbourne Moomba Festival is an annual eleven day event, concluding on Labour Day each year, and aims to provide popular entertainment in a carnival atmosphere as well as to promote, foster, and encourage popular interest in the arts.

The Victorian Ministry for the Arts continues to sponsor the Festival which, in 1979, celebrated its Silver Anniversary. It is now the largest in Australia, and attracts an aggregate audience of 4,500,000 persons from Melbourne, Victorian country areas, and interstate. In 1979, the Victorian Government contributed \$100,000, the Melbourne City Council \$130,000, and the Commonwealth Government, through the Australia Council, contributed \$10,700 towards the costs of the festival.

Over 200 events are presented, including:

*The Moomba Procession.* This street parade is held on Labour Day, and in 1979 attracted many Victorians into the streets. Almost 200 entries, the largest number ever taking part, paraded along Swanston Street and into the Alexandra Gardens.

*Alexandra Gardens.* These gardens, bordering the Yarra River, are the central focus for the whole Moomba programme. Within their boundaries the public are able to enjoy a carnival, musical performances, public participation events, dance groups, ethnic concerts, and many other activities.

*Concerts.* Many concerts spanning the entire music spectrum are presented in all major Melbourne locations. In 1979, the Festival presented Count Basie, the Australia Concert Orchestra, Peggy Lee, American organist John Rose, The Royal Papua New Guinea Constabulary Band, and The Royal Fiji Police Band.

*Drama.* The 1979 programme included a Youth Drama Festival, the Festival of Theatre, and performances by the Tasmanian Puppet Theatre.

*Art.* An outdoor art show consisting of over 1,000 exhibits was held in the Treasury Gardens.

*Craft.* The Community Arts Picnic was held in the Fitzroy Gardens and included craft displays, music, mime, street theatre, and dancing.

*Sport.* All sports were represented in the programme, including the Moomba Mile, racing, trotting, sailing, bands, archery, hockey, and golf.

*Fireworks.* On opening and closing nights, Moomba presents a spectacular display of fireworks on the banks of the Yarra River.

*Yarra River.* Many events make use of the river, including water skiing, rowing, and the Moomba Showboat — a full scale variety show afloat.

In addition to these regular events, the 1979 Festival invited back to Melbourne all the former “Kings of Moomba” and former “Moomba Queens”. Moomba broke all attendance records in 1979, and this can be attributed to these personalities as well as to the growth in stature of the Festival in Australia.

Melbourne’s Moomba Festival is now a member of the International Festivals Association and its continued development assures it a place among the world’s major festivals.

#### Free Entertainment in Parks

“Free Entertainment In Parks” (FEIP) is presented by the Melbourne City Council and the Victorian Ministry for the Arts with annual grants. During 1978–79, a sum of \$117,860 was received from the Council and \$108,000 from the Ministry. In addition, more than \$250,000 accrues each year from private enterprise through donations and services.

“Free Entertainment In Parks” was introduced by the Melbourne City Council’s Parks, Gardens, and Recreations Department in December 1972, with nine productions, 80 artists, and a grant of \$3,000. The growing response of the audiences is shown in the following table:

VICTORIA—FREE ENTERTAINMENT IN PARKS

Year	Productions	Artists	Estimated audiences
1974–75	75	7,500	600,000
1975–76	135	12,750	1,000,000
1976–77	162	17,500	1,000,000
1977–78	176	22,500	1,050,000
1978–79	179	27,500	1,150,000

The programme during 1978–79 consisted of 32 festivals between 24 October 1978 and 29 April 1979. The 1978–79 programme included 250 shows, 11 exhibitions, and 5 parades.

The festivals in the 1979–80 programme cover most forms of the performing arts and run for periods of seven to ten days. Some of the most popular established festivals include Dance Week, Australia Week, Melbourne Cup Carnival, Children’s Festival, Glamour Week, Country Music Week, and Jazz Week. The programme has become a major tourist attraction. It won the special Golden Award 1977 from the Develop Victoria Council.

The purpose is to entertain the community in a relaxed atmosphere, involve persons in a wide range of cultural and artistic areas of entertainment, and encourage them not only to support the arts generally, but also to make use of the city’s parks and gardens. The festivals provide entertainment facilities for ethnic and amateur groups, as well as work and exposure for the arts. Many of the artists who appear in “Free Entertainment In Parks” have been given additional work by promoters following their appearance.

The concept behind “Free Entertainment In Parks” is to set an example in the field of outdoor entertainment where this is possible. The programmes include a balanced exposure to all forms of art, both performing and static, and conceived at a level which can be appreciated by persons from all walks of life. The actual performances also provide an opportunity for the lower income families, who have not previously been able to afford such entertainment, to enjoy performances in relaxing surroundings and introduce children to an appreciation of music and theatre.

The Council’s equipment includes a mobile changing caravan for artists and a 15 metre mobile theatre with full theatrical facilities which expands hydraulically to 70 square metres. This unit goes from park to park almost every day of the week to present various types of programmes.

Further references: Royal Society of Victoria, *Victorian Year Book* 1963, pp. 171–2; Drama, 1963, pp. 180–3; Painting in Victoria, 1964, pp. 166–70; Sculpture in Victoria, 1964, pp. 171–4; Drama, opera, and ballet, 1968, pp. 443–6; Ballet, 1974, pp. 443–6, 1977, pp. 902–3; State Film Centre, 1969, pp. 517–8; Music, 1975, pp. 886–95

### National Trust of Australia (Victoria)

The National Trust of Australia (Victoria) is an independent citizen organisation, governed by its own Council, and serviced by more than seventy advisory committees, all acting in an honorary capacity. In addition, it has access to numerous honorary advisers from every relevant profession. Founded in 1956, it is a company, limited by guarantee. It employs a permanent Administrator and a staff of more than sixty. With its headquarters in Melbourne (now at "Tasma Terrace" in the City), it covers the whole of Victoria by means of twelve area branches or committees. A new branch (Warrnambool) was formed in November 1979 and a committee for Maldon in August 1979.

Fundamentally, it is an educational organisation dedicated to the preservation of the National Estate — both the built and natural environment. It contributes substantially to the culture, education, and (by way of tourism) the economy of Victoria.

The Trust had 19,406 members at 30 June 1979 — a slight increase on the previous year. The aims of the Trust are to protect, preserve, and if appropriate, acquire for the benefit of the public, land and buildings of beauty, or of national, historic, scientific, architectural, archaeological, or cultural interest; to safeguard natural features and scenic landscape; to conserve wildlife; and to encourage and promote public appreciation, knowledge, and enjoyment of these features. It is a member of the Australian Council of National Trusts. The Trust carries out its work, basically, by a system of classifications of buildings, objects, areas, and landscapes, this being done by expert voluntary committees comprising members of the appropriate disciplines for the tasks. National Trust classifications are accepted throughout Victoria by all sections of the community. At 30 June 1979, the Trust had classified and recorded a total of 2,729 buildings, and 108 landscapes.

The major activity during 1978-79 was the completion of the "Tasma Terrace" project, and its occupation by the Trust as its permanent headquarters. This constitutes a major landmark in the history of the organisation. "Barwon Bank", an important property in Geelong, was also acquired during 1978-79, in order to save it from complete demolition by neglect, and two important early church properties were also acquired in Maldon. Important restoration work was that of the ruined stables at "Barwon Park" Winchelsea. In addition to its properties, the Trust also has extensive collections of antiques, paintings, objets d'art, and relics. It has carriage and costume collections of outstanding quality, and a unique collection of ornamental cast iron. It owns a sailing ship and a paddle steamer.

In preserving the National Estate, the Trust seeks to include examples of the best of all types — grand houses ("Como"), boom-type mansions ("Illawarra"), early pre-fabs (La Trobe Cottage and the iron houses), important homes ("Barwon Grange", "The Heights"), institutions (Old Melbourne Gaol), commerce (Castlemaine Market), places of worship (St Peters, Cape Bridgewater, Bendigo Joss House), the gold era (Beechworth Powder Magazine), literary shrines ("Lake View", Chiltern), early homesteads and houses (McCrae Homestead, Blackwood Cottage), as well as important landscapes (Mt Sugarloaf) and gardens ("Rippon Lea"). Of the more than fifty properties it owns throughout Victoria, fifteen were open to the public on a regular basis as at 30 June 1979. These attracted nearly 600,000 visitors during 1978-79, an increase of 130,000 on the previous year. With functions and activities held, it is estimated that approximately one million persons visited Trust properties during 1978-79.

When a classified building or landscape is threatened, the Trust takes all appropriate preservation action open to it in an endeavour to achieve its preservation or conservation for the benefit of present and future generations. This involves the Trust in town and area planning activities and in making submissions to the appropriate authorities in support of its views. This work is becoming increasingly important. A notable example during 1978-79 was the continued effort to preserve the remaining historic environments in Collins Street, Melbourne.

The Trust carries out a wide range of activities — educational, cultural, and social — in support of its aims. These include inspections, excursions, tours, lectures, and seminars; fund-raising in support of its work; technical advice on buildings and alterations in environmental areas (e.g., Maldon, Beechworth, Echuca, and parts of Melbourne), and to local government throughout Victoria about individual buildings and landscapes. It is

represented on many government councils and committees — the Historic Buildings Preservation Council; Government Advisory Committee on Places of Historic Interest; Government Buildings Advisory Council; Archaeological and Aboriginal Relics Committee; National Estate Committee; and Lal Lal Blast Furnace Reserve Management Committee. The study of historic gardens, commenced in 1977-78, made significant advances during 1978-79, and promises to be a major contribution to the concept of the "Garden State".

The Trust has produced several publications, ranging from specific surveys (e.g., Mornington Peninsula, Arthurs Seat Quarrying, Royal Botanic Gardens, Queen Victoria Market, Landscape, and Conservation in north-east Victoria) to booklets and leaflets for individual properties and tour (including walking tour) notes. It has produced two technical bulletins *Exterior Paint Colours (TB1.1)* and *Lettering and Signs on Buildings c.1850-1900 (TB2.1)*, and other bulletins in this series are being prepared. The Trust publishes regularly a Register of Classified and Recorded Buildings and Landscapes and has also been instrumental in publishing a gourmet cookery book and two books on gardening. It has produced one major book, entitled *Historic Buildings of Victoria (1966-67)*, and has co-operated with other States in the Australian Council of National Trusts' book series *Historic Buildings of Australia*. A notable publication during 1978-79 was a comprehensive report on Collins Street, Melbourne. Another major development was the opening of the Trust's own bookshop at "Tasma Terrace", where a unique collection of books on all aspects of preservation, etc., is now available.

The Trust receives a general administrative grant from the Victorian Government of \$45,000 per annum, and one from the Commonwealth Government of \$30,000 per annum to assist its research work. Apart from these grants, the Trust must find its own administrative income from membership subscriptions, donations, and miscellaneous income (e.g., book royalties, rents, etc.). For preservation, the Victorian Government contributes \$50,000 per annum (on a \$2 for every \$1 raised basis). National Estate grants from the Commonwealth Government continued during 1978-79, although on a reduced scale, and some financial support was also obtained from the Historic Buildings Preservation Council.

### *Tasma Terrace*

#### *Introduction*

On 24 March 1979, the Hon. the Premier officially opened Tasma Terrace as National Trust Headquarters. The day marked the culmination of nearly ten years work.

The Victorian Government formed Australia's first statutory body concerned with historic buildings — the Government Building Advisory Council, and this Council recommended preservation of the property. Subsequently the Government vested the building in the National Trust.

The decision by the Victorian Government to retain the main portion of Tasma Terrace marked an important stage in official attitudes towards historic buildings. Not only did it ensure the preservation of an important building, which was subsequently discovered to have been associated with a distinguished architect, but it also marked a new approach to the relationship of buildings to their surroundings and showed the public that it is possible to locate a modern function in an old structure.

#### *History*

In March 1878, a builder, William Ireland of Emerald Hill (now South Melbourne), began the construction of three three-storey houses at East Melbourne for George Nipper (1838-1913), grain merchant and coastal shipowner and Melbourne manager of the Sydney firm Nipper and See. These three buildings, known as "Parliament Place", were the first part of the elegant Tasma Terrace with its graceful iron lacework, solid bluestone foundations, winding staircases, and hidden archways, which stands today as a reminder of an older, more tranquil Melbourne.

The architect appears to have been Charles Webb (1821-1898), who designed the completion of the seven buildings in 1886-87 for the second owner Joseph Thompson (1838-1909), a successful Melbourne bookmaker and racehorse owner. Webb was also

associated with Nipper when he designed the Windsor Hotel. Nipper and his family resided at 14 Parliament Place, which was demolished in 1940.

In 1885, Nipper was forced to sell the Terrace to Joseph Thompson. The following year, the builders Dunton and Hearden of Princes Hill, with Charles Webb as their architect, announced their intention to build four four-storey dwelling houses for Joseph Thompson. The fourth storey was the basement storey. While he never lived there, Joseph Thompson continued to own "Parliament Place" until his death in 1909.

The name "Tasma" was first associated with Thompson's terrace in 1905 when Mrs E. Gow occupied No. 14 and ran it as a private hotel. In 1911, a Jean B. Borelli owned No's 2-12 Parliament Place, which were also run as boarding or guest houses. Tasma Guest House at 2-6 Parliament Place dates from 1941. Maurice Branagan who leased Nos 2-6 for thirty years catered for twenty guests and also ran a successful restaurant.

During the 1960s, No. 12 was converted into medical suites and the Public Works Department purchased Nos 2-10. By the early 1970s, all six remaining buildings were the property of the Crown Lands Department.

#### *Preservation*

On 1 December 1969, the Chief Architect for the Public Works Department, wrote to the Trust advising that Tasma Terrace had been purchased to provide additional space for the development of State offices. This was to spark off one of the biggest preservation battles in Australia's history. The chairman of the Trust replied on 26 November that the Trust had already classified the Terrace and that the matter was accordingly of "great concern". On 2 November 1970, the chairman wrote to the Minister for Public Works, advising him of the resolution, "That the National Trust considers Tasma Terrace can, and should, be saved, and calls upon the State Government to do this".

Despite all entreaties the Victorian Government remained firm and finally advised that, although Cabinet had rejected the possibility of retaining Tasma *in situ*, it was prepared to make available to the Trust such features of the building that the Trust would like to see preserved. However, the Trust replied that the building should be preserved in its environment and that if this was not done "public moneys should not be expended in moving either the building or its facade".

It was not until October 1972, that the Victorian Government announced the formula for breaking the deadlock. Legislation had been passed, the first of its kind in Australia, entitled the Government Buildings Advisory Council Act, and the Trust was invited to present a submission so that the matter could be resolved by the new Advisory Council before the end of November in that year.

In its report, the Government Buildings Advisory Council stated that there had been a number of suggestions for possible uses, but it recommended that the Trust's proposal be adopted, namely, that the Terrace should not only be preserved but vested in the Trust for use as its headquarters.

#### *Restoration*

The façade of the Terrace has been, so far as possible, restored to its nineteenth century appearance. The interior has been redecorated in the Victorian style as far as this is compatible with modern use, but some structural and other alterations have been necessary. All of the service wings were demolished before the Trust acquired the building. The restoration included a serious attempt to restore accurately the exterior paint colours of a nineteenth century building erected in Victoria.

While the Trust has been conscious of the need at all times to ensure the sympathetic handling of the Terrace, it was equally important that the building should be functional. An early decision was made to lease the two northern-most houses to assist in defraying restoration costs which ultimately rose to over \$500,000.

The decorative scheme for the interior presented a challenge. An endeavour was made to provide an overall scheme which was both attractive and practical and which bore some relationship to the original atmosphere of the building. The Trust adopted a two-part decorative scheme. Office areas were treated with colours suggesting the harmonising combinations of warm tertiary colours typical of the period. The elaborateness of redecoration was greatly reduced to conform to the new use of the building and in order to provide economies. The reception and board room areas were restored more

elaborately, as the Trust had a responsibility to illustrate how these rooms would have appeared originally.

In order to establish guidelines for the decorative scheme, the Trust carried out research to identify the original colours and treatments which had been originally applied to the various surfaces. Samples of wallpaper were removed and the original woodgraining, varnishing, and paintwork revealed by careful scraping. From this emerged a clear picture of the original decorative scheme which made possible a simplified scheme for the main office areas.

The conservation of the building has been further enhanced by the development of a park at the rear of Tasma Terrace.

**Further references:** Como, *Victorian Year Book* 1975, pp. 899-900; La Trobe Cottage, 1976, pp. 777-8; National Trust in Beechworth, 1977, pp. 907-8; Rippon Lea, 1978, pp. 774-6; Polly Woodside, 1979, pp. 705-6; Werribee Park, 1979, pp. 706-7

## LIBRARIES

Public library services in Victoria are provided by the State Library of Victoria and by free municipal or public libraries in 191 municipalities throughout the State. These services are co-ordinated under the Library Council of Victoria.

### Library Council of Victoria

The Library Council came into existence in 1965 following an extensive review of library services in Victoria. In 1963, the Governor in Council appointed Sir John Jungwirth to sit as a Board of Inquiry to assess the library situation in Victoria and to make recommendations for future development. In August 1964, the Board of Inquiry presented a comprehensive report on all phases of library work in the State. A major recommendation was that the State Library Trustees and the Free Library Service Board should be replaced by a single authority.

Following consideration of this report, the Victorian Parliament passed the *Library Council of Victoria Act* 1965, the principal object of which was to constitute the Library Council of Victoria on the lines suggested by the Board of Inquiry. This Council consists of a president and eight members appointed by the Governor in Council. The Act provided that the first president of the Council should be the Chief Justice of Victoria. The Act also stated that of the eight other members, six should meet certain qualifications: one should be a person distinguished in the field of education; one should represent municipalities within the Melbourne metropolitan area defined under the Act; another, the municipalities outside the Melbourne metropolitan area; and one of the members should be a professional librarian appointed from a panel of names submitted by the Victorian Branch of the Library Association of Australia. The current president of the Library Council of Victoria is a Judge of the Supreme Court. The Act provided for the appointment of a State Librarian to be the chief executive officer of the Council.

The principal functions of the Council are to manage and control the State Library; to assist in the promotion, organisation, and supervision of the municipal library services; to advise on matters of general policy relating to free libraries; to make recommendations to the Minister on the allocation of funds made available by the Victorian Parliament to assist free libraries; and to provide advisory services to free libraries and associated institutions. The responsibility originally vested in the Council to manage and control the preservation of public records passed to the Public Record Office following the passage of the *Public Records Act* 1972.

The Library Council of Victoria was constituted on 13 April 1966, and since that date has managed the State Library of Victoria and has advised the Victorian Government on the promotion of public library services throughout the State.

### State Library of Victoria

#### *General*

The State Library of Victoria is the basic research library for the State. It occupies a central location in Swanston Street, Melbourne, close to two major educational institutions, the Royal Melbourne Institute of Technology and the University of Melbourne, and is readily accessible to the public. Its hours of opening over the seven days of every week, and every evening with the exception of Saturday and Sunday, ensure

the availability of a public service to a wide and varied community throughout Victoria. Because of the richness of its collections, the Library also plays a significant role in answering the reference needs of a national and international community.

The State Library traces its history back to the 1850s when a group of influential citizens made successful representations to the Lieutenant-Governor, C. J. La Trobe, to provide for the literary and educational needs of the community. An area of 0.8 hectares was reserved for a library and a sum of \$13,000 placed on the estimates for the erection of a building and for the purchase of books. This amount was passed in the Appropriation Act signed on 20 January 1853. On 20 July in the same year, five trustees were appointed under the chairmanship of Mr Justice (later Sir Redmond) Barry. The foundation stone was laid on 3 July 1854 and the Library opened on the present Swanston Street site on 11 February 1856.

By 1900, it was evident that the Library had outgrown its existing accommodation. In March 1908, therefore, the Librarian recommended that the most fitting way to celebrate the jubilee of the institution would be to erect a new building. On 14 November 1913, the notable octagonal reading room, with its associated bookstacks was opened. The most recent additions to the building were made in 1965 when the La Trobe Library wing, housing the State's Australiana collections, was opened. An extensive relocation programme has been in progress during the past five years to provide for the better utilisation of space in the present building and the development of more comfortable facilities for both the staff and the public. A major achievement of this relocation programme has been the establishment of the Art, Music, and Performing Arts Library in the Queen's Hall, the recently restored location of the original Public Library. Another notable achievement was the new Reference and Information Centre which is not only more accessible than the old Inquiry Room, but offers an improved range of materials, facilities, and services.

The State Library is organised on a departmental basis. The Resources Development Department is responsible for the acquisition by purchase and by gift and exchange of all library materials. The Cataloguing Department is responsible for the cataloguing and processing of all books acquired and for maintaining the catalogues. This area of activity is being considerably changed by the application of computer technology due to the Library's participation in CAVAL, a co-operative organisation of Victorian academic and research libraries. The Main Reference Library houses the principal bookstock of the State Library and offers a varied service covering general reference inquiries of all kinds together with a specialised art, music, and performing arts reference service. Further specialisations have recently added to the strength of the State Library through appointments in the fields of Community Affairs, Business Services, and Ethnic Services. Through its External Services Section, the State Library maintains an inter-library loans service, a municipal support service which is intended to supplement the resources of Victorian public libraries and to help them in the assistance they offer to borrowers, and a selective lending service to those country borrowers who are not served by a municipal or regional library service. The La Trobe Library houses the Australian, New Zealand, and Pacific collections of the State Library. In addition, the State Library is responsible for staffing and generally advising the various libraries maintained in Victorian Government departments.

During the 120 years of its existence, the State Library has built up strong collections in a wide range of subjects, although certain of these have, of necessity, been limited in recent years. Among fields of continuing interest are historical bibliography including early printed books and private presses of the nineteenth and twentieth centuries; typography; fine arts, including painting, sculpture, and the decorative arts, with emphasis on Oriental art; music, including both literature and scores; history, particularly British, military history, and biography together with genealogical sources and collections of parish registers. The library also has strong collections relating to the history of nineteenth century India which have been described in a guide prepared by the Department of Indian Studies in the University of Melbourne. The first part of this guide is devoted to serial publications and was published by the Library Council of Victoria in 1977. In the field of special collections, the library's M. V. Anderson Chess Collection is recognised as one of the major holdings of chess material in the world.



The principal fields which were formerly developed but not maintained extensively, and in which the library has outstanding nineteenth century collections, are religion, engineering, and pure science.

Files of newspapers and government publications from Australia, the United Kingdom, the United States, New Zealand, and Canada are maintained. Representative international organisations such as the United Nations deposit important papers in the library. The library holds a stock of approximately 1,000,000 books and periodicals as well as other material such as manuscripts, maps, microfilms, photographs, paintings, and sound recordings.

From 1892, the library maintained a Lending Branch which proved to be a popular aspect of the institution's service over many years. In 1971, however, because of the increasing number of municipal libraries being established throughout Victoria, and the consequent decline in the use made of the Lending Library, the Library Council decided to stop direct lending to all persons except those living in areas not served by a municipal library. To supplement the services of municipal libraries, the Library Council has established a Municipal Support Service which began operating in March 1971. This service makes available the stock of the State Library to persons throughout Victoria through local municipal libraries. A bibliographical and information service is also provided to the municipal libraries.

#### *Australiana collections*

In 1965, the La Trobe Library, named to commemorate C. J. La Trobe's contribution to Victorian history and his special association with the foundation of the major library service in Victoria, was opened to house the important collections of Australian materials held by the State Library of Victoria. Although the La Trobe Library holds a wide selection of Australian, New Zealand, and Pacific materials, its special strength is in its holdings of Victorian material. The depth of the Victorian collections is due principally to the legal provision since 1869 for deposit in the State Library of a copy of every work published in Victoria. The many thousands of books, government publications, periodicals, newspapers, pamphlets, and maps accumulated through this provision have been supplemented by important early Victorian material relating to the discovery, exploration, and settlement of Victoria, and works about Victoria or written by Victorians and published elsewhere.

In addition to its bookstock, the La Trobe Library contains approximately 20,000 volumes of newspapers, including nearly all Victorian newspapers. These are supplemented by indexes and collections of press cuttings. The Library is also active in the collection of manuscript materials, particularly the private papers of prominent Victorians and of Victorian organisations. This research collection of original papers is rich in material relating to the early history and development of Victoria. Particular treasures include original papers of Batman, the Port Phillip Association, Wedge, Bourke, Fawkner, Burke and Wills, Henty, Mackinnon, Armytage, Shillinglaw, Coppin, Black, McCulloch, La Trobe, Redmond Barry, and Turner. In recent years, a substantial collection of documentary material reflecting Victoria's twentieth century history has also been acquired.

A valuable collection of paintings, prints, photographs, and negatives of historical interest has also been developed. Numbering more than 260,000 items, this collection includes paintings by Gill, Russell, von Guerard, Liardet, Strutt, and Burn; engravings by Ham, Thomas, Cogne, and Calvert; and photographs by Fauchery, Caire, Lindt, and Nettleton.

Material dealing with the history of Victoria is supplemented by virtually complete collections of Victorian technical and scientific publications (including those of the Royal Society of Victoria and kindred societies as well as those of government departments), complete sets of law reports, and Parliamentary Papers and other political material.

#### **Municipal library services**

The modern movement in municipal library service dates from the inception of the Free Library Service Board in 1947. Under the *Library Council of Victoria Act 1965*, the control of the Board passed to the Library Council and in 1966 its office was redesignated

the Public Libraries Division of the Library Council of Victoria. Following the pattern established by the Free Library Service Board, the Public Libraries Division is concerned with the promotion, subsidy, inspection, and organisation of public libraries throughout Victoria. In addition, the Division offers a wide ranging advisory service concerning all aspects of public librarianship in Victoria.

Public library services offer 99 per cent of the total Victorian population access to information, recreational and cultural services. These libraries are maintained by 198 of the State's 212 municipalities from both municipal funds and from subsidies and grants made by the Victorian Government through the Library Council of Victoria.

Regional libraries, which numbered twenty-nine in 1978-79, serving 162 individual municipalities, consist of groups of councils which establish, on a co-operative basis, a regional library committee to administer the library service for the region. The committee in each region employs library staff and authorises the purchase of books and other library materials and is generally in charge of public library services within the region. Many councils provide modern library buildings and facilities. Forty bookmobiles are operating in Victoria, thirty in country regions, and ten in the Melbourne metropolitan area. In 1977-78, 1,410,000 borrowers used the services which had a total bookstock of 5,363,000 volumes and which recorded 22,088,000 loans.

The Library Council of Victoria distributed \$11.8m in subsidies and grants in 1978-79. Of this amount, \$11.185m was a library subsidy paid on a \$2 for \$1 basis up to a maximum grant per municipality of \$3.00 per head of population. A rural library establishment and regional library development grant of \$599,000 and other grants totalling \$74,000 were also made. In 1978-79, subsidised municipalities estimated that they would provide \$11.7m for the maintenance of their services and another \$1m for buildings to house their libraries.

#### **Special projects**

Special projects grants to public libraries have been made over the past few years to promote and stimulate innovative approaches to library service, particularly in areas where a recognised need for action has been hampered by lack of relevant data based on local experience. Only a small number of demonstration projects can be funded each year, but full evaluation and reporting is a condition of the grant so that the insights gained can be of benefit to all Victorian public libraries.

In 1978-79, \$45,000 was made available in the Victorian Budget for special grants to public libraries. From this fund assistance was given to the following projects: demonstration of public library use of the AUSINET on-line data base service; creation of local history oral records; collection and evaluation of materials for the adult new reader; development of the INFOSERVE computer-based community information directory; and investigation of the feasibility of making INFOSERVE available through Technilib.

#### **Technilib**

In 1973, the Library Council of Victoria conducted a feasibility study into the establishment of a computer-based, co-operative centre for the cataloguing and processing of library materials for public libraries in Victoria. The report of the study found that it was feasible to provide high quality library technical services through such a centre at economic rates.

Technilib was established in 1975 under section 799 of the Local Government Act, and began operating in 1976. The Board of Directors consists of a representative of the Library Council of Victoria and a councillor from each of the library authorities using the centre. By October 1979, 14 library services were using the scheme: Altona City Library, Box Hill-Doncaster Regional Library, Brighton City Library, Carringbush Regional Library, Coburg City Library, Frankston City Library, Goulburn Valley Regional Library, Lillydale Municipal Library, Melbourne City Library, Moonee Valley Regional Library, Peninsula Regional Library, Sunshine City Library, West Gippsland Regional Library, and Williamstown City Library.

#### **Australian Advisory Council on Bibliographical Services—Victorian Regional Committee**

When the Melbourne Public Library was founded, its trustees attempted to collect material in depth in all fields of knowledge, and to establish as far as possible a complete

record of human thought and action. This policy was followed with considerable success well into the twentieth century.

Because of the rapid increase in the number of books and periodicals published in this century, it is no longer possible for any library to pursue such all-embracing objectives, and no library can any longer be self-sufficient in its resources. It becomes expedient, therefore, for libraries to share their resources with each other, and this has led to the development in the mid-twentieth century of new co-operative patterns of acquisition, recording, and use of books.

In 1956, through the action of the National and State Librarians, a planning body called the Australian Advisory Council on Bibliographical Services (AACOBS) was set up to consider measures for the co-operative development of the book resources of Australia. In 1965, committees were set up in each State to co-ordinate acquisition in their areas, to organise and improve existing resources by co-operative projects, and generally to promote co-operation among libraries of all types.

The AACOBS Victorian Regional Committee consists of the State Librarian, the Principal Librarian of the State Library, the university librarians, the CSIRO Librarian, the Parliamentary Librarian, and representatives of college, special, and public libraries.

Through regular meetings of this Committee and of groups responsible to it, weaknesses in existing book provision are being identified and the economical use of library money is being encouraged through the avoidance of unnecessary duplication of resources. Libraries are thus being enabled to develop special strengths in their collections in co-ordination with other libraries but without loss of autonomy.

Further references: Special and research libraries, *Victorian Year Book* 1964, pp. 163-5; Development of regional library services, 1965, pp. 184-6; La Trobe Library, 1966, pp. 167-8; Board of Inquiry into Library Services, 1966, pp. 168-9; Manuscript collection in the La Trobe Library, 1967, pp. 441-2; Public records in Victoria, 1968, pp. 439-40; Arts Centre, 1969, pp. 460-1; Swan Hill Folk Museum, 1971, pp. 435-6; Sovereign Hill, Ballarat, 1972, p. 409; Science Museum of Victoria, 1972, pp. 414-5; National Museum of Victoria, 1972, pp. 415-6; Victoriana in the State Library, 1974, p. 448

### BOOK PUBLISHING

There are approximately seventy-five firms engaged in the publishing and wholesale distribution of books in Victoria. Of these, some sixty firms are seriously engaged in contracting with authors and producing books. The other firms, apart from book wholesalers, are branches of British or American publishers, or incorporated in Australia with overseas ownership, or representatives of overseas publishers, and are mainly concerned with distributing the output of their parent companies. These firms sometimes use the word "publish" when they mean "distribute", but only those that actually contract and produce books in Victoria are described here.

Book publishing in Victoria did not become seriously professional until the 1950s. Before that, publishing was usually ancillary to other activities such as printing, bookselling, and representing overseas publishers. For example, Massina & Co., now of Carlton, were printers who published Adam Lindsay Gordon, Marcus Clarke, and others in the second half of the nineteenth century; the booksellers Robertson & Mullens spasmodically but successfully published many books from 1856 to 1955, including *The Discovery and Settlement of Port Phillip* by James Bonwick, their first book (1856); Thos. Lothian, who came to Australia in 1888 representing a number of British publishers, made a contribution to pioneer publishing by intermittently producing a number of important books of the time, including those of Sir John Monash, Henry Lawson, and Bernard O'Dowd.

The first steps towards professionalism in Victorian publishing came during the Second World War, when supplies of British and American books were cut off and a number of firms flourished by buying the rights to British and American bestsellers and printing them in Australia. However, by the early 1950s, as overseas books once again became available and the right to produce international books in Australia was withdrawn, publishing in Victoria had retreated to pre-war levels.

The real advance took place in the mid-1950s when the population of Victoria increased as a result of immigration and the post-war baby boom. With this came large numbers of students studying at secondary level. The size of the market gave Victorian publishers such as Cheshire and Hall, and British publishers such as Longman, the chance to produce

Australian books by Australian authors for Australian students. Within ten years Australian books dominated the secondary textbook market, and have continued to do so.

At about the same time general trade publishing and academic publishing also began to increase, and editorial and technical standards rose markedly, with high-quality books from the university presses, Melbourne University Press and Oxford University Press, leading the way.

The success of new publishers in Victoria quickly attracted overseas, particularly British, capital, and most of the indigenous publishers of that period — Cheshire, Hall, Lansdowne Press, Sun Books, and others — were bought out by British publishers, though sometimes with acute problems as the result. Some of them continue successfully under the foreign umbrella, particularly where the new ownership has allowed local management to function freely. Some firms have virtually disappeared through rationalisation or failure to understand the Australian scene, but one of them, Lansdowne Press, is back in Australian hands.

A new generation of Victorian publishers has emerged during the last ten years reflecting the proliferation of political and philosophical beliefs, life-styles, and values in the community. There are now about forty smaller publishers specialising in narrow areas filling a very necessary role of diversification.

No statistics relating to publishing in Victoria are available. The only useful statistics are national figures compiled by the Australian Book Publishers Association and the National Library. The *Australian Book Trade*, published in 1975, gives the retail value of the total national book sales in 1973–74 as \$166m of which 40 per cent was provided by Australian publishers. Victoria would contribute at least 36 per cent of this amount. On these figures the turnover of Victorian publishing in retail terms was about \$24m. More recent statistics were produced in 1978 for the year 1976–77. These figures show a 107.2 per cent increase in retail sales of books in Australia to a total of \$335m. The Australian published component of this dropped from 40 per cent to 37.5 per cent but rose from \$67m to \$125m. Victoria's share of this was probably a constant 36 per cent giving the retail turnover of Victorian publishing a figure of about \$45m.

Further reference: *Victorian Year Book 1965*, pp. 181–3

## MEDIA

### Community Services Centre

The Community Services Centre, located at 356 Collins Street, Melbourne, provides a general information, referral, and advice service for the community. In particular, the Centre provides a free interpreting service for organisations and individuals, an advisory service for migrants, and information about government departments. Complaints of discrimination received at the Centre are referred to the Commissioner for Equal Opportunity and requests by women for information and advice are referred to the Women's Advisory Bureau, also located at 356 Collins Street, Melbourne.

The Government Information Bureau has a bookshop where Acts and Regulations and government publications may be inspected or purchased. A range of other publications is maintained to complement the work of the bureaux, including some foreign language material.

### The press

#### *Metropolitan press 1979*

Two Melbourne publishing companies produce most of Victoria's newspapers. The Herald and Weekly Times Limited, Australia's largest newspaper group, publishes the morning tabloid, *The Sun* and the evening broadsheet, *The Herald*. David Syme & Co. Limited publishes the other Victorian morning newspaper, *The Age*, a broadsheet. In addition to these three metropolitan dailies, *The Australian Financial Review* and *The Australian* are published in Melbourne through facsimile transmission from Sydney.

Two Sunday newspapers, *The Sunday Press*, a joint venture of the Herald and Weekly Times Limited and David Syme & Co. Limited, which sells more than 118,000 copies, and *The Sunday Observer*, produced by Peter Isaacson Publications, are also published. *The Sunday Observer* has declined in circulation during 1979 and remains behind *The Sunday Press*. The comparatively low figures are attributed to the fact that neither newsagent

services nor home delivery are available in the Melbourne metropolitan area on Sunday. These newspaper companies also own some major suburban newspaper companies.

*The Herald* and *The Sun* lean toward broad popular appeal, while *The Age* is heavily orientated towards politics and business, and dominates the classified advertising market in Victoria.

Circulations of all three major papers increased during 1978-79. For the first time in many years, *The Herald* increased its circulation over the previous year's. In the six months ended 30 September 1979, *The Herald* averaged 428,716 sales daily. *The Sun's* circulation in the same period averaged daily 649,133, indicating a continuing recovery in sales since circulation fell between 1975 and 1977. *The Age* celebrated the 125th anniversary of its publication, maintaining a continuing sales increase to reach 243,761; this was the third successive six-month audit period in which *The Age* achieved a circulation increase.

The 1978-79 financial year saw a record after-tax profit for David Syme & Co. Limited. The company's after-tax profit rose \$0.62m to \$3.62m, excluding an extraordinary item written off to the value of \$125,000. The Herald and Weekly Times Limited also recorded a record after-tax profit of \$20.12m in the year to 30 September 1979, compared with \$17.4m in the previous year.

#### *Suburban press*

Suburban newspapers in Victoria are still maintaining their predominantly free weekly distribution. Fifty papers cover the suburban area as well as Geelong, Ballarat, and Bendigo. They match the growth of the suburbs and the provincial cities with 1,542,016 copies of newspapers being printed and distributed weekly.

Most publishers are members of the Circulations Audit Bureau and each week publish their audited circulations. Independent surveys have delineated the role of the local newspapers and latest surveys available have revealed a further significant increase in readership. The Australian Suburban Newspapers Association (Victorian Division) has produced promotional material from these surveys highlighting the advantages to advertisers and others of the suburban press.

Annual awards made available to members of the Association have contributed to an improvement in the standards of local newspapers, as has the purchase of new presses. Better trained staff, editing, photography, and advertising have also played their part in the improved presentation of the newspapers.

**Further reference:** *Country press*; *Victorian Year Book* 1967, pp. 445-8; 1978, pp.783-4

#### **Broadcasting and television services**

Radio and television broadcasting falls within the jurisdiction of the Commonwealth Government and, pursuant to the *Broadcasting and Television Act* 1942, is one of the responsibilities of the Minister for Post and Telecommunications. Commonwealth bodies which are directly involved include the Postal and Telecommunications Department, the Australian Broadcasting Commission, the Australian Broadcasting Tribunal, the Australian Telecommunications Commission, and the Special Broadcasting Service. Basically the Australian broadcasting and television system is comprised of the following types of stations:

- (1) National broadcasting and television stations financed by the Commonwealth Government broadcasting programmes of the Australian Broadcasting Commission;
- (2) commercial broadcasting and television stations operated by companies under licence;
- (3) public broadcasting stations operated by corporations under licence on a non-profit basis; and
- (4) stations operated under the aegis of the Special Broadcasting Service.

The responsibility for broadcasting planning, including all matters relating to the technical operation of stations, and for the investigation of interference to the transmission and reception of programmes rests with the Minister for Post and Telecommunications.

The Australian Broadcasting Tribunal came into being on 1 January 1977 and is responsible for certain of the functions previously performed by the Australian Broadcasting Control Board (abolished 31 December 1976), including the licensing and supervision of the operation (other than technical aspects) of all stations except national

stations. The Tribunal is empowered to grant, renew, suspend, or revoke licences and to determine programme and advertising standards applicable to licensed stations. In particular, the Tribunal is required to conduct public inquiries into the granting of licences following the invitation of applications by the Minister; the renewal of licences; the setting of standards of broadcasting practices; alleged breaches of licence conditions; and such other matters as the Minister may direct.

## Radio

### *Australian Broadcasting Commission*

Radio broadcasts of the Australian Broadcasting Commission in Victoria can be seen as being divided into three main strands. In Melbourne there are the two networks heard from 3LO and 3AR. The third main service is the one devised with a non-metropolitan audience in mind, and can be heard from 3GI (Sale), 3WL (Warrnambool), 3WV (Horsham), and 3MT (Omeo). There are two domestic shortwave stations — VLH and VLR — operating from Lyndhurst and covering northern Australia; nine shortwave transmitters at Shepparton and two at Lyndhurst operate for Radio Australia, the ABC's overseas service.

The ABC broadcasts under the *Broadcasting and Television Act 1942*. ABC programmes cover a wide range, such as Parliament, news, current affairs, features, drama, religion, sport, variety, programmes of special interest to the rural population, and music. Included in the music programmes are operas, concerts by overseas artists, and orchestral music.

#### *Frequency modulation radio*

The ABC's stereo frequency modulation (FM) radio service began broadcasting in Sydney, Melbourne, Canberra, and Adelaide on 24 January 1976 and in Brisbane, Perth, Hobart, Newcastle, and Launceston in 1980. During the 1980's, the service will further expand to other major regional centres. The programme format is predominantly classical music but also includes light music, rock, jazz, and folk, together with drama, features, and other spoken word programmes which exploit the creative possibilities of stereophonic sound.

#### *News service*

The ABC Independent News Service was established in June 1947 following an amendment to the Broadcasting Act, which required the Commission to broadcast regular Australian news and information obtained by its own staff. The Commission is unique in that it gathers all its own news within Australia. Other similar organisations depend to a large extent on news agencies. The ABC's policy is that the news of the day should be given accurately and objectively. The selection of news items for inclusion in bulletins is based solely on their interest as news, and the staff are trained to present this news without bias.

Some overseas news is forwarded by cable agencies and by ABC offices abroad. Australian Associated Press and United Press International deliver full world coverage by teleprinter to the ABC's National News Office. ABC offices in London, Singapore, Jakarta, New York, and Washington provide news stories of particular Australian interest and supplement the agency reports. There are also news staff based at Brussels, Bangkok, Kuala Lumpur, New Delhi, Peking, Port Moresby, and Tokyo. Part-time correspondents provide regular voice reports from many other places, the African continent in particular.

Within Australia, the ABC News Service provides a network coverage throughout the nation, producing news for national, State, and regional bulletins. Regional journalists report matters of more than district interest to their State office and these offices in turn pass on news of wider than individual State interest to the National Newsroom. The ABC employs some 300 journalists, and approximately 650 correspondents act for the service throughout Australia and some Pacific islands; these persons are from all walks of life and are paid on a contributory basis. In Victoria alone the ABC News Service employs about 45 journalists in the domestic Radio and Television News Service and about 20 journalists in Radio Australia. Their work is supplemented by information supplied by some 110 correspondents throughout the State, and by staff newsmen at Sale, Horsham, and Albury. The Commission has developed its own cadet journalist training scheme.

In Victoria, the ABC broadcasts ten main National-State radio news bulletins daily. There is also "Newsvoice" from Monday to Friday. The output of "News in Brief" bulletins, mostly on the hour, increases to fourteen a day when the Commonwealth Parliament is not sitting. ABC regional radio stations at Sale and Horsham provide seven bulletins of local news daily. Much local news of interest to listeners in northern Victoria is also broadcast from the ABC studios at Albury on the Victoria-New South Wales border.

#### *Radio Australia*

The headquarters of Radio Australia, the overseas service of the ABC, is in Melbourne. The service began in December 1939, and now broadcasts in nine languages, directed mainly at Asia and the Pacific. Radio Australia broadcasts 24 hours a day in English, nine hours in Indonesian, two hours in Japanese, three hours in Standard Chinese, two hours in Cantonese, two and one-half hours in French, one and one-quarter hours in Neo-Melanesian, and one and three-quarter hours in Basic English for Papua New Guinea, one hour in Thai, and one hour in Vietnamese. The programmes include 64 news bulletins daily, including 42 in English.

At Radio Australia, a staff of approximately 170 deals with the news and produces a wide range of programmes. This staff includes about 80 foreign language programme officers, mostly recruited from their countries of origin.

Radio Australia's signal suffered severely when Cyclone Tracy destroyed the service's three 250 kW transmitters at Cox Peninsula, Northern Territory, on 25 December 1974. Their restoration is scheduled for completion in 1982. Although transmission continued through the Shepparton and Lyndhurst transmitters in Victoria, reception in Asia deteriorated. Two temporary transmitters were established at Carnarvon, Western Australia, in December 1975 to restore reception in part for listeners in Asia.

#### *Public broadcasting*

Public broadcasting stations are operated by non-profit making groups to provide special broadcasting services. During 1978, twenty-four licences for public broadcasting stations were offered and accepted, and at 30 June 1979 eighteen of these stations had commenced operation, three of them in Victoria. Stations 3MBS and 3RRR serve the Melbourne area, while 3GCR serves the Churchill (Gippsland) area. A fourth station, 3PBS, commenced operations in December 1979.

#### *Special Broadcasting Service*

The Special Broadcasting Service began operations on 1 January 1978 as an independent statutory authority, responsible initially for ethnic radio broadcasting in Australia. The duties and responsibilities of the Service are detailed in Part IIIA of the *Broadcasting and Television Amendment Act 1977*.

The National Ethnic Broadcasting Advisory Council and the State Ethnic Broadcasting Advisory Committee in Victoria and New South Wales were established to advise the Special Broadcasting Service and Commonwealth Government Ministers.

During 1978 to 1980, arrangements were made to subsidise ethnic groups on public broadcasting stations located in Canberra, Lismore, Tamworth, Bathurst, Newcastle, Campbelltown, Hobart, Perth, Adelaide, and Brisbane.

Translators from 2EA were installed in Wollongong and Newcastle and both 2EA and 3EA transmitters were upgraded to 5 kW which enabled 3EA to be received in Geelong and beyond. Radio station 3EA Melbourne transmits on 1224 kHz/5 kW in 43 languages, 126 hours per week and has become a major factor in the integration of migrants.

Two three-month trials with multicultural television were run by the Special Broadcasting Service on ABC Channel 2 in 1979, and a permanent service on Melbourne Channels 0 and 28 (UHF) was planned to start in October 1980.

#### *Commercial broadcasting*

Commercial broadcasting stations are operated by companies under licences granted by the Australian Broadcasting Tribunal with technical operating conditions determined by the Minister for Post and Telecommunications. The stations obtain income from the broadcasting of advertisements.

The fee for a licence for a commercial broadcasting station is \$200 plus an amount based on the gross earnings during the preceding financial year, assessed on a sliding scale



The Thomson River Dam project, north of Erica. When completed, the dam will impound 1,100,000 megalitres of water for supply to Melbourne and for irrigation purposes.

*Melbourne and Metropolitan Board of Works*





The Port Phillip Sea Pilots Service's last pilot cutter, M.V. *Wyuna*, ends her career of mountainous seas and sails up Port Phillip Bay after her final mission. Pilots are now transferred to ships by 12.2 metre pilot launches from Queenscliff.

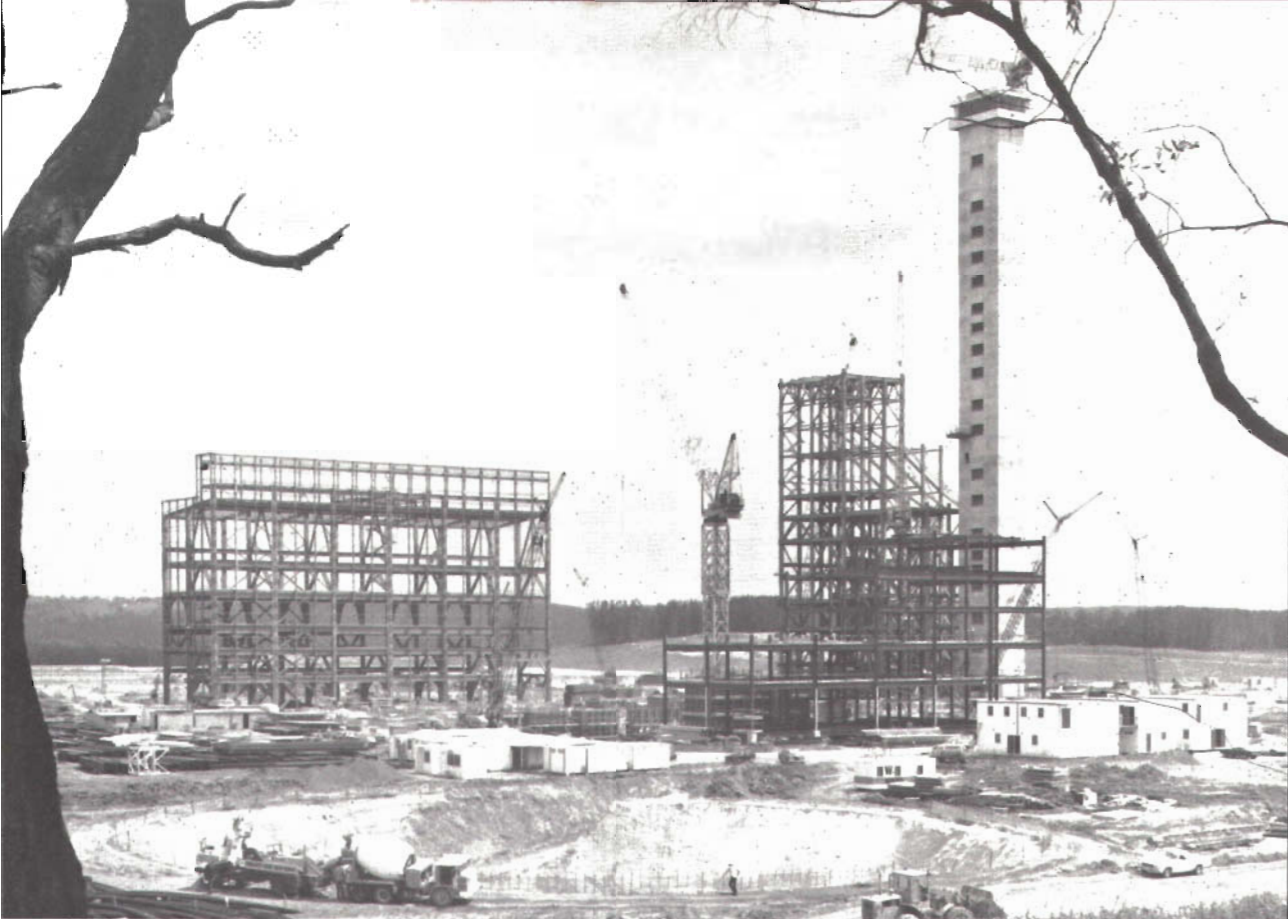
*Port Phillip Sea Pilots Service*





Private housing on the Albury-Wodonga Development Corporation's Willow Park estate, south-west of Wodonga.

*Albury-Wodonga Development Corporation*



The Loy Yang A power station under construction showing the bunker, electrical bay, and lift shafts.

*Department of Minerals and Energy*

The five building project of the World Trade Centre on the northern bank of the Yarra River on the western edge of the City of Melbourne.

*Port of Melbourne Authority*



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varying from 1 per cent for amounts up to \$0.5m to 6 per cent on amounts exceeding \$5m.

At 30 June 1979, there were 128 commercial broadcasting stations in operation in Australia of which twenty-two were in Victoria. The call signs and locations of these stations are shown in the following table:

VICTORIA—COMMERCIAL BROADCASTING STATIONS IN OPERATION AT 30 JUNE 1979

Call sign	Area served	Call sign	Area served	Call sign	Area served	Call sign	Area served
3AK	Melbourne	3UZ	Melbourne	3HA	Hamilton	3SH	Swan Hill
3CR		3BA	Ballarat	3MA	Mildura	3SR	Shepparton
3XY		3BO	Bendigo	3MP	Mornington Peninsula—	3TR	Sale
3AW		3CS	Colac		Frankston	3UL	Warragul
3KZ		3CV	Maryborough	3NE	Wangaratta	3WM	Horsham
3DB		3GL	Geelong			3YB	Warrnambool

At 30 June 1979, the average weekly hours of operation of Victorian commercial broadcasting stations were: Melbourne 164, and country 133.

Further references: *History of broadcasting, Victorian Year Book 1961*, pp. 164-6; *Australian Broadcasting Control Board, 1964*, pp. 177-8, 1977, pp. 915, 918; *Radio Australia, 1966*, pp. 174-5, 1975, pp. 904-5; *Educational broadcasts to schools, 1968*, pp. 449-52; *Development of ABC radio programmes, 1969*, pp. 467-8

Television

National television

The ABC's television service in Victoria includes ABV Channel 2, Melbourne, and seven country stations. Programme material for the Victorian country national television stations is prepared at ABV Channel 2, Melbourne, and transmitted to the country centres by a series of broad-band radio-telephone relay systems.

Details of national television stations in Victoria are shown in the following table:

VICTORIA—NATIONAL TELEVISION STATIONS IN OPERATION AT 30 JUNE 1980

Location	Call sign	Date of establishment
Melbourne	ABV2	November 1956
Bendigo	ABEV1	April 1963
Ballarat	ABRV3	May 1963
La Trobe Valley (Traralgon)	ABLV4	September 1963
Goulburn Valley (Shepparton)	ABGV3	November 1963
Upper Murray (Albury)	ABAV1	December 1964
Murray Valley (Swan Hill)	ABSV2	July 1965
Mildura	ABMV4	November 1965

All national television transmitter and relay facilities are maintained by the Australian Telecommunications Commission.

The following table, an analysis of the programmes of Sydney station ABN2, exemplifies programme allocation on the Commission's television stations in Australia:

COMPOSITION OF NATIONAL TELEVISION PROGRAMMES, 1978-79

Programme category	Number of hours	Percentage of		Programme category	Number of hours	Percentage of	
		Total transmission hours	Australian origin, in each category			Total transmission hours	Australian origin, in each category
Education	1,227	25.99	47.87	Special arts and aesthetics	33	0.69	48.97
Drama	912	19.32	8.48	Religious matter	59	1.25	87.03
Sport	783	16.57	79.02	Musical performance	74	1.57	78.26
Public interest	743	15.73	70.44	Cartoons	51	1.09	4.56
News, newsreel, and weather	261	5.53	100.00	Panel and quiz games	33	0.70	62.09
Variety and acts	245	5.19	60.80	Rural	10	0.22	100.00
Presentation	290	6.15	100.00				
				Total	4,722	100.00	56.45

Virtually all ABC programmes are telecast in colour seven days a week. The improvement of both the quantity and quality of Australian television programmes is a matter of continuing concern to the Commission. The ABC has maintained Australian content well above 50 per cent of its television output since the introduction of colour television.

#### *Television news*

The Victorian branch of the ABC Television News Service based at Ripponlea is integrated into the ABC news network, receiving copy by teleprinter from both the national news desk in Sydney and the news desk at the Victorian News Headquarters in Melbourne.

ABC Television News has a team of special reporters and cameramen in radio-controlled cars to cover spot news or for special television reports. Scattered throughout Victoria are cameramen who film for the ABC on assignment. News items on videotape from ABC offices around Australia are sent to Melbourne on the coaxial cable, or on micro-wave links. Late items can be fed directly through the cable into news bulletins.

Overseas film reports arrive via satellites stationed over the Indian and Pacific Oceans. The reports come from the ABC's team of journalists in the world's major news centres, from the BBC, NBC (USA), CBC (Canada), and other Visnews members, plus Visnews staff camera crews. All ABC-TV and most Australian commercial television stations subscribe to the daily satellite run, and share the cost.

The ABC Television News Service broadcasts four separate national bulletins each week day and two on Saturdays and Sundays. In addition, ABV2 provides two separate regional news services from Monday to Friday each week. These are relayed through country transmitters at Bendigo, Ballarat, Mildura, Swan Hill, Shepparton, Albury, and in the La Trobe Valley. One regional bulletin services Victoria's western, central, and north-eastern regions, while the other services the Gippsland region.

#### *Commercial television*

Commercial television stations are operated by companies under licences granted by the Australian Broadcasting Tribunal with technical operating conditions determined by the Minister for Post and Telecommunications. The stations obtain income from the televising of advertisements. The fee for a licence for a commercial television station is \$200 plus an amount based on the gross earnings receipts during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to \$0.5m to 6 per cent on amounts exceeding \$5m. Colour television using the Phase Alternation Line (PAL) system was introduced in Australia late in 1974 and services became fully effective in March 1975.

Details of commercial television stations, together with statistics showing the composition of commercial television programmes, are shown in the following tables:

#### VICTORIA—COMMERCIAL TELEVISION STATIONS IN OPERATION AT 30 JUNE 1979

Location	Call sign	Date of commencement
Melbourne	HSV7	November 1956
Melbourne	GTV9	January 1957
Melbourne	ATV0	August 1964
Bendigo	BCV8	December 1961
Ballarat	BTV6	April 1962
La Trobe Valley (Traralgon)	GLV10	December 1961
Goulburn Valley (Shepparton)	GMV6	December 1961
Upper Murray (Albury)	AMV4	September 1964
Mildura	STV8	November 1965

VICTORIA—COMPOSITION OF COMMERCIAL  
TELEVISION PROGRAMMES, 1978  
(Percentage of total transmission  
time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
	per cent	per cent
Cinema movies	17.1	11.6
Other drama	31.3	37.0
Light entertainment	21.8	21.0
Sport	8.9	9.8
News	4.8	7.3
Children	8.8	6.8
Family activities	1.0	0.6
Information	2.1	1.6
Current affairs	2.1	1.8
Political matter	—	—
Religious matter	1.6	2.1
Education	0.4	0.4
The arts	0.1	—
<b>Total</b>	<b>100.0</b>	<b>100.0</b>

*Television translator stations*

A television translator station is normally a low-powered device designed to receive the signals of a parent station and re-transmit them on a different frequency. It does not originate programmes. The principal use of a translator is to improve service to fringe areas and to areas which, for reasons of topography, do not receive an adequate service from stations in their area.

VICTORIA—TELEVISION TRANSLATOR STATIONS IN OPERATION  
AT 30 JUNE 1979

Area served	Parent station	Channel	Date of commencement
COMMERCIAL STATIONS			
Warrnambool-Port Fairy	BTV6 Ballarat	9	June 1966
Swan Hill	BCV8 Bendigo	11	May 1967
Portland	BTV6 Ballarat	11	July 1968
Alexandra	GMV6 Goulburn Valley	10	October 1968
Eildon	GMV6 Goulburn Valley	3	August 1969
Myrtleford	AMV4 Upper Murray	9	December 1969
Nhill	BTV6 Ballarat	7	October 1970
Bright	AMV4 Upper Murray	11	March 1973
Corryong-Khancoban	AMV4 Upper Murray	10	November 1975
Orbost	GLV10 La Trobe Valley	7	June 1978
Foster — Toora	GLV10 La Trobe Valley	6	November 1978
NATIONAL STATIONS			
Warrnambool-Port Fairy	ABRV3 Ballarat	2	October 1966
Portland	ABRV3 Ballarat	4	May 1968
Alexandra	ABGV3 Goulburn Valley	5A	September 1968
Orbost	ABLV4 La Trobe Valley	2	April 1969
Eildon	ABGV3 Goulburn Valley	1	August 1969
Nhill	ABRV3 Ballarat	1	October 1970
Myrtleford	ABGV3 Goulburn Valley	2	December 1970
Corryong-Khancoban	ABAV1 Upper Murray	9	December 1974
Cobden	ABRV3 Ballarat	8	April 1979
Colac	ABRV3 Ballarat	5A	May 1979

Further references: Broadcasting and television programme standards, *Victorian Year Book* 1965, pp. 196-8; Television programme research, 1966, pp. 178-80; Television technical planning, 1967, pp. 453-4; Television programmes, 1970, pp. 470-1; Music in radio and television, 1971, pp. 445-6; ABC television drama in Victoria, 1972, pp. 423-4

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