

THE ARTS, LIBRARIES, AND MEDIA

THE ARTS

Ministry for the Arts

For many years prior to 1972 the Victorian Government's involvement in the arts was scattered among different 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 notable increase in public interest and participation in the arts in the early 1970s, and with the prospect of increased leisure for most citizens, the Victorian Government decided that a specialist department should be established to assist in the shaping and execution of 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.

The Ministry for the Arts was charged with developing and improving 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 Victorian Council of the Arts, an honorary body of arts experts, also advises the Minister and the Director on matters concerning the arts referred to them and makes recommendations to the Minister concerning the State's involvement in the arts. Under the *Ministry for the Arts Act 1972* the National Gallery, the State Library, and the State Film Centre were transferred to the new Ministry. The Ministry is headed by a Director, and has a number of specialist officers who advise on arts policies. The Ministry is responsible for recommending and administering grants and other forms of support made by the Victorian Government to arts bodies of all kinds.

A number of major responsibilities had to be accepted immediately by the new Ministry. The Victorian Arts Centre in St Kilda Road was under construction and the Ministry accepted responsibility of supervising this project.

One of the more significant artistic developments in Australia of recent times has been the growth in the numbers and quality of regional art galleries in Victoria. There were sixteen such institutions in 1981, all being professionally directed and providing in their areas a full service of exhibitions, educational activities, and scholarship. 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 regional arts centres, 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 four years of operation, allocations totalling over \$4.6m 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.

In June 1980, amending legislation was proclaimed, making the Corporation a full statutory authority. The purpose of the legislation was to give the Corporation greater flexibility in reacting to the demands of the industry it serves.

The Melbourne Film Studio which opened in May 1980 provides Australia with its only world-class film production stage. The Victorian Film Corporation assisted the development of the Studio by undertaking a long-term lease of the major sound stage, which the Corporation lets back to the industry at current rates.

In March 1982, legislation was proclaimed, amalgamating the Victorian Film Corporation, the State Film Centre and the Audio-visual Resources Branch of the Education Department into a new statutory authority known as Film Victoria. The role of the new organisation is to encourage, promote, produce, distribute and exhibit films and sound recordings for the entertainment and information of the public.

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 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 after 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 South 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 the South Gate area of 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 1984. 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 about 400 persons for the presentation of new work in the performing arts. An open spaceframe spire, dramatically lit at night, rises over the Theatres building to a height of 115 metres.

The third stage, the Melbourne Concert Hall, is at the Princes Bridge end of the site and is scheduled to commence performances in 1982. 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, commissioned in Canada, has now been built and is being 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 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. In addition, the Trust operates the Sidney Myer Music Bowl and, as a result of recent legislation, now has close and formal links with The Victorian College of the Arts.

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 seven categories: Asian art; Australian painting and sculpture; European painting and sculpture; decorative arts; photography; prints and drawings; and

tribal art. It is the only public gallery in Australia to have a photography gallery and collection.

Acquisitions

All departments of the National Gallery of Victoria made significant acquisitions to their collections in 1981 and The Art Foundation of Victoria and The Felton Bequests' Committee continued to play the major roles in bringing works of art to Melbourne.

Among other acquisitions, The Felton Bequests' Committee continued its now long-established tradition of purchasing major Greek and South Italian vases. The acquisition of a South Italian (Paestan) Bell-Krater c. 350 B.C. and a Greek (Attic) Amphora c. 530 B.C. gave the collection two major vases of a kind previously unrepresented. Another Greek vase, a Stamnos c. 470-460 B.C. by Hermonax was purchased by The Art Foundation of Victoria. Several donors gave major works of art through The Art Foundation of Victoria; chief amongst these was the important painting *The Synnot Children* 1781 by Joseph Wright of Derby, and two Dutch works, *Travellers by a Well* (undated) attributed to Andries Both and *View of a Canal*, 18th century.

The Government of Victoria assisted the Gallery to acquire the major collection of Australian paintings formed by Mr Jack Manton. These paintings, many of them masterpieces of the Heidelberg School, have, since their purchase, been hanging at Banyule, the Gallery's extension gallery. The acquisition of this significant collection considerably enriched the holdings of the Department of Australian Art.

The gift was made by a group of anonymous donors, of a collection of 221 works of art from Mexico and Guatemala, an area of collecting which has until now been almost totally ignored in Melbourne.

National Gallery Society

The National Gallery Society was formed in 1947. Its aims are to stimulate and sustain the public's interest in the National Gallery and support the Gallery with funds for acquisitions. In December 1981, the Society had over 10,500 subscribers for whom a programme of activities is arranged to cater for many different interests in the Arts. The Society also organises functions for the public which includes concerts in the Great Hall and lectures on the Gallery's collection. Members of the Society obtain free entry to the Gallery and have their own clubrooms. The Society is governed by a Council elected from the members and employs a full-time staff of four to manage the day to day running of its activities.

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, Dégas, 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

The Gallery continued its programme of exhibitions during this year. Many small and medium sized exhibitions were shown and these were supplemented by major touring exhibitions from overseas. Among the former were the prints of Max Klinger, late Chinese Imperial Porcelain, the Altmann Collection of Australian silver, and the drawings of Joy Hester. All the works shown in these exhibitions were drawn from overseas collections. The outstanding international exhibitions from overseas were Fabulous Fashion 1907-1967, a collection of costumes from the Metropolitan Museum of Art, New York, and Treasures of the Forbidden City: Chinese Paintings of the Ming and Qing Dynasties. Both exhibitions were brought to Australia by the International Cultural Corporation of Australia and the latter was significant for it was the first time that the paintings in the exhibition had been shown outside China.

Further references: *Bequests and funding, Victorian Year Book 1980*, pp. 712-13; *Education Services at the National Gallery, 1980*, pp. 718-19

Regional art galleries

Victoria has a unique network of sixteen regional art galleries established in the following country cities and towns: Ararat, Ballarat, Benalla, Bendigo, Castlemaine, Geelong, Hamilton, Horsham, La Trobe Valley (Morwell), Langwarrin (The McClelland Gallery), Mildura, Mornington, Sale, Shepparton, Swan Hill, and Warrnambool. 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, administration, and 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, total grants having grown from \$20,000 divided among eight galleries in 1961 to \$548,000 in 1980-81. A new formula for funding Victoria's regional galleries will apply in 1981-82. This involves a subsidy on a \$3 (Government) to \$1 (local contribution) basis up to a maximum subsidy for each group of galleries under the classifications (1, 2, and 3) which were recommended by the Regional Galleries Association of Victoria and are now approved by the Victorian Ministry for the Arts. These grants are intended for the day to day running of the gallery; special grants may be applied for to finance capital works or large maintenance projects. Money required for the purchase of works of art must be raised by the local community.

The Caltex-Victoria Art Purchase Fund was established in May 1976 by the Victorian Government in association with Caltex Australia Pty Ltd to provide funds jointly to assist Victoria's regional galleries to acquire works of art which complement the unique nature of each gallery's permanent collection.

In 1981, the Ian Potter Foundation commenced a three-year project to improve security, climate control, and storage for works of art in regional galleries and also to provide management training for all the directors of the galleries. This financial assistance will be matched with Victorian Government and local funds.

Further reference: *Victorian Year Book 1980*, pp. 715-16

Drama

General

The Victorian Government through the Ministry for the Arts, subsidises all levels of theatre ranging 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 now expanded its operations to theatre workshops and the mounting of small productions in the new drama space, the Athenaeum 2. 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 has now become a recognised part of the theatre in Melbourne, and is based at the Playbox Theatre. In addition to mounting productions of new Australian and overseas material, the company also offers a platform to other companies, both within Victoria and interstate and provides a playreading/workshop service for playwrights.

A number of professional theatre companies undertake wide ranging programmes orientated towards the needs of children and youth. These are the Mushroom Troupe, Handspan Puppet Company, Mixed Company, Kooka Puppets, and Why Not Theatre. The Victorian Government has purchased the St Martin's complex, South Yarra, for conversion to a Youth Arts Centre. The refurbished complex will re-open in 1982.

There are five professional community theatre companies established in Victoria: the Murray River Performing Group, which is based in Albury and serves the Albury-Wodonga region, the West Community Theatre which operates from Essendon in the western suburbs of Melbourne, Theatre Works Eastern Region, serving the eastern 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. These companies not only provide their localities with professional actors and performances, but also act as resources for local groups.

Various 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.

Regional arts activity workshops providing professional facilities for touring companies and amateur companies are now opening in Victorian country regions. There are now five such centres open (Ararat, Echuca, Geelong, Kyneton, and Warburton) with a further two under construction.

However, accommodation for rehearsal and production and the separate issue of company development continue to be major priorities for professional and amateur companies.

The completion of the Playhouse and the Studio space at the Victorian Arts Centre will add greatly to theatre facilities in the metropolitan region.

Further references: *Drama, Victorian Year Book 1963*, pp. 180-3; *Melbourne Theatre Company, 1981*, pp. 721-2

Music

Melbourne Symphony Orchestra

The Melbourne Symphony Orchestra (MSO) comprises 90 players under the direction of its Chief Conductor, Hiroyuki Iwaki, who in 1981 completed eight years in that post. The

MSO is funded annually by the Australian Broadcasting Commission (ABC), the Victorian State Government (\$150,000), and the University of Melbourne (\$18,000).

In the year to June 1982, the MSO's normal activity was centred in Melbourne. However, the MSO makes annual visits to the following regional centres giving one concert in each: Albury, Ballarat, Hamilton, Horsham, Sale, Shepparton, Wangaratta, Warragul, and Castlemaine every second year. The MSO also gives two concerts in Geelong and Canberra.

The Melbourne Symphony Orchestra gave 124 concerts during 1981-82. This figure includes School Concerts and Free Concerts. Attendances for the performances totalled approximately 250,000 persons. The MSO performs regularly on ABC Radio and Television, records the background music for cinema and television productions, and has recently released two commercial recordings.

The ABC's 50th Anniversary is being marked in 1982. During this period the ABC has established six symphony orchestras throughout Australia, and in 1982 the MSO is transferring to their new concert venue, the Melbourne Concert Hall at the Victorian Arts Centre.

Musica Viva Australia in Victoria

Musica Viva Australia was founded in 1945. Its aim then, as now, was to present the highest standard of chamber music throughout Australia to the widest possible audience.

Musica Viva is now the world's largest chamber music organisation, and its principal subscription performances are given in Perth, Adelaide, Hobart, Melbourne, Canberra, Sydney, Newcastle, and Brisbane. It also undertakes a country touring circuit through locally based music organisations. Victorian centres that receive Musica Viva artists include Ararat, Bendigo, Frankston, Geelong, Hamilton, Mildura, Mornington, Warragul, and Wodonga.

In recent years, Musica Viva has helped to arrange international tours by Australian ensembles, as well as continuing to import the best overseas groups into Australia.

The first meeting of what was then known as the Musica Viva Society, was convened in Sydney in 1945. In February 1954, a meeting of 20 friends formed a Victorian branch of Musica Viva, and the first Victorian concerts were given in the Melba Hall at Melbourne University. By 1956, as membership grew, performances moved to Wilson Hall, where they stayed until 1970. Since then they have been held at Dallas Brooks Hall.

A second major subscription series was staged at Monash University's Robert Blackwood Hall from 1976 to 1979. This moved to Dallas Brooks Hall in 1980, and became known as Dallas Brooks Series II. From 1974 to 1979, concerts were also presented annually in the ballroom of the National Trust's property, Ripponlea. These moved to the Toorak Uniting Church in 1980.

Apart from these evening concert performances, Musica Viva has long been concerned with music as part of the educational process. Specially prepared in-school programmes are available to schools, while young audiences are encouraged to attend recitals at reduced prices.

Since its inception, Musica Viva has brought into Australia practically every major chamber ensemble in the world. Included in this assembly are the Amadeus, Bartok, Melos, and Smetana Quartets, the Concentus Musicus Vienna with Nikolas Harnoncourt, the Deller Consort, Beaux Arts Trio, Swingle Singers, Kings Singers, Academy of St Martin in the Fields with Neville Marriner, and the Choir of King's College, Cambridge.

Complementing these visiting artists, Musica Viva has encouraged the development of its own resident ensembles, including the Australian Chamber Orchestra, Sydney String Quartet, and New England Piano Trio.

The Australian Boys' Choir

The Australian Boys' Choir was founded in Melbourne in 1939. For some years it was organised by a committee of musicians, educationalists, and businessmen. In 1960, the organisation became a non-profit making incorporated company limited by guarantee under Articles of Association approved by the Attorney General. It is now known as the Australian Boys' Choral Institute Incorporated.

The responsibility for the conduct of the Institute now resides with the governing body consisting of members who, after long and active association with the organisation have

been invited to become registered members of the Company. This body, in turn, elects the Council, the function of which is to conduct the day to day affairs of the Institute.

The aim of the Institute is to gather together boys who have a love for, and an interest in choral music.

Following a successful audition, ideally around the age of 7 or 8, the boy's training commences as a probationer. After satisfactory progress he may become a Reserve, during which time further training is continued. When a satisfactory standard has been reached at this level, he is admitted as a member of the performing choir.

Frequent radio, television, recording, and concert engagements are carried out each year by the Australian Boys' Choir. Touring has also become a significant activity. The Choir has undertaken many concert tours of Australia, both to remote towns and major cities, and overseas tours to Japan and America. In 1976, the Australian Boys' Choir accepted an invitation to participate in the American Bi-Centenary Celebrations.

Each year a Music School of 10 to 12 days duration is held during January at a suitable boarding school, either interstate or in Victoria.

Further reference: Music, *Victorian Year Book 1975*, pp. 886-95

The Cinema

Film making in Victoria

The Australian film industry, after nearly three decades of inactivity began to revive tentatively in the late 1960s, and grew significantly in the ensuing decade. The thriving local industry in the 1920s and 1930s lost its impetus in the years after the Second World War and of 45 films made between 1946 and 1968 in Australia, only a few were Victorian products.

In 1969, after many years of calls for assistance from producers, the Commonwealth Government announced a three-part programme of assistance to the industry. Funds were promised to assist the financing of feature films and television programmes, to set up a national film and television school, and to encourage new film-makers working on 16 mm low budget films. In 1970, the Australian Film Development Corporation was created, and since then interest in Australian films has steadily increased until, in 1980 about 30 feature films were in various stages of production. Substantial taxation incentives were provided for the industry.

The involvement of State Governments in feature film production began in South Australia in 1972, and the success with films such as *Sunday Too Far Away* and *Picnic at Hanging Rock* in 1975, and *Storm Boy* the following year, encouraged other governments to think along similar lines. The Victorian Film Corporation was set up by an Act of Parliament in 1976.

Already Australian audiences were finding Australian films to their liking. In 1969, few had been attracted to Tim Burstall's *Two Thousand Weeks*, but two years later, the same director's film version of David Williamson's play *The Coming of Stork*, shot in 16 mm for about \$70,000 was a great success. This encouraged some distributors to support local productions, when it was seen that the new industry had found a responsive audience.

The Victorian Film Corporation first met in August 1976. With an initial investment fund of \$1m, its first task was to define how it was to operate. Support for projects was to fall into three categories:

- (1) Those that had apparent economic viability as well as aesthetic significance;
- (2) those that had apparent economic viability but not necessarily aesthetic significance; and
- (3) those that had aesthetic significance but little apparent economic viability.

Technical facilities and equipment for film-making were to be upgraded, and help given to film makers. Government departments wishing to use the film medium for promotional or educational services were to be given assistance by the Corporation.

A Chief Executive was appointed, and various specialist sub-committees formed. By the end of June 1977, the Corporation had recommended investment in 10 Australian feature films for about \$950,000; had approved \$33,000 to assist six producers and writers in developing scripts; recommended \$85,000 for investment in various documentaries designed for television and educational distribution; and invested in a television series entitled *Young Ramsay*.

Many projects for which the Corporation agreed to give financial support never eventuated, but among those which were actually in production by June 1977 were the feature films *The Getting of Wisdom* (\$50,000) as well as a series of educational documentaries and a documentary on the making of *In Search of Anna*. In addition, script development on two other feature films (*My Brilliant Career* and *A Game of Chess*) was assisted by financial support, together with a documentary entitled *Bird's Eye View of Australia*. Altogether, \$394,000 was provided by the Victorian Film Corporation in the first year of operation.

By the time of the second Annual Report in 1978, the Corporation had become an established film-maker. Monthly discussions were held with key figures from the industry such as the Documentary Film Council and the Producers and Directors Guild of Australia; applications for assistance which increased rather than diminished were reviewed at every second monthly meeting; and the need for a major studio complex in Victoria had been further examined. The rights to Sumner Locke Elliott's novel *Water Under the Bridge* was negotiated and plans made to finance and distribute its adaptation into a television drama nine hours in length.

Of 113 applications for investment or funding assistance considered by the Corporation, 52 were approved in 1977-78. Feature films such as *The Last of the Knucklemen*; *Dimboola*; *Grendel, Grendel, Grendel*; and *Kosta*, received funds and several commitments in feature films made by the Corporation in 1976-77 were taken up, including *Mouth to Mouth*, *Patrick*, and *The Chant of Jimmy Blacksmith*. The latter eventually became the first Australian feature film to be accepted for competition at the Cannes Film Festival.

Once again approvals and investments were made in several documentary films, and approvals were granted for, among other things, adaptations of *Rusty Bugles* and *We of the Never Never*. A Marketing and Distribution Section was proposed to enable the Corporation to assist in the release and distribution of theatrical and non-theatrical films.

By June 1979, the Corporation moved into its new offices in King Street, West Melbourne, with many facilities, all of which are shared with the Melbourne offices of the Australian Film Commission and the Australian Film and Television School. The need for additional sound-stage studio facilities in Melbourne prompted approval in principle of the building known as the Starch Factory in Port Melbourne, which was completed in 1980.

By this time the Corporation had contributed to nineteen feature films, television series such as *A Town Like Alice* and *Water Under the Bridge*, the work of organisations including the National Film Theatre, many Government documentaries, and script development. The Corporation also recently assisted such future productions as *We of the Never Never*, *The Man from Snowy River*, and Frank Dalby-Davidson's classic animal story *Dusty*.

Further references: Ballet, *Victorian Year Book* 1974, pp. 443-6, 1977, pp. 902-3

Projects and festivals

The Ministry for the Arts stages the triennial arts project, Arts Victoria. This State-wide project, first staged in 1975, is devoted on each occasion to one specific art form. In 1975, Arts Victoria was devoted to the visual arts, in 1978 to crafts, and in 1981 to music—Music '81.

The emphasis of Music '81 was on increasing participation in music making and highlighting the varied resources of the people of Victoria.

The Ministry is also responsible for administering the arts and entertainment component of Victoria's 150th Anniversary celebrations.

As part of its community arts programme, the Ministry assists a number of annual festivals in country centres. Among these, grants are made to the Ararat Golden Gateway Arts Festival, the Kyneton Daffodil and Arts Festival, the La Trobe Valley Festival, the Maryborough Golden Wattle Festival, and the Williamstown Summer 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.

Further reference: *Melbourne Moomba Festival, Victorian Year Book 1980*, pp. 719-20

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 1980-81, a sum of \$97,679 was received from the Council and \$105,000 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
1976-77	162	17,500	1,000,000
1977-78	176	22,500	1,050,000
1978-79	179	27,500	1,150,000
1979-80	180	32,000	1,500,000
1980-81	211	37,500	1,650,000

The programme during 1980-81 consisted of 36 festivals between 19 October 1980 and 26 April 1981.

The festivals in the 1981-82 programme cover most forms of the performing arts and run for periods of one to eight 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 Develop Victoria Council Tourism Awards in 1977 and 1980, and in 1980 The Robin Boyd Community Award.

Further references: *Victorian Year Book 1980*, p. 720; *Royal Society of Victoria, 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; *The Dance, 1981*, pp. 722-3

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 at "Tasma Terrace", 4 Parliament Place, Melbourne, it covers the whole of Victoria by means of twelve area branches or committees.

Fundamentally, it is an educational organisation dedicated to the preservation of the National Heritage and 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.

With a basic membership fee of \$12 per person (\$18 family), the Trust had 24,580 members at 30 June 1981, an increase of 13 per cent 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 things.

It is a member of the Australian Council of National Trusts. The Trust carries out its work by a system of classification 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 1981, the Trust had classified and recorded a total of 2,919 buildings, etc., and 137 landscapes.

The major activity during 1980–81 was "Heritage Week, 1981" held in March 1981. This followed on from a pilot week in 1979 and is now a regular event on the National Trust calendar. "Heritage Week, 1981" included seminars, lectures, film exhibitions, special openings of historic buildings, city walks, and stalls and activities for school children. The activity was Australia-wide with other State Trusts joining in the programme of events to publicise the National Trust's work.

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 has an interest in 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's Cottage and the Iron Houses), important homes ("Barwon Grange", "The Heights"), institutions (Old Melbourne Gaol), commerce (Castlemaine Market), places of worship (St Peter's at 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 at 30 June 1981. These attracted 545,082 paying visitors during 1980–81.

When a classified building or landscape is threatened, the Trust takes all appropriate preservation action open to it in an endeavour to achieve preservation/conservation for the benefit of present and future generations. This involves the Trust in town and area planning activities, and also in making submissions to the appropriate authorities in support of its views. Efforts to save the remaining historic environments in Collins Street, Melbourne, have been going on for many years now, and the Trust is closely watching various proposals for redevelopment in the area.

On occasion, the Trust has to purchase an historic building when all other preservation action has failed. An example of this was the acquisition of 'Labassa' at 2, Manor Grove, Caulfield. The Trust had been concerned for the future of this outstanding mansion and, faced with the fact that the unique interiors could well be lost in the hands of an unsympathetic developer, purchased the property for \$282,500. A final preservation policy for this property has yet to be formulated; however, establishment of a Decorative Arts Museum in the main rooms could be an appropriate use.

The Trust carries out a wide range of educational, cultural, and social activities in support of its aims. These include inspections, excursions, tours, lectures, and seminars; fund raising in support of its work; technical advice in connection with buildings and alterations in environmental areas (e.g., Maldon, Beechworth, Echuca, Queenscliff, and parts of Melbourne), as well as to local government throughout Victoria in connection with individual buildings and landscapes. It is represented on many government councils and committees—Historic Buildings Preservation Council; Government Advisory Committee on Places of Historic Interest; Government Buildings Advisory Council; Archaeological Relics Advisory Committee; National Estate Committee; and Lal Lal Blast Furnace Reserve Management Committee.

The Trust has produced several publications, ranging from specific surveys (e.g., Mornington Peninsula, Arthur's Seat quarrying, Royal Botanic Gardens, Queen Victoria Market, Landscape, and Conservation in North East Victoria), to booklets and leaflets for



Shenn Shichong, 17th Century
Fishing Boat in Wintry Pond 1630
Hanging scroll: ink and colour on paper
132 cm x 50.8 cm
Gugong Museum, Peking. Displayed at the National Gallery of Victoria in exhibition "Chinese Paintings of the Ming and Qing Dynasties 14th-20th Century", 2 December 1981 to 17 January 1982.

Albrecht Dürer 1471-1528 German
The Four Riders (from "The Apocalypse") 1498
B.64 Woodcut
390 x 282 mm.
Felton Bequest 1956

National Gallery of Victoria



John Mather (1848-1916) Australian
Autumn in the Fitzroy Gardens 1894
Oil on canvas
58.4 cm x 85.1 cm
Purchased 1895

This painting is reproduced in recognition of the Australian Year of the Tree, launched on 5 June 1982 by the United Nations Association of Australia. The elms, planted in the 1850s, are still standing.

National Gallery of Victoria





Albrecht Dürer 1471-1528 German
 The Virgin & Child with the Monkey 1498-99
 B.42 D.22 Engraving
 191 x 122 mm.
 Felton Bequest 1956

National Gallery of Victoria

Evan Jones (Sydney)
 Tea and Coffee Service, C.1886
 Coffee pot h. 23.5 cm w. 25.5 cm
 Teapot h. 20.5 cm w. 25.0 cm
 Sugar Bowl h. 19.0 cm w. 21.0 cm
 Milk Jug h. 13.0 cm w. 15.0 cm
 "Presented to/ W. F. Hurley Esqre./ By the residents
 of Sunny corner/ as a token of Appreciation of his
 distinguished services/ as the pioneer of silver mining in
 New South Wales/ and the high esteem in which he is
 held as a citizen. April 1886".
 Presented by J. and J. Altmann 1979.
 Part of the J. and J. Altmann Collection
 of Australian Silver.

National Gallery of Victoria





The Premier welcomes His Excellency, the Governor and Lady Winneke to a State Reception held on 17 December 1981 in their honour on the occasion of His Excellency's retirement.

Department of the Premier

Lieutenant-General the Honourable Sir Edmund Herring K.C.M.G., K.B.E., D.S.O., M.C., E.D., K.St.J. died on 5 January 1982. Sir Edmund was the Chief Justice of the Supreme Court of Victoria from 1944 to 1964, and Lieutenant Governor from 1945 to 1972. He was accorded a State Funeral on 11 January 1982. This official portrait by Ivor Hele was commissioned in 1962.

Australian War Memorial, Canberra



individual properties and tour (including walking tour) notes. It has produced two Technical Bulletins entitled *Exterior Paint Colours (TB1.1)* and *Lettering and Signs on Buildings c.1850-1900 (TB2.1)*, and work is progressing on others in this series. The Trust publishes a Register of Classified and Recorded Buildings and Landscapes, with regular amendments, and has also been instrumental in publishing a gourmet cookery book and a number of 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 entitled *Historic Buildings of Australia*. During 1979-80, work progressed on an important study of the law regarding compensation. This is a most important aspect of preservation work. The National Trust Bookshop, located at "Tasma Terrace", Melbourne, is becoming well known as a source of authoritative literature dealing with preservation, conservation, and associated topics.

The Trust receives a general administrative grant from the Victorian Government of \$50,000 per year, and one from the Commonwealth Government of \$30,000 per year, 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 year (on a two for one basis). National Estate grants from the Commonwealth Government continued during 1980-81, and financial support was also obtained from the Historic Buildings Preservation Council. Matching Trust expenditure is always involved in these grants, as well as very stringent expenditure conditions.

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; Tasma Terrace, 1980, pp. 722-4; Clarendon Terrace, 1981, pp. 726-7

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

In 1963, the Governor in Council appointed a Board of Inquiry to assess Victoria's libraries and to make recommendations for future development.

Following consideration of the Board's 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, replacing the former State Library Trustees and the Free Library Service Board. The Council consists of a president and eight members appointed by the Governor in Council. Under the Act, the Council must include the holder of a senior academic office in a Victorian university, one representative from metropolitan and one from non-metropolitan municipalities, a professional librarian, a person distinguished in the field of education, and a person distinguished in the field of commercial or industrial administration. The Act provides 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 of Victoria and to advise the Victorian Government on the promotion of public library services throughout the State. 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*.

State Library of Victoria

General

The State Library of Victoria is the basic research library for the State, occupying a central location in Swanston Street, Melbourne. It is open seven days a week, providing a service to a wide and varied community throughout Victoria. Because of the richness of its collections, the Library also plays a significant role in meeting the reference needs of a national and international community.

Suggestions for a library to provide for the literary and educational needs of the community were made to Lieutenant-Governor C. J. La Trobe by a group of influential

citizens in the 1850s. Five trustees were appointed in 1853, under the chairmanship of Mr Justice (later Sir Redmond) Barry. The foundation stone was laid in 3 July 1854 and the Library opened on the present Swanston Street site on 11 February 1856. The original appropriation for the building and for the purchase of books was \$26,000.

By 1900, the Library had outgrown its existing accommodation and in 1908 recommendations for a new building were submitted. The notable octagonal reading room and its associated bookstacks were opened on 14 November 1913.

Major additions and changes to the existing buildings have taken place in the last twenty years. The La Trobe Wing, housing the Library's Australian, New Zealand, and Pacific collections was added in 1965. The Art, Music and Performing Arts Library was re-located in 1975 and now occupies Queen's Hall, the restored site of the original Public Library. The new Reference and Information Centre, which opened in 1980 in the former newspaper reading room on the ground floor, offers a vastly improved service, as well as easier access to a wider range of reference materials.

The State Library operates as a branch of the Ministry for the Arts. Apart from the usual general reference services, specialised service is offered in several fields. These are Australiana, Art, Music and Performing Arts, Community Affairs, Business Services, and Ethnic Services. The External Services Section supplements the resources of the Victorian public libraries by supplying them with books and information and is responsible for the Library's inter-library loan services. The State Library is also responsible for staffing and generally advising the 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. 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 are not maintained extensively, and in which the Library has outstanding nineteenth century collections, are religion, engineering, and pure science.

Extensive collections of newspapers and government publications from Australia, the United Kingdom, the United States, New Zealand, and Canada are maintained as well as collections from international organisations such as the United Nations. The Library has a stock of over 1,000,000 books and periodicals as well as substantial collections of manuscripts, maps, microforms, films, art exhibition catalogues, theatre programmes, ephemera, and sound recordings.

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 gifts and purchases of 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 280,000 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 Victorian Government departments), law reports, Parliamentary Papers, and other 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 99.7 per cent of the total Victorian population access to information, recreational, and cultural services. These libraries are maintained by 206 of the State's 211 municipalities from municipal funds and from subsidies and grants made available by the Victorian Government through the Library Council of Victoria.

Regional libraries, which numbered thirty in 1981-82 serving 175 individual municipalities, consist of groups of councils which establish, on a co-operative basis, regional library committees to administer the library services for the regions. 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-three bookmobiles are operating in Victoria, thirty-one in country regions, and twelve in the Melbourne metropolitan area. In 1970-80, 1,654,665 borrowers used the services which had a total bookstock of 6,079,716 volumes and recorded 26,325,257 loans.

The Library Council of Victoria distributed \$13.42m in subsidies and grants in 1980-81. Of this amount, \$12.528m was a library subsidy paid on a \$2 for \$1 basis up to a maximum grant per municipality of \$3.25 per head of population. A rural library establishment and regional library development grant of \$690,000 and special projects grant of \$10,000 were also distributed. In 1979-80, subsidised municipalities estimated that they would provide \$13.4m for the maintenance of their services and another \$1m for buildings to house their libraries. 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—in 1981-82 \$15,000 was provided—but full evaluation and reporting is a condition of the grants so that the insights gained can be of benefit to all Victorian public libraries.

Inter-library co-operation

Technilib

Following a feasibility study into the establishment of a computer based co-operative centre for the cataloguing and processing of library materials for Victorian public libraries, 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 1980, 20 library services were participating in the service.

Co-operative Action by Victorian Academic Libraries (CAVAL)

The Library Council is represented on the Board of Directors of CAVAL Limited, a consortium established in 1977 to promote co-operative action between Victorian academic libraries and incorporated under the *Companies Act* 1961 in 1978. The State Library participates in the CAVAL computerised shared cataloguing programme which now covers 16 institutions and in CEILS (CAVAL Expensive Item Listing Service). CAVAL also supports a reciprocal use programme among university and college libraries, and is now turning its attention to co-operative storage.

Australian Advisory Council on Bibliographical Services and the Australian Libraries and Information Council

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 in 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 Library Council of Victoria is represented on the AACOBS Victorian Regional Committee.

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

The State Librarian is a member of the Australian Libraries and Information Council (ALIC), which was set up in 1981 at the instigation of the Conference of Commonwealth and State Ministers with responsibilities for cultural affairs and the arts. The basic purpose of ALIC is to advise Ministers on means of securing co-operation and co-ordination between the Commonwealth and the States and between the States themselves in the formulation of a national plan for the development of library and related information services at all levels of government, and on the means of sharing resources.

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. 414-15; National Museum of Victoria, 1972, pp. 415-16; Victoriana in State Library, 1974, p. 448; Book publishing, 1965, pp. 181-3, 1980, pp. 278-9; Special projects, 1981, p. 730; *Technilib*, 1981, p. 731; Australian Advisory Council on Bibliographical Services—Victorian Regional Committee, 1981, p. 731

MEDIA

Victorian Government Information Centre

The Victorian Government Information Centre, located at 356 Collins Street, Melbourne, provides information to members of the community about the services and functions of Government Departments and Authorities.

The Centre also has a bookshop where Acts, Regulations, government and related publications may be inspected or purchased. A large range of gratis publications is maintained to complement the work of the Centre.

The press

Metropolitan press, 1981

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, and the *Sunday Observer*, produced by Peter Isaacson Publications, are also published. The *Sunday Observer's* average circulation in the six months ended 30 September 1981 was 128,900, an increase of 10,614 from the same period in 1980. But it remained behind *The Sunday Press*, whose circulation rose from 131,717 in 1980 to 137,900 last year. The comparatively low figures are attributed to the fact that neither newsagency services nor home delivery are available in the Melbourne metropolitan area on Sunday.

The Herald and *The Sun* lean toward broad popular appeal, while *The Age* is heavily orientated towards politics and comment, and classified advertising.

For the second successive year all three dailies increased their cover prices in 1981 due to cost increases. In March, *The Herald* rose from 15c to 20c, and was followed by *The Age* 20c to 25c and *The Sun* 15c to 20c in October. Sales for *The Age* and *The Sun* were better than those of *The Herald*. *The Sun* rose from 628,301 in the summer audit (1 October to 31 March) to 634,333 in the winter audit (1 April to 30 September), while *The Age* rose from 244,238 to 251,178—the first time the newspaper had exceeded a quarter of a million daily sales. But *The Herald*, like most afternoon newspapers in the world, experienced a decline, falling from 383,233 in the summer to 374,757 in the winter.

The 1980–81 financial year brought record results for both groups. In the year to 30 September, the Herald and Weekly Times Limited lifted after-tax profit from the previous year's \$21.13m to \$23.6m. David Syme & Co. Limited increased after-tax profit 46.2 per cent to \$3.83m in the 1980–81 year.

The Herald and Weekly Times Limited paid out a dividend of \$16.6m on share capital increased by one-for-two bonus made in the wake of an unsuccessful takeover bid by News Corporation. On 1 December, the West Australian based Bell Group launched a \$131m bid for half of all Herald and Weekly Times Limited shares on issue. The bid was quickly opposed by the group's board and at the time of preparing this edition of the *Victorian Year Book* for publication, the bid was under consideration with the Broadcasting Tribunal.

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 1,521,876 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. Suburban newspapers can locate markets that are defined geographically or socio-economically and are ideal for the test marketing of new products or services.

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.

The Australian Suburban Newspapers' Association (Southern Division) produces promotional material highlighting the advantages to advertisers and others of the suburban press.

Further references: 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 Communications. Commonwealth bodies which are directly involved include the Department of Communications, 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 Communications.

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 and Special Broadcasting Service 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; 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 four main strands. In Melbourne there are the three networks heard from 3LO, 3AR, and ABC-FM. 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; eight 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. It was extended to Ballarat, Mount Gambier, Rockhampton, and Bunbury in 1981. During the 1980s, the service is planned to be expanded 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

In Victoria alone the ABC News Service employs about 50 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 via station 2CO.

Public broadcasting

Public broadcasting stations are operated by non-profit making groups for a special purpose such as educational, community, or special interest. At 30 June 1981, 30 stations

were in operation, five of them in Victoria with two more expected to commence in a few months. Stations 3CR, 3MBS, 3PBS, and 3RRR serve the Melbourne area, while 3GCR serves the Churchill (Gippsland) area. The new stations will be in Bendigo and Murrayville.

Special Broadcasting Service

The Special Broadcasting Service (SBS) was established by the Commonwealth Government on 1 January 1978 to provide multilingual radio services and, if authorised by regulations, to provide multilingual television services. A regulation authorising the provision of multilingual television services was gazetted in August 1978. The Service is also empowered by the *Broadcasting and Television Act 1977*, to provide broadcasting and television services for such special purposes as are prescribed by the Commonwealth Government.

In carrying out its functions in Victoria, the SBS provides multilingual broadcasting services to the Melbourne metropolitan area and Geelong through radio station 3EA which broadcasts in 47 languages for 126 hours per week, and a multicultural television service on VHF Channel 0 and UHF Channel 28 to the Melbourne metropolitan area and Geelong.

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

At 30 June 1981, there were 134 commercial broadcasting stations in operation in Australia of which twenty-four were in Victoria. Two FM stations (3EON and 3FOX) went to air in July and August 1980, respectively, in Melbourne.

The call signs and location of the AM stations are shown in the following table:

VICTORIA—COMMERCIAL BROADCASTING STATIONS IN OPERATION
AT 30 JUNE 1981

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 1981, the average weekly hours of operation of Victorian commercial broadcasting stations were: Melbourne 168, and country 139.

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, 1981

Transmitter 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
Mount Dundas	ABWV5A	July 1981

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

The following table is an analysis taken from transmission records and programme schedules of Sydney station ABN-2, but is typical of programme content on other ABC-TV channels. This year *Action drama* and *Interpersonal drama* have been combined because in some programmes they have an equal focus of interest. *Living and shopping* includes informative, practical programmes.

COMPOSITION OF NATIONAL TELEVISION PROGRAMMES, 1980-81

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
Drama—				Special arts and aesthetics—			
Action interpersonal	700	15.24	27.47	Ballet and mime	13	0.29	54.42
Serious comedy and satire	7	0.16	—	Creative effects and animation	24	0.53	54.44
Humour, situation, and farce	235	5.11	6.90	Discussion and resumé of the arts	9	0.20	57.44
Drama documentary	8	0.16	62.50	Total	46	1.02	55.04
Total	950	20.67	13.93	News, newsreel, and weather	311	6.78	100.00
Public interest—				Religious matter	60	1.30	89.83
News comment and topical items	252	5.48	99.63	Sport	726	15.83	72.30
Documentaries	148	3.23	23.71	Rural (extension and discussion)	9	0.19	100.00
Living and shopping	46	1.00	96.75	Education (formal)	1,279	27.87	54.66
Discussion and interviews	52	1.14	45.27	Musical performance	46	0.99	50.00
Travel and nature study	90	1.96	37.88	Variety and acts	231	5.03	56.94
Science	15	0.33	—	Panel and quiz games	15	0.32	100.00
Special events	22	0.48	92.78	Cartoons	16	0.35	15.11
Total	625	13.62	65.30	Presentation	275	6.00	100.00
				Total transmission (a)	4,589	100.00	56.92

(a) In the tabulations above, the hours and percentages for 1980-81 refer to transmission time and not to production. Much of the material transmitted during 1980-81 was, in fact, produced in previous years.

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 in 1975.

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 from ABC offices around Australia are sent to Melbourne on micro-wave links. Late items can be fed directly into news bulletins.

Overseas 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 weekday 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, the La Trobe Valley, and Mount Dundas, Western Victoria. 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 Communications. 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 1981

Location	Call sign	Date of commencement
Melbourne	HSV7	November 1956
Melbourne	GTV9	January 1957
Melbourne	ATV10	August 1964 (a)
Bendigo	BCV8	December 1961
Ballarat	BTV6	April 1962
La Trobe Valley (Traralgon)	GLV8	December 1961 (a)
Goulburn Valley (Shepparton)	GMV6	December 1961
Upper Murray (Albury)	AMV4	September 1964
Mildura	STV8	November 1965

(a) Television station ATV10 changed channels from ATV0 and television station GLV8 changed channels from GLV10 in January 1980.

VICTORIA—COMPOSITION OF COMMERCIAL
TELEVISION PROGRAMMES, 1980-81
(Percentage of total transmission
time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
	per cent	per cent
Cinema movies	19.1	12.4
Other drama	28.0	28.5
Light entertainment	18.9	18.8
Sport	10.8	16.8
News	4.5	7.3
Children	9.5	8.5
Family activities	2.1	0.6
Information	3.8	2.6
Current affairs	1.5	2.1
Political matter	—	—

VICTORIA—COMPOSITION OF COMMERCIAL
TELEVISION PROGRAMMES, 1980-81—*continued*
(Percentage of total transmission
time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
	per cent	per cent
Religious matter	1.5	2.1
Education	0.3	0.3
The arts	—	—
Total	100.0	100.0

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; Television translator stations, 1981, p. 738; Radio Australia, 1981, p. 734

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