

## 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 distributed 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. Each of these organisations had, and still has, extensions throughout the State in the form of regional galleries, libraries, and film lending facilities, and, 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 much greater leisure time being available to most citizens, the Victorian Government thought it highly desirable that a specialist department should be established to assist in the shaping and execution of the Government's artistic policies. To this end, the *Ministry for the Arts Act 1972* was formulated and received the assent of both Houses.

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 the State. The Act required that a Director should be appointed who would be head of the Ministry, and that there would be a body to be known as "The Victorian Council for the Arts" which would advise the Minister and the Director on matters concerning the arts referred to it by 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 will be responsible for recommending and administering grants and other forms of support made by the Government to bodies of all kinds.

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 of the Arts.

It was clear that a number of major responsibilities had to be immediately accepted by the new Ministry. The 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. This entails the construction of an opera/ballet theatre to seat approximately 2,000; a drama theatre to seat approximately 800; and a studio theatre for a wide range of performing arts activities which will seat 450. In addition, related to the site will be a concert hall to seat 2,600 which will be used not only for symphony concerts but also for popular entertainment and conferences.

One of the more remarkable developments in Australia has been the growth in the numbers and quality of regional art galleries in Victoria. There are now seventeen such institutions, 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 will be a further responsibility of the Ministry for the Arts to advise on and assist in the development of performing arts centres in major regions throughout Victoria, this programme running parallel with the design and construction of the second stage of the Arts Centre as noted above.

The Government has allocated funds for the development of regional libraries and considerable work has already been successfully carried out in this area. It will be, therefore, the Ministry's concern to see that this development continues and, when necessary, expands so that throughout the State library services will be available to people on all levels.

The State Film Centre has also achieved success with its own programme with the provision and conduct of the small cinema in its headquarters at Treasury Place, and with the development of appreciation of the art of the film. Under the Ministry, it is expected that the State Film Centre will now expand these activities and that it will become a centre of advice for governmental and other bodies in the making of documentary films.

Finally, the Ministry will carry out, through its specialist liaison officers, a survey of the requirements of all bodies concerned with the arts within Victoria and will recommend to the Government where financial and other assistance is considered desirable. Victoria has already a notable reputation in its support of the visual arts. It is now expected that with the creation of the Ministry, it will acquire a similar reputation in the other related areas.

#### **Victorian Arts Centre**

The Victorian Arts 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 is attracting nearly 500,000 visitors each year. The building has galleries on three floor levels around three courtyards, and has excellent natural and artificial light in which to display what is regarded as Australia's finest art collection. Other features are the Great Hall, used for banquets, concerts, and receptions, with its outstanding stained-glass ceiling, the special education section for school children, and the Gallery restaurant set in the relaxing surroundings of the Russell Grimwade Garden.

The second stage of the Centre, the theatres and spire, is presently under construction. When finished, this section will have three theatres and all

supporting facilities. There will also be plazas, shops, a bistro, coffee lounges, bars, and offices and meeting rooms for community activities. The theatres will have been designed so that many types of performances can be presented in the best possible conditions. The largest theatre, the State Theatre, will seat 2,000 people. It will allow full-scale productions of opera and ballet by Australian and international companies, as well as dance ensembles, operettas, modern musical plays, and large-scale dramas. Modern stage equipment and generous back-stage areas will give producers freedom to present the most complicated performances from the existing repertoire, or to cater for the demands of new work. The second theatre, the Playhouse, will hold an audience varying between 750 and 850, depending on the form of staging. This theatre will basically be used for plays, although musicals and recitals can also be performed. The smallest theatre, the Studio, is a versatile studio-auditorium. Here, new ideas in theatre, film, television, or combinations of these can be developed. The layout of the studio and the equipment will be suitable for experimenting with presentations such as theatre-in-the-round, end stage or open stage performances, film making, film or slide projection, musical soloists or groups, television production, or sight-and-sound presentations. This theatre will seat up to 450 people. The theatre complex will be topped by a giant spire which will be a landmark to the City of Melbourne. A third stage of the Centre, a 2,500 seat concert hall, is also planned for the future.

#### **National Gallery of Victoria**

The National Gallery of Victoria was founded in May 1861 when the Governor, Sir Henry Barkly, declared open a small room in which were 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.

#### *Bequests*

The richness of the collections is in great 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, and Everard Studley Miller 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 \$6m to be added to the collections. The departments of painting, sculpture, and prints have been greatly enhanced by the Everard Studley Miller Bequest, which is restricted to the acquisition of portraiture before 1800.

#### *Recent acquisitions*

The Gallery's collection of works has recently been enriched by acquisitions in the areas of ceramics, Australian paintings, Asian art, ethnic art, European painting and sculpture before 1800, European and American art after 1800, decorative arts, prints and drawings, watercolours, furniture, photography, metalwork, glass, and costumes and textiles.

The most notable acquisitions in 1974 were the painting *Val d'Aosta* by J. M. W. Turner and part of a magnificent collection of glass. The Felton Bequest again enabled the collection to be greatly enhanced.

#### *Exhibitions*

During 1974 the Gallery held a number of major exhibitions, including one of John Constable's work and an exhibition of Recent American Art organised by the Museum of Modern Art, New York. Smaller exhibitions continued to be presented in accordance with the Gallery's policy of presenting a wide range of artists and materials to the public. The Australian National Gallery's acquisition *Blue Poles* was displayed on loan during August and September 1974.

#### *National Gallery Society*

The National Gallery Society, which has functioned since 1947, had a membership in December 1973 of 8,500. It offers a continuing programme of lectures, films, and other activities, including a programme of acquisition on behalf of the Gallery.

#### *National Gallery Education Programme*

The Education Section of 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 the lectures, discussions, and other forms of communication which provide introductory stimulus before students view the original works of art in the Gallery collection.

The section is staffed by the Chief Education Officer, who is a member of the Gallery staff, and by ten full-time and two part-time education officers. These teachers have specialist art training and are seconded from the Education Department of Victoria. They cater for individual requests by teachers for study of particular areas of the collection as well as offering sessions especially planned to meet the needs and interests of varying age levels.

Each term an information folder is sent from the Education Section to every school in Victoria. Through it teachers are informed of arrangements for booking visits to the Gallery, of temporary exhibitions, and of special features of 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 are visiting the building much more frequently than in the past and business colleges and organisations training youth leaders, occupational therapists, etc., appreciate visits, which cater for their general cultural interests. Weekly lectures also are provided to students of the Australian Ballet School. There has been a steady demand for sessions from teacher groups and educational organisations.

The education programme is available to teachers of all subjects, the Gallery collection providing many starting points for students of, for example, history, literature, social studies, biblical studies, home economics, and Asian studies, as well as art and craft. Schools, which are now developing individual courses for the first years of the secondary syllabus, are making use of the Gallery in imaginative and experimental sessions.

Free admission is given for all school visits booked with the Education Office at least 48 hours in advance. At present education officers attend to between 1,200 and 1,500 students a week. A further 600 to 800 students come into the Gallery weekly to study with their own teachers. Groups staffed by education officers are divided so that one education officer works with no more than 20 to 25 children at a time.

In addition to the daily programme of school visits, the Education Section is responsible for planning and staffing a travelling exhibition of works of art which visits country centres throughout the year. It also arranges vacation programmes, revision lectures for Higher School Certificate students, and exhibitions of special educational interest.

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 whose overall aim is to evoke the maximum response from a direct encounter with original works of art.

Further references, 1963-1974; Textile collection, 1974

### Music

As the performance and enjoyment of music in Victoria is broad in scope and diverse in its manifestations, there are obvious limitations to achieving a completely comprehensive description at any one time. This article attempts to describe the activities of some of those organisations which are active in Victoria in providing musical entertainment in any form (orchestral, choral, etc.) either for outdoor or concert hall audiences, small groups of enthusiasts, or for broadcast or television audiences.

#### *Educational opportunities*

##### *College of the Arts*

On 21 December 1970 the Council of the Victoria Institute of Colleges decided to recommend to the Victorian Government the establishment of a College of the Arts which it was hoped would ultimately embrace fine arts, music, drama, and ballet. In November 1972 the Victorian Government did establish this College of the Arts as part of the cultural development of Victoria. In 1973 a school of painting and sculpture was established, by transferring the National Gallery Art School from the control of the trustees of the National Gallery to the control of the Council of the new College. The school of performing music opened in 1974, and introduced diploma courses in performing music in accordance with a joint agreement reached with the University of Melbourne. The new College was developed on the old site of the Police Training Academy in St Kilda Road, Melbourne. Its close proximity to the Victorian Arts Centre enables it to make use of the fine arts collections of the Arts Centre and its auditoria for public performances.

##### *May Music Camp*

May Music Camp was started in Melbourne in 1962 for students of orchestral instruments who had passed Grade IV A.M.E.B.\* It is a non-residential five day camp and was formed to support the National Music Camp Association originally started in 1948. Students were divided into two orchestras, but with an increasing number of very young students another orchestra for junior strings was added in 1970 for those of Grade II standard, and in 1973 due to the large number of woodwind players

\* Australian Music Examinations Board.

applying for admittance, a wind group of 28 players was formed. Different conductors are invited each year, one from interstate, and the tutorial staff is selected from Melbourne's finest instrumentalists.

#### *Other*

The Melba Conservatorium of Music and the Melbourne University Faculty of Music, which are both described on page 525 of the *Victorian Year Book 1973*, have been joined in recent years by Monash University's Department of Music which specialises in ethnomusicology, musicology, and history. A chair of music was established in 1974 at La Trobe University.

#### *Music societies*

##### *Astra Chamber Music Society*

The Astra Chamber Music Society is one of the oldest and best organised musical groups in Australia. Formed in 1951 the Society aims to present well balanced programmes of music from all periods, rarely performed works, and first performances; to feature Australian soloists and composers; and to assist young instrumentalists in gaining valuable concert experience through its annual youth concerto concert, its Sunday afternoon musicals for teenage performers, its Charles K. Cutting memorial scholarship for young string players, and its assistant conducting scholarship. In 1973 it was entrusted with the responsibility of developing and administering a violoncello scholarship in memory of the late Don Howley, an outstanding Melbourne cellist. In recent years it has sponsored visits by distinguished overseas artists who also present master classes and lecture recitals in schools and universities. The Society consists of a professional orchestra, and a chamber choir (formed in 1958) which provides an additional avenue of performance.

##### *British Music Society*

The British Music Society of Victoria was founded in Melbourne in 1921, then being The British Music Society (Victorian Centre). Dame Nellie Melba was the Society's first patron. The aims of the Society as set out in the memorandum of association are to maintain and develop an organisation which will work to spread musical knowledge and appreciation, assisting amateurs by engagements, and to support a library.

##### *Camberwell Music Society*

The Camberwell Music Society was founded in 1963 and provides a yearly series of chamber music concerts for subscribers in Camberwell.

##### *Dorian Le Gallienne Music Society*

The Dorian Le Gallienne Music Society was formed in 1967 to encourage the appreciation of, and participation in, music and is named after one of Australia's finest composers. It consists of a senior wind ensemble and a junior string orchestra. Both groups provide music for two concerts and several chamber music nights annually. Additional members have enabled the existing string orchestra of twenty children to be divided so that a second string orchestra has been formed consisting of the more advanced players. Both orchestras and the senior wind ensemble practise once weekly.

##### *Frankston Music Society*

The Frankston Music Society was formed in 1967. Its aims were to build a symphony orchestra, present a series of subscription concerts, and encourage young musicians. The Frankston Symphony Orchestra began in the

same year and in 1968 presented its first subscription concert. Programmes have been maintained at a consistently high standard and have included many of the major works of famous composers. The orchestra has profited considerably from the help and encouragement of able local conductors, as well as conductors from England, America, and Japan. Three subscription concerts are given annually including one designed to promote young soloists and encourage young instrumentalists. Additionally the Frankston City Council sponsors an annual free concert. The Music Society is a non-profit making organisation and exists financially on the fund raising efforts of a social committee, donations from private individuals, and grants from other interested bodies.

#### *Musical Society of Victoria*

The Musical Society of Victoria, the oldest functioning musical society in Australia, was formed in 1861 and has been active continuously since its inception. The first president of the Society was George Peake. In 1971 the Society made an unqualified gift to the State Library of Victoria of its music library of manuscripts, limited editions, whole orchestral scores, and other very valuable music so that it could be used by the general public of the State. Three scholarships, valued at \$100 each, are awarded annually to young students in memory of Herbert Davis, a former president of the Society. It sponsors a section at the Dandenong Festival of Music in memory of Jean Beddoe, another former president of the Society. Four public concerts are given annually, two of which are youth concerts.

#### *Soirees Musicales Chamber Music Society*

The Soirees Musicales Chamber Music Society was founded by its present director Mischa Kogan in 1950 to create substantial and secure conditions for chamber music activities, establish properly balanced ensembles, and to give local artists the opportunity to join with overseas celebrities (by courtesy of the Australian Broadcasting Commission) in concert performances. Eight concerts are presented annually in the Coppin Hall, South Yarra, and attract large and enthusiastic audiences.

### *Orchestras*

#### *Melbourne Symphony Orchestra*

The Melbourne Symphony Orchestra has been for 24 years a fully professional orchestra of 82 players. Melbourne has a more continuous history of orchestral music than any other Australian city. In 1853 Melbourne could assemble a 35 piece orchestra for a performance of Handel's *Messiah*. In 1888 after the International Centennial Exhibition the so-called Victorian Orchestra was formed under Hamilton Clarke. In 1891 George Marshall Hall became the first Ormond Professor of Music, and he began an association between orchestral music and the University that lasted until the present Melbourne Symphony Orchestra was well established. When Marshall Hall died in 1915 two orchestras remained at work; Albert Zelman, a member of the Musical Society of Victoria (the oldest functioning musical society in Australia formed in 1861), and conductor of the Melbourne Philharmonic Society, formed in 1906 the orchestra then known as the Melbourne Symphony Orchestra. In 1932 this orchestra could not meet its accumulated deficits, but Sidney Myer offered to discharge the orchestra's debts if it

amalgamated with the other orchestra, the University Symphony Orchestra which traced its origins to Marshall Hall. Sir Bernard Heinze, appointed to the Ormond Chair in 1925, supported by Sidney Myer, pushed ahead with his vision of proposing that full-time broadcasting orchestras should be set up in all States. The plan was accepted and in 1936 the permanent strength of the Melbourne Symphony Orchestra was increased to 35. In 1949 the orchestra was re-named the Victorian Symphony Orchestra with a grant from the Victorian Government. It continued under this name until the title reverted to the Melbourne Symphony Orchestra in 1965.

#### *Melbourne Youth Orchestra*

The Melbourne Youth Orchestra was first formed in 1967, but until 1970 was known as the Secondary Schools Orchestra. Because of the increasing number of young people interested in playing orchestral music, however, a training orchestra and a wind band have recently been formed. In addition to the organisation of the 1973 overseas music education excursion for the orchestra, the Secondary Schools Concert Committee is also responsible for a one week music camp held during the summer vacation, Saturday morning orchestral activities, and the Melbourne Festival of Youth Orchestras held every two years.

#### *Melbourne Chamber Orchestra*

This orchestra is perhaps the most recent one to enter Melbourne's musical scene. Its administrators draw on freelance players for concerts, and arrange for other organisations to engage the orchestra for their performances.

#### *Victorian Junior Symphony Orchestra*

In 1942 the Victorian School Music Association decided to give the young music students of Melbourne a chance to participate in an orchestra of a standard higher than that found in the school orchestras of the time. The orchestra they formed was called the Melbourne Junior Symphony Orchestra. In 1965 the Victorian School Music Association voted themselves out of existence, and their membership and the control of the Junior Symphony Orchestra passed to the Victorian Music Teachers' Association. The name of the orchestra was changed and has since become known as the Victorian Junior Symphony Orchestra. In 1973 the control of the orchestra passed from the Victorian Music Teachers' Association to an active committee comprising conductors, players, and parents. Playing membership of the orchestra is now open to any young musician in Victoria under the age of 25, subject to audition. Over the next few years the committee plans to arrange tours for the orchestra to all of Victoria's major country centres. However, its major aim is still to allow young persons of this State to participate in an orchestra which offers instruction by the top musicians in Melbourne in orchestral playing and individual instruments.

#### *Victorian Concert Orchestra*

The Victorian Concert Orchestra has a very simple charter—to take quality music to the country areas of Victoria. Holding two unique positions—as Australia's only light classical orchestra, and as the Victorian Government's orchestra operating under the patronage of the Premier—the orchestra has become increasingly popular over recent seasons. Composed mainly of



professional musicians who donate their time and talents freely to live up to the charter, the musicians have performed at several Victorian Government functions as well. The orchestra is now prominent in country areas, and the 1975-76 season will include several metropolitan appearances.

*Elizabethan Trust Melbourne Orchestra*

The Elizabethan Trust Melbourne Orchestra comprises seventy musicians engaged in full-time permanent positions. It was established in Melbourne in 1970 and its major function is to present performances of opera and ballet with the two major companies—The Australian Opera and The Australian Ballet. In addition it presents orchestral concerts and helps with performances presented by the Victorian Opera Company and Ballet Victoria.

*Kew Philharmonic Society*

The Kew Philharmonic Society was founded as a choir in 1946. The orchestra of amateur players was formed in 1949. Three subscription concerts are given annually in the Kew City Hall.

*Sandringham Symphony Orchestra*

The Sandringham Symphony Orchestra was formed in 1945 as a small ensemble to foster the performance of orchestral music in Sandringham and to take whatever steps were necessary to further that goal. The orchestra presents three concerts annually, and other musical functions from time to time. Its programmes comprise mainly light classical music, but it also combines with suburban choral societies in stage performances of Gilbert and Sullivan operettas.

*Zelman Memorial Symphony Orchestra*

Alberto Zelman founded the Melbourne Symphony Orchestra from a small orchestra which met in Hawthorn and he conducted its first concert on 11 December 1906 with a complement of 73 players. He continued as its conductor until after the First World War, when all Elgar's choral works were performed in addition to symphony concerts with Elman, Melba, and other overseas celebrities. After the death of Zelman in 1928, the Melbourne Symphony Orchestra continued under Fritz Hart, while the University Symphony Orchestra was conducted by Bernard Heinze. After the amalgamation of these two orchestras in 1932, many of the remaining amateurs decided to carry on as the Zelman Memorial Symphony Orchestra. This orchestra continued Zelman's ideals with regular concerts of strings and woodwind and full orchestral works with the Malvern and other choral societies. During 1974 the orchestra was built up again as an entirely amateur body with a full complement of players, and now gives regular concerts in Melbourne.

*Other*

There are many amateur orchestras in Victoria apart from Kew and Sandringham, whose contribution has been significant from time to time, such as the South Melbourne Philharmonic Orchestra, the Preston Symphony Orchestra, and symphony orchestras in Mildura and Shepparton.

*Instrumental groups*

*French Horn Guild*

The French Horn Guild was formed in 1970 with the objective of bringing together as many horn players as possible for a "blow in". Fifty

such players enjoyed the first meeting. Monthly meetings are now held and professional players as well as amateurs are members. Opportunities are provided for members to join amateur orchestras, chamber groups, and ensembles.

#### *Society of Organists*

The Society of Organists was formed in 1938 as the Organists' Society of Victoria and re-named in 1945 when it became an incorporated body. Its general aims are to promote, cultivate, and foster the love of music, to promote organ recitals, functions involving organists, and to give mutual help to all organists and maintain high standards among organists.

#### *Victorian Flute Guild*

The Victorian Flute Guild was founded in October 1969. The Guild aims to promote closer relations and co-operation between flautists of all standards, and to provide them with educational opportunities through its many activities as well as its seminars for teachers. Master classes have been held by many well known international flautists. A Leslie Barklamb Scholarship Fund was established in 1971 by the members of the Guild. Two scholarships (junior and senior) were first awarded in July 1973.

#### *Choral groups*

##### *Australian Boys' Choral Institute*

The Australian Boys' Choral Institute was founded in 1938, and the foundation choir gave its first performance in 1940. Over 100 boys are in training in any one year, from age 7 years to 14½ years. In 1971 the choir undertook its first overseas tour to Japan. In 1972 the two performing choirs made 56 appearances on television, radio, and at weddings.

##### *National Boys' Choir*

The National Boys' Choir began in 1964 and has a membership of 110 boys aged 9 years to 14 years, who are subdivided into two choirs and two groups of reserve choristers. A reserve chorister must serve at least one full year before being promoted to a choir. It appears on television, the Australian Opera, at special festivals, and for civic and community organisations. During the August-September school holidays it tours Victorian country centres and interstate. In 1974 the choir toured Asia and Japan. It is the only choir in Australia which actively encourages, by teaching and concert participation, the playing of instruments by choristers. It has a fine recorder consort and viola, violin, cello, flute, clarinet, piano accordion, and percussion instruments are taught.

##### *Tudor Choristers Choir*

The Tudor Choristers Choir was formed in 1962 when a group of people, who lived reasonably close to each other in Ivanhoe, decided that they would meet periodically to sing choral works from the Tudor period. Since that date the choir has grown to 36 voices and aims to perform good and rare music, mostly acapella, at a standard sufficiently high as to be acceptable to the music lover and the more discerning expert alike.

##### *Other*

Included in the choral music of Melbourne is one of the older madrigal choirs, the Oriana Madrigal Choir, whose founder and conductor has made

a significant contribution to music in Melbourne with his "Bach Festivals". The Melbourne Chorale has in recent years set high standards of choral singing and appeared in the Australian Broadcasting Commission's celebrity concert series. University choirs from Melbourne and Monash, particularly Melbourne, have a proud record of achievements and have been notable for their ambitious choice of music.

#### *Amateur operatic groups*

##### *Cheltenham Light Opera Company*

The Cheltenham Light Opera Company was founded in April 1964 by a group of people who lived within the City of Moorabbin. Its objects are to promote the development of light opera, musical comedy, or similar works; to arrange public performances of light operatic and operatic productions, musical comedies, musical plays, and concert parties; and to generally encourage, develop, and maintain in the community an active appreciation of light opera, music, and drama. From small beginnings in 1964 and without any financial support, the Company has made gradual progress, performing two full-scale productions annually. More than 600 persons have been members of the Company from time to time. The Cheltenham Light Opera Company has grown in stature, and it gives advice to and assists in the development of other suburban theatrical groups.

##### *Festival Theatre Company*

The first production by the Festival Theatre Company took place in November 1966 at St John's Hall, Camberwell. After two further shows in 1967, the venue was changed to Latvian House, St Kilda for 1968. The sixth production, *Can Can*, in April 1969 coincided with the opening of the Camberwell Civic Centre, which has since become the Company's home. The seventeen productions staged so far include world premieres of Australian shows, *Bushtown* (1971), and an adaptation of Charles Dickens' *Great Expectations* (1974). Invitations have been received to present shows elsewhere, and in 1973 *Bushtown* was staged at the "Golden Wattle Festival" in Maryborough. The Company aims to provide the Victorian public with the best in amateur musical theatre, and maintains high standards of settings and costumes. Every effort is made to encourage local talent, with the Company providing a means for writers, musicians, actors, actresses, and those interested in the technical side of theatre, to develop. Many of these persons have since moved into professional theatre.

##### *Gilbert and Sullivan Society of Victoria*

The Gilbert and Sullivan Society of Victoria was formed in August 1935. Initially monthly meetings were held comprising programmes of solo items from the operas, plays of W. S. Gilbert, and readings from his *Bab Ballads*, followed later by acts from the operas. The first complete performance with scenery and costumes and orchestra took place at the Kings Theatre in Russell Street, Melbourne in October 1936, when *The Sorcerer* was presented. After a performance of *Utopia Limited*, a six night season of *The Gondoliers* was presented at His Majesty's Theatre, and since then full-scale productions have continued at the rate of three per year, plus occasional special performances. In the 1960s a touring company visited country and suburban centres until the heavy pressure on rehearsal time necessitated its disbandment.

### *Savoy Opera Company*

The forerunner of the Savoy Opera Company was formed in 1943 and progressed through several name changes (Mont Albert Choral Society, Youth Operatic Society, Hawthorn Operatic Society, and Victorian Light Opera Company) to its present title in 1963, when a breakaway group formed another society to produce works by other composers. Membership is open to anyone, but the aim is to admit younger singers seeking stage experience, and to train all members to learn the Gilbert and Sullivan repertoire exactly as the writers published their works. The Company's permanent home is the Camberwell Civic Theatre where seasons of one week's duration are staged each April and September.

### *Rural musical groups*

#### *Ballarat*

The Ballarat Choral Society has been in operation since the Second World War, but prior to that time had been known as the Ballarat Choral Union and the Ballarat Choristers. In addition to appearances at the Royal South Street, Ballarat and Bendigo, Adelaide, and Canberra competitions, it assists church and charitable organisations and Ballarat's Begonia Festival. Its twenty-fifth annual performance of the *Messiah* in conjunction with the Ballarat Symphony Orchestra was given at Christmas 1974.

#### *Benalla*

The Benalla Memorial Band was formed in 1946. Prior to the Second World War, the local band was known as the Benalla Citizens Band, but went into recess in 1940. An attempt to start a boys' band, ages 7 years to 14 years, lapsed in 1945 through lack of a bandmaster. The Memorial Band participates in "D" Grade band contests and many public functions in Benalla, for example, ANZAC Day marches, Show Day, and football matches, and each year organises a massed bands festival in the gardens. The Benalla Caledonian Pipe Band was formed in 1952 and like the Memorial Band participates in local functions. Also in Benalla is the "Forum"—a committee sponsored by the Benalla High School Advisory Council to conduct activities of continued learning in Benalla including recitals and workshops.

#### *Bendigo*

The Bendigo Music Teachers' Association has worked in the interest of students for more than 25 years and to promote music in Bendigo. The Benola Singers in Bendigo have enjoyed great success in competitive work, as well as in concert performances and enrich music in the City.

#### *Geelong*

The Geelong Association of Music and Art was formed in 1945 and its first public presentation was by its choral society of the *Messiah*. The Geelong Symphony Orchestra which had been re-formed earlier in that year provided the accompaniments. This performance was to mark the beginning of an association which has carried out its objectives with vigour and considerable foresight throughout the Greater Geelong area. Constituted in 1945, it has guided the destinies of its repertory society, arts society, symphony (and string) orchestra, choral society (madrigal choir and G.A.M.A. Singers), and musical society through 28 fruitful years.

### *Hamilton*

Hamilton has several musical organisations. It has eight junior and seven senior choirs, four junior and two adult brass bands, one military band, and one highland pipe band. Sixteen music teachers provide instruction for 1,253 persons and the Yamaha School of Music provides group tuition for five and six year olds. The wind and string orchestra of twelve players gives six recitals annually, and the Trio of Wind and Strings gives a similar number. The Art Gallery Music Society has three recitals annually and 402 subscribers support the A.B.C. concert series. The *Messiah* is performed every five years and the light opera company produces an opera bi-annually. The Western District society of organists gives ten recitals annually. The Hamilton Eisteddfod attracts large entries from other centres. Its bands and choirs have competed with distinction in eisteddfods in other Victorian centres and interstate. It is estimated that attendances at concerts and recitals number 3,000 annually.

### *Shepparton*

The Shepparton Musical Society formed more than 25 years ago to advance the cause of good music in that City, has brought to its citizens many distinguished musicians. As a result of its efforts it donated to the Civic Theatre a Steinway grand piano in 1966.

### *Wangaratta*

The City of Wangaratta has been active in the field of music. Its choral society (1947–1969), though now in recess, provided much stimulation to the musical life of the City, while the Wangaratta Arts Council has brought to the City musical recitals by visiting artists. The City has a pipe band, brass band (winner of the 1973 National "B" Grade Championship in Ballarat), youth orchestral group, an eisteddfod society, the North Eastern Music Society which concentrates on popular music for accordions, guitars, etc., church choral groups including a cathedral choir, school brass bands, and A.B.C. concerts. Furthermore it is well equipped with halls suitable for concert activities.

### *Warrnambool*

Although the Warrnambool Musical Society was not formed until 1959, its choral group, originally known as the Mozart Choral Group, was formed in 1949. This choir has given some 25 performances of the *Messiah* and performed Mozart operas and other choral music in that time, all the personnel being local people.

### *Music in schools*

The "instrumental explosion" experienced in primary, secondary, and technical schools in the 1960s has continued unabated in the first half of this decade. Many schools—independent, departmental, and technical—have fine music departments directed by capable and enthusiastic musicians. Consequently, excellent orchestral and choral groups have emerged.

The independent schools have been innovators in music education. The first music centre in Victoria was built at Geelong College in 1937. Probably the more prominent orchestras in independent schools can be found at Scotch College, Melbourne Grammar, Camberwell Grammar, Wesley College, Methodist Ladies College, Presbyterian Ladies College, Korowa, and

Lauriston Girls School, Scotch College in 1970, and Melbourne Grammar in 1971, conducted successful tours of Asia, and Camberwell Grammar has toured interstate. In 1974 the Scotch College orchestra (also as a symphonic wind ensemble and choir) performed in New Zealand and the Melbourne Grammar string orchestra participated in the Eleventh International Conference of the International Society for Music Education, in Perth. It is impossible to mention all the fine music departments in other independent schools—at least 37 girls' and 20 boys' schools from the metropolitan area would qualify. Perhaps, Essendon Grammar, Trinity College, Haileybury, Fintona, Toorak College, Caulfield Grammar, Kingswood, Peninsula, Merton Hall, Tintern, Firbank, Lowther Hall, Genazzano College, Kildara, Presentation Convent Windsor, and Star of the Sea Gardenvale should be noted. In country areas, Geelong College, Geelong Grammar, Ballarat College, Ballarat Grammar, many girls' schools, Catholic colleges, and convents have excellent music departments.

Within the framework of the Education Department, Melbourne High and University High have notable orchestras and choirs, while the girls' schools of MacRobertson, Camberwell, Blackburn, Norwood, Vermont, Ringwood, Balwyn, Northcote, Glen Waverley, Ballarat, Ballarat East, and Westall have prominent orchestras and choirs. Many other schools have bands and small instrumental ensembles as well as choral groups.

In the technical schools, the Eastern Region Technical School Orchestra consists of students from several technical schools in Melbourne's eastern suburbs, and a similar style of orchestra is being formed in the northern suburbs. Music has become a most purposeful department in technical schools, with competitive festivals forming part of the overall music pattern.

#### *Competitive music festivals*

Competitive festivals have been a feature of Victoria's music for many years, with the Royal South Street Society having a proud and long record of achievement. Its Sun Aria has been responsible for discovering and then nurturing fine vocal talent. The Dandenong Festival of Music for Youth has developed the finest pianoforte competitive series in this State, and its Heinze Aria has also produced many promising singers. The Hartwell Eisteddfod has also enriched this scene for many years, and its City of Camberwell Aria section and World Record Club vocal recital competitions are vital activities. Lilydale and Ringwood are among other prominent eisteddfods.

Further references, 1961-1974; Royal Society of Victoria, 1963; Drama, 1963; Painting in Victoria, 1964; Sculpture in Victoria, 1964; State Film Centre, 1964; Music, 1965; Drama, opera, and ballet, 1968; Ballet, 1974

#### LIBRARIES

Public library services in Victoria are provided by the State Library of Victoria and by free municipal or public libraries in some 170 municipalities in the State.

#### **Library Council of Victoria**

In 1963 the Governor in Council appointed 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 with a list of recommendations for improvement and development of libraries. One in particular was that the State Library Trustees and the Free Library Service Board should be replaced by a single authority.

In 1965 Parliament enacted the Library Council of Victoria Act, the principal object of which was to constitute the Library Council of Victoria, consisting 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, namely, one should be a person holding a senior academic position in a university in Victoria; one should be a person distinguished in the field of commercial or industrial administration; one should be a person distinguished in the field of education; one member would represent municipalities within the metropolis defined under the Act; another the municipalities outside the metropolis; 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 principal functions of the Council are to manage and control the State Library; to assist in the promotion, organisation, and supervision of the Free Library Services (including children's libraries); 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 Parliament to assist free libraries; and to provide advisory services to free libraries and to associated institutions.

The Council was duly 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. Formerly a branch of the Chief Secretary's Department, it has, since November 1973, been part of the Ministry for the Arts.

### **State Library of Victoria**

In the early 1850s some influential citizens, pressing the Government to provide for the literary and educational needs of the community, found Lieutenant-Governor La Trobe sympathetic and helpful. An area of 0.8 hectare was reserved for a library, and a sum of £6,500 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, with Mr Justice (later Sir Redmond) Barry as chairman. The foundation stone was laid on 3 July 1854 and the Library opened on 11 February 1856.

By 1900 it was evident that a larger building was necessary, and in March 1905 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 great central octagonal reading room, with its associated book stacks, was opened. A further step was taken in March 1965, when the La Trobe wing, which holds the State's Australian collection, was opened to the public. The Library was first known as the Melbourne Public Library, later as the Public Library of Victoria, and from 1960 as the State Library of Victoria.



Rippon Lea—a grand mansion of the Victorian era. It still retains 5 hectares of landscaped gardens.

*National Trust of Australia (Victoria)*



These illustrations show selected acquisitions by the National Gallery of Victoria during 1974.



Landscape  
Hanging scroll by Huang Pin-hung 1864–1955  
Ink and colour on paper  
Chinese dated 1942  
80 cm × 32.4 cm

*National Gallery of Victoria*



Henri de Toulouse-Lautrec 1864–1901  
Le Jockey 1899  
Colour lithograph  
Felton Bequest 1974

*National Gallery of Victoria*



Auguste Renoir 1841-1919  
Le Chapeau Epingle  
Colour lithograph  
Felton Bequest 1974  
*National Gallery of Victoria*



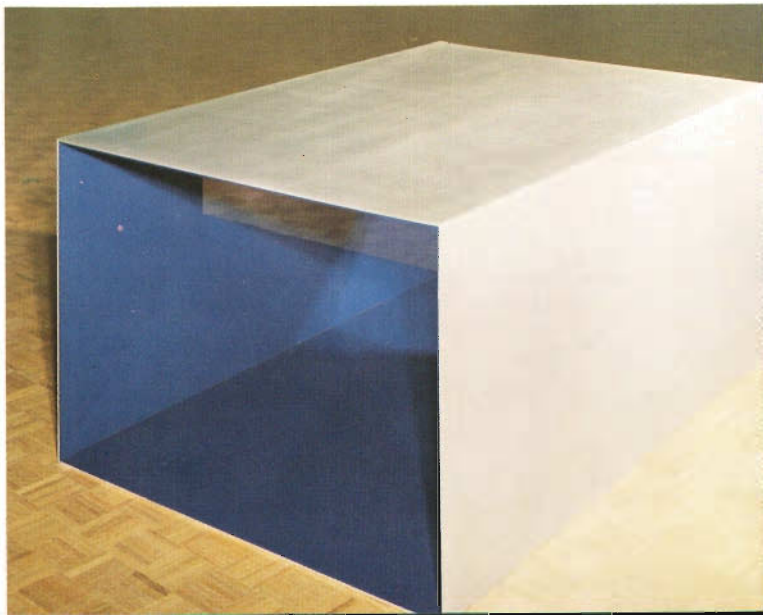
Erich Heckel 1885-1970  
Girl Standing 1910  
Colour woodcut  
Felton Bequest 1974  
*National Gallery of Victoria*



Flagellation Group  
Silver, attributed to Algardi and Duquesnoy  
Italian, 3rd quarter of 17th century  
Felton Bequest 1974  
*National Gallery of Victoria*

Standing Cup and Cover  
Silver-gilt by Franz Vischer  
German (Nuremberg) c.1620  
Felton Bequest 1974  
*National Gallery of Victoria*

Don Judd b.1928  
Untitled  
Aluminium and Blue Perspex  
Felton Bequest 1974  
*National Gallery of Victoria*



The Reference Library is the basic research library for Victoria. For the first hundred years of its existence it built up strong collections in a wide range of subjects but recently it has been necessary to limit the areas in which collecting is done in depth. Among fields of continuing interest are historical bibliography, with early printed books and private presses of the nineteenth and twentieth centuries; fine arts, including painting, sculpture, and the decorative arts with emphasis on Oriental art; music, both literature and scores; history and typography, especially British; military history; and biography, together with genealogy and parish registers. The 58,000 sheet map collection contains rare and modern Australian and foreign maps.

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 of America, New Zealand, and Canada are maintained. Representative international organisations such as the United Nations Organisation deposit all important papers in the Library. The Library has over one million books and periodicals as well as other material such as maps, microfilms, pictures, etc.

The Lending Branch was opened to the public in 1892, and in 1920 provision was made for the dispatch of books to persons living in country areas. The metropolitan section of the Lending Library was closed on 1 March 1971, although the Country Borrowers' Service was maintained. The increasing number of municipal libraries being established in the metropolitan area had caused a gradual decline in the use made of the Lending Library. In place of the metropolitan lending service, a Municipal Support Service was established, through which existing stock and future accessions are made available to readers through their local municipal libraries. Since March 1971 the Country Borrowers' Service has been limited to people resident in municipalities which have no library services of their own. A bibliographical and information service is also provided to the municipal libraries.

The Library Training School was established by the Trustees of the State Library to remedy the critical staff shortage which had developed with the expansion of libraries throughout Victoria following the passing of the *Free Library Service Board Act* 1946. During 1970 it was decided to phase out professional education from the School, as developments in education for librarianship at colleges of advanced education and universities made it no longer necessary for the School to give lectures in basic librarianship. The Library Training School now concentrates on in-service training and the organisation of advanced courses, seminars, and conferences to ensure the continuing education of Victorian librarians.

Following the passage of the *Public Record Office Act* 1973 the former Archives Division of the State Library became the Public Record Office and was thus no longer part of the Library Council. The Office and its services continue to be housed for the time being in the La Trobe wing of the State Library.

### Municipal libraries

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 of Victoria, and in 1966 its office was re-designated the Public Libraries Division of the Library Council.

In 1972-73, 170 councils representing 3,277,602 Victorians, shared government library grants amounting to \$2.8m. Of this amount, \$2.6m was direct municipal library subsidy. With the addition of expenditure from these councils' own funds, expenditure on municipal library services for 1972-73 was over \$7m, an average expenditure of approximately \$2.14 per head of the population served. In 1971-72, 1,045,000 borrowers used the services, totalling 3,506,000 books to the extent of 17,568,000 issues.

Regional libraries, which numbered twenty-seven in 1972-73, comprising a total of 130 councils, consist of groups of councils which pool their resources, book stocks, and trained staff. Since 1962 eight metropolitan regional library services have been formed. The Victorian Government provides a rural library establishment and regional library development grant of \$200,000 per annum. There are seventeen bookmobile services operating in Victoria, twelve in country regions, and five in the metropolitan area.

**Further references, 1961-1974 ; Special and research libraries, 1964 ; Regional libraries, 1965 ; Book publishing, 1965 ; La Trobe Library, 1966 ; Board of Inquiry into Library Services, 1966 ; Manuscript collection in La Trobe Library, 1967 ; Public records in Victoria, 1968 ; Art Library, 1969 ; Swan Hill Folk Museum, 1971 ; Sovereign Hill, Ballarat, 1972 ; Science Museum of Victoria, 1972 ; National Museum of Victoria, 1972 ; Victoriana in the State Library, 1974 ; Australian Advisory Committee on Bibliographical Services Victorian Regional Committee, 1974**

### National Trust of Australia (Victoria)

The National Trust of Australia (Victoria) is an independent citizen organisation, governed by its own Council, and serviced by over 65 voluntary committees. Founded in 1956, it is a company, limited by guarantee. It employs a permanent administrator and a staff of over thirty, and owned (at 30 June 1973) 34 properties throughout Victoria. A notable acquisition during 1972-73 was a 28 hectare property in the Main Ridge area of the Mornington Peninsula, consisting of National Trust classified landscape and including a major section of one of the few remaining fern gullies on the Peninsula. In addition to its properties, the Trust also has extensive collections of antiques, paintings, objets d'art, ornamental cast iron, carriages, costumes, and relics. Eight of its properties were open to the public daily during 1972-73, attracting over 400,000 visitors.

With a basic membership fee of \$5 per annum, the Trust had 12,900 members at 30 June 1973, showing a gain of 25.6 per cent for the year and with the membership graph rising significantly. The aims of the Trust are to acquire, protect, and preserve, for the benefit of the public, lands 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, basically, by a system of classification of buildings, objects, areas and landscape, 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 1973 the Trust had classified 1,175 buildings, etc., and recorded 851 others; it also had a landscape inventory of 144 areas. When a classified building or landscape is threatened in any way, the Trust takes all appropriate preservation action open to it in an endeavour to achieve preservation for the benefit of our own and future generations. The Trust has also been active for many years in an endeavour to promote appropriate preservation legislation.

The Trust undertakes a wide range of activities, including inspections, excursions, tours, lectures, and seminars; fund-raising activities in support of its work; technical advice in connection with buildings and alterations in environmental areas (e.g., Beechworth, Maldon, Echuca); representation on government committees (e.g., Government Advisory Committee on Preservation of Places of Historic Interest, Government Buildings Advisory Committee, Urban Renewal Advisory Committee, Archaeological and Aboriginal Relics Committee, Lal Lal Blast Furnace Reserve Management Committee, and Melbourne City Interplan Committees). It has also produced a considerable number of publications, ranging from specific surveys (e.g., Mornington Peninsula and Western Port, Arthur's Seat quarrying, Royal Botanic Gardens, Queen Victoria Market) to National Trust guides (e.g., *Melbourne*), booklets for individual properties, and tour notes. It has produced a major book *Historic Buildings of Victoria* (1966-67—278 pages) and has co-operated with other States in the Australian Council of National Trusts' book series *Historic Buildings of Australia*.

The Trust receives an administrative grant from the Victorian Government of \$12,000 per annum (as at 30 June 1973—increased to \$20,000 from 1 July 1973) and (from 1971 for five years) a preservation grant of \$50,000 per annum for specific restoration projects. In 1973 it was also given a \$200,000 grant (over three years) for the preservation of the sailing ship *Polly Woodside* as the nucleus of a maritime museum. All preservation grants are on a two dollar for every one dollar raised basis.

### *Como*

The acquisition of Como was the catalyst that helped to form the Trust when the property was threatened with possible subdivision in 1956. With very limited resources, the Trust proceeded to commit itself to the purchase, and a decade later \$325,000 had been raised to purchase, restore, and develop the property. The generosity of the Armytage sisters was a major factor in achieving the preservation of their home.

The site that is now Como first attracted attention in 1837 when Alfred and George Langhorne took up land there as a cattle run. In April 1839 David Hill arrived from New South Wales, and possibly purchased the licence and stock of the Langhorne brothers. However, Hill did not occupy the area long before it was officially sold. On 1 February 1840 Alfred Langhorne paid \$2,816 for land on the south side of the Yarra River, including allotments 11 and 12 which comprised the original Como Estate of twenty-two hectares—of which two hectares still remain. Two months

later Langhorne sold all of Lot 12 and half of Lot 11 to William Rucker and John Woolley, for a mortgage of \$4,000 against the purchase price. In February 1843 Alfred Langhorne, as mortgagee, sold these sections, with the balance of Lot 11 which he had retained, to Captain William Lonsdale. The whole area was sold in 1846 to Edward Williams, who called the billabong on the property "Como" after the lake in northern Italy. Williams erected the first section of the home, probably in the first half of 1847.

The house changed hands twice in the first years of the gold rushes. Williams sold it to Frederick Dalgety in March 1852, who two years later transferred it to John Brown. Brown enlarged and altered the original Como, and improved the surrounding gardens. Indeed, the property became so well known that he was generally referred to as "Como Brown". However, in 1863, Brown came to financial grief. He had given security over Como to the Bank of Australasia, which sold the property on 6 December 1864 to Charles Armytage for \$28,000. It was to remain continuously in the Armytage family for ninety-five years.

In the care of the Armytages—Charles, his wife Caroline, and their ten children—Como flourished. Without changing the classic lines of the mansion built by Brown, a two-storey wing was added in the early 1870s, consisting of ballroom, billiard room, and sitting room, with additional bedrooms on the first floor which are now the National Trust's offices. The gardens were further developed, while the home became a centre of social life in the Victorian and Edwardian periods. No structural alterations have since been made, and the house stands unchanged. Much of the original furniture remains, solid and comfortable, characteristic of its period. Como consists of a central block built about 1855, flanked on the west by the kitchen wing, which probably dates from the 1840s, and on the east by the ballroom wing, added in the early 1870s. The house is built of brick faced with stucco; the internal woodwork is cedar, and the floors of the central block are teak.

Charles died in April 1876, but his wife assumed the responsibility of her family's many interests, supported by her elder sons. The property was subdivided in February 1911, shortly after Caroline died. The land adjoining Como, Lechlade, and Fulham Avenues was sold, Charles' daughters purchasing the house and grounds. The sisters continued to maintain Como until, in August 1959, the home was given to the National Trust, so that future citizens might walk through "the white house in the trees" with an appreciation of its place in history.

## MEDIA

### The press

#### *Metropolitan press, 1973*

Melbourne's metropolitan newspapers enjoyed buoyant conditions in 1973. The two publishing groups which produce Melbourne's three metropolitan daily newspapers both reported good trading results in 1972-73 and generally improved volumes of advertising and circulation. The Herald and Weekly Times Ltd increased consolidated profit for the group's Victorian publications and interests in other States and Papua New Guinea to \$12.3m for the twelve months ended 30 September 1973—a rise of \$1.4m on the previous year. Major profit contributor of the group was the Herald and

Weekly Times, publisher of the morning daily the *Sun News-Pictorial*, the afternoon *Herald*, the Saturday evening *Sporting Globe*, and magazines circulating in Victoria and other States. Its profit for the year was nearly \$8.1m. David Syme and Company Ltd, publishers of the *Age*, the morning broadsheet, had a profit of \$1.3m and achieved new highs in circulation and net volumes of advertising for the paper. Apart from the three metropolitan dailies, Melbourne is served by the national daily the *Australian*, and the *Australian Financial Review*, published on week days and oriented towards the business community.

Interest in Sunday newspapers was enhanced by the introduction of the *Sunday Press* which was first published on 9 September 1973. The *Sunday Press* is a joint project of the two daily competitors, the Herald and Weekly Times and David Syme and Company Ltd. The news is gathered at David Syme's headquarters in Spencer Street but the paper is set and published at Peter Isaacson Pty Ltd, Prahran, and Standard Newspapers Ltd, Cheltenham. The new Sunday paper sold its print run of more than 100,000 copies on the first day, later achieving a steady and still rising circulation of 90,000 by November. The *Sunday Press's* main competition is the *Sunday Observer*, which claimed sales of more than 100,000 for most of the year. The *Sunday Observer* produced a short-lived mid-week edition in competition with *Truth*, another weekly. It first appeared in August but ceased publication in November. The other Sunday newspapers circulating in Victoria are the three Sydney publications—the *Sun-Herald*, the *Sunday Telegraph*, and the *Sunday Mirror*. Melbourne also receives the three major weekly national news magazines, the *Nation Review*, the *National Times*, and the *Bulletin*.

Combined circulation of the two morning dailies increased slightly in 1973 but that of the *Herald* receded. The *Age* in the previous year had exceeded the 200,000 average daily sales level. In 1973 it confirmed this figure and rose to 209,661 net daily sales for the 1973 winter audit period, April to September. The *Sun* showed a record 1972-73 summer figure of 654,680 but this fell to 649,585 for winter. Despite the winter easing, the *Sun* still improved by an average of 1,707 daily sales or 0.26 per cent on 1972. Combined with the *Age's* rise of 3,265 average daily sales or 1.6 per cent for 1973, combined morning sales increased by 0.58 per cent. The *Herald* fell from 497,791 in the winter of 1972 to 484,307 for the corresponding period in 1973—its lowest level for ten years. All three papers rose in price one cent a copy during 1973. For the *Age* it was the second price rise in less than a year. Prices in November were: the *Herald* six cents, the *Sun* seven cents, and the *Age* eight cents.

The total volume of display and classified advertising in the three newspapers rose in 1973 despite a fall experienced by the *Sun* in the first nine months compared with the same period for the previous year. The *Sun's* national advertising was up nearly six per cent for the January-September period, but retail and amusements advertising and classified and semi-classified fell to give an overall decrease for the paper of nearly nine per cent. The *Herald* campaigned strongly to attract classified advertising, the result being an increase of nearly 164 per cent in the first nine months on the same 1972 period. National and retail advertising and amusements advertising also rose but not to the same extent as the large classified rise, to give the



paper an overall increase of nearly 16 per cent for the nine months. The *Age* created new records for its advertising and took the paper to 128 pages on many Saturdays—making these the largest papers yet produced in Victoria. The overall increase recorded in September was about 27 per cent. Classified advertising rose about 34 per cent, the main growth areas being employment and real estate advertising. Significantly, the rise in advertising contributed to one of the most pressing problems facing the newspapers—a shortage of newsprint. The newsprint shortage was world-wide, prices were increasing, and Australia, which uses about 2 per cent of total world demand, was feeling the shortage. However, Victorian newspapers managed to finish the year without substantially cutting back the size of their editions.

#### *Suburban press*

Suburban newspapers are very much a part of the media in Victoria. Results from a 1971 survey indicated that only 3 per cent of people in Melbourne did not read a suburban newspaper and that more than 1.5 million people in Melbourne did read their local weekly suburban newspaper each week. Moreover, nine out of every ten households said they thought the local paper gave a good coverage of local news.

#### *Editorial organisation*

Although metropolitan newspapers were once almost the sole source of "hard" news and the suburban press was left with the task of recording the trivia of local events, the metropolitan press now concentrates more specifically on covering national and international events. Suburban editors believe that generally both national and international events have a local significance and therefore their task is to ensure that this local significance of national and international events receives proper emphasis; this goes on with the main task of recording local municipal, commercial, sporting and church activities, and news.

Regular readers of suburban newspapers are accustomed to the streamlined presentation of the daily press. Accordingly, the newsrooms of the suburban press are manned largely by trained journalists, many of whom received their training with metropolitan newspapers.

Because of the general practice of free delivery of suburban newspapers, a politically partisan editorial policy is not as feasible as it might be for a national or metropolitan journal. Nevertheless most suburban newspaper proprietors adopt policies which support and advocate acceptable standards in government and commercial life. Furthermore, because suburban newspapers are close to the homes of their districts, proprietors tend to favour an editorial policy which encourages what is best in family and communal life.

#### *Advertising*

Except for those suburban newspaper organisations with commercial printing departments, advertising revenues are crucial in the industry. Suburban newspaper advertising revenue was approximately \$36m in 1973 and its growth was reflecting an advertising need. The suburban newspaper is capable of providing a unique opportunity for selectivity to the advertiser. Suburban newspapers enable advertisers to pin-point their advertising on to the market they want to reach, effectively and economically.

As far as relations between the industry and the community are concerned, it is noteworthy that wages paid in administrative, advertising, editorial, production, and circulation areas are paid generally to people residing in the circulation districts of the newspapers on which they are employed. In the field of distribution alone, boys, girls, and adult contractors who deliver door to door earn in the vicinity of \$2.25m annually.

Further references, 1967-1974; Country press, 1967

### Broadcasting

#### *Australian Broadcasting Control Board*

The Board is responsible for the planning of broadcasting and television services. It is constituted under the *Broadcasting and Television Act 1942-1973* and operates under the jurisdiction of the Minister for the Media. The Board consists of five members, including two part-time members. Its functions are generally as described on pages 177-8 of the *Victorian Year Book 1964*. The Act requires the Board to consult representatives of commercial broadcasting stations and commercial television stations in exercising its powers and functions in relation to those stations.

#### *Australian Broadcasting Control Board*

The Australian Broadcasting Commission in Victoria broadcasts from 3LO and 3AR (Melbourne), 3GI (Sale), 3WL (Warrnambool), and 3WV (Horsham). There are two domestic short-wave stations, VLR and VLH, operating from Lyndhurst and covering northern Australia; seven short-wave transmitters from Shepparton and two from Lyndhurst operate for Radio Australia, the A.B.C.'s overseas service.

The A.B.C. radio service broadcasts under the *Broadcasting and Television Act 1942-1973*. A.B.C. programmes are designed to be adequate and comprehensive and cover a wide range with news, public affairs, classical, contemporary, light and popular music, including concerts by local and overseas artists. Other programmes include drama, features, entertainment, education, science, sport, rural, religious, and those for children.

#### *News service*

The A.B.C. Independent News Service was established in June 1947 through an amendment to the Broadcasting Act, which required the Commission to broadcast regular Australian news and information obtained by its own staff. The A.B.C.'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 A.B.C. offices abroad. Australian Associated Press and United Press International deliver full world coverage by teleprinter to the A.B.C.'s National News Office. Another news source is Reuter's Far-Eastern service. A.B.C. offices in London, Singapore, Djakarta, New York, Washington, Hong Kong, Kuala Lumpur, New Delhi, Tokyo, Peking, Bangkok, Brussels, Wellington, and Port Moresby supply news stories of particular Australian interest.

Within Australia, the A.B.C. 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 A.B.C. employs some 350 journalists, and approximately 1,000 correspondents act for the service throughout Australia and some Pacific islands; these correspondents are from all walks of life and are paid on a contributory basis. In Victoria alone the A.B.C. News Service employs a staff of more than 100, including 70 journalists. Their work is supplemented by information supplied by some 125 correspondents throughout the State, and by staff newsmen at Geelong, Sale, Horsham, and Albury. In Melbourne, the A.B.C. reporters are in constant competition with those from other media, recording the daily happenings of the city. They include parliamentary, court, finance, and industrial reporters as well as journalists who specialise in such subjects as education, medicine, or sport. Many of these journalists joined the A.B.C. from newspapers, but an increasing number are now coming through the Commission's own cadet journalist training scheme. In 1973 more than 40 cadets were training under this scheme.

In Victoria, the Commission broadcasts 14 national news bulletins daily, plus hourly news in brief bulletins, from the two State-wide stations 3AR and 3LO (Melbourne) and regional stations 3GI (Sale), 3WV (Horsham), and relay station 3WL (Warrnambool); regional station 2CO (Albury) provides the service to north-eastern Victoria. Victorian news bulletins, giving news of more local interest, are broadcast thirteen times daily through these stations. Each regional station provides five bulletins daily (Monday to Friday) of news of district interest. A central regional news bulletin is also broadcast daily from 3AR (Monday to Saturday) mainly for listeners in Geelong, Ballarat, Bendigo, and the Mornington Peninsula region.

### *Radio Australia*

Radio Australia, the Australian Broadcasting Commission's overseas broadcasting service, is based in Victoria, with headquarters in Melbourne and transmitters at Shepparton and Lyndhurst; it has been in operation for nearly 36 years.

The service opened on 20 December 1939, seven years after the formation of the A.B.C., with the then Prime Minister outlining the reasons for Australia being at war. The service, then named Australia Calling, commenced operations as a joint venture between the A.B.C. and the Broadcasting Division of the Department of Information. This partnership came to an end in July 1941 with control passing to the Department of Information, but with the A.B.C. continuing to provide broadcasting facilities in its Melbourne studios. Less than a year later, control passed to the A.B.C., where it stayed until 1 April 1944 when it reverted to the Department of Information. The role of Australia Calling was extended during the Pacific phase of the Second World War. Political broadcasts were directed towards the Japanese forces in south-eastern Asia and the Pacific Islands, and, to sustain morale, to the people of Thailand, the East Indies (now Indonesia), and China. Australia Calling analysed and answered Japanese military broadcasts and gave factual and objective accounts of war progress thus establishing the reputation for objectivity and truth which Radio Australia enjoys today.

The name of the service was changed to Radio Australia at the end of the war, and the service extended in time and world coverage. On 1 April 1950 control of Radio Australia returned to the A.B.C. where it has remained ever since. In the past ten years, despite the social and political changes which have taken place, particularly in Asia, increasing numbers of people have come to depend on Radio Australia for information, education, and entertainment. The Radio Australia call sign, the call of the kookaburra, has become very much a part of their lives.

The Shepparton transmission centre is equipped with 24 aerials supported on steel towers each 64 metres high. One group of antennae is directed towards Europe across Asia and may be reversed towards South America, another group is directed towards North America and may be reversed to Africa, and a third group is directed towards the northern Pacific, the Far East, and Japan.

The service operates continuously and broadcasts daily to an audience estimated at about 50 million, mostly in Asia, in nine languages (English, French, Mandarin, Cantonese, Vietnamese, Thai, Japanese, Pidgin, and Indonesian). Information on audience reaction, important in programming, is received in two ways—from the 200,000 letters received each year from listeners, and from the A.B.C.'s overseas offices, especially those in New Delhi, Singapore, Hong Kong, Kuala Lumpur, Tokyo, Djakarta, and Bangkok. Radio Australia broadcasts 51 news bulletins a day to Asian countries: 28 in English, seven in Indonesian, three in French, three in Vietnamese, three in Mandarin, two in Japanese, two in Simple English and one in Pidgin to Papua New Guinea, and one each in Thai and Cantonese. In addition, Radio Australia's public affairs programmes give authoritative background to the news through reports from staff correspondents and special contributors in Asia, Europe, and America.

Radio Australia also presents a wide range of general programmes, including popular music, variety, sport, children's programmes, and English language lessons. There is not, in fact, enough time to broadcast all the programmes which the A.B.C. knows audiences overseas would like to hear. To meet this situation, Radio Australia developed its transcription service through which it supplies tape recordings of Radio Australia programmes to broadcasting organisations in many parts of the world.

The popularity of the Radio Australia short-wave service can be gauged from the fact that the International Short-wave Club, based in London, conducts a poll among listeners every three years to establish the relative standing of short-wave broadcasters. Of the eight polls taken since the service commenced, Radio Australia has won four times and been placed second on three occasions.

#### *Commercial broadcasting*

Commercial broadcasting stations are operated by companies under licences granted by the Minister for the Media. They rely for their income on the broadcasting of advertisements.

The fee for a licence for a commercial broadcasting station is \$50 plus an amount based on the gross earnings from advertising receipts during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to \$0.5m to 4.5 per cent on amounts over \$3.5m. In

1973-74 Australian licensees paid \$605,139 in licence fees, the fees for Victoria being \$152,205 of which \$121,413 was on behalf of metropolitan stations.

At 30 June 1974 there were 118 commercial broadcasting stations in operation in Australia. Twenty of these were in Victoria, six in Melbourne and fourteen in country districts; the call signs and locations of these are shown in the following table :

VICTORIA—COMMERCIAL BROADCASTING STATIONS  
IN OPERATION AT 30 JUNE 1974

Call sign	Location	Call sign	Location	Call sign	Location	Call sign	Location
3AK	} Melbourne	3XY	Melbourne	3GL	Geelong	3SH	Swan Hill
3AW		3BA	Ballarat	3HA	Hamilton	3SR	Shepparton
3DB		3BO	Bendigo	3LK	Horsham	3TR	Sale
3KZ		3CS	Colac	3MA	Mildura	3UL	Warragul
3UZ		3CV	Maryborough	3NE	Wangaratta	3YB	Warrnambool

At 30 June 1974 the average weekly hours of operation of Victorian commercial broadcasting stations were Melbourne, 168 and country, 129.

**History of broadcasting, 1961; Radio Australia, 1966; Educational broadcasts to schools, 1968; Development of A.B.C. radio programmes, 1969**

### Television

#### *Australian Broadcasting Control Board*

The responsibilities and functions of the Australian Broadcasting Control Board with regard to television are similar to those of broadcasting.

Under the provisions of the *Broadcasting and Television Act* 1942-1973, the Australian Broadcasting Control Board is responsible for the determination of the sites, operating powers, and frequencies of all television stations, both national and commercial. The Board is also responsible for ensuring that the technical equipment of television stations is in accordance with standards and practices considered by the Board to be appropriate. The Australian Post Office is responsible for the provision and operation of the transmitters for the national broadcasting service, while the Australian Broadcasting Commission is responsible for the provision and operation of the studios. The establishment of the commercial television stations is the responsibility of the respective commercial licensees, subject to the general requirements of the Board.

At 30 June 1974 television services were provided in Australia by 72 national stations and 48 commercial stations, of which one national station and three commercial stations were in Melbourne, and seven national stations and six commercial stations were in Victorian country areas. A service is now available to almost the whole population.

#### *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 1974

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
NATIONAL STATIONS			
Warrnambool-Port Fairy	ABRV3 Ballarat	2	October 1966
Portland	ABRV3 Ballarat	4	May 1968
Alexandra	ABGV3 Goulburn Valley	5	September 1968
Orbost	ABL4 Latrobe Valley	2	April 1969
Eildon	ABGV3 Goulburn Valley	1	August 1969
Nhill	ABRV3 Ballarat	9	October 1970
Myrtleford	ABGV3 Goulburn Valley	2	December 1970

*Commercial television*

The commercial television stations are operated by companies under licences granted by the Minister for the Media. They rely for their income on the televising of advertisements. The fee for a licence for a commercial television station is \$200 plus an amount based on the gross earnings from advertising receipts during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to \$1m to 4 per cent on amounts over \$4m. In 1973-74 Australian licensees paid \$2,409,673 in licence fees, the fees for Victoria being \$839,954.

At 30 June 1974 the average weekly hours operated by commercial stations in Victoria were Melbourne, 120 and country, 66. The following tables show the composition of television programmes on commercial stations and details of commercial television stations in Victoria :

VICTORIA—COMPOSITION OF COMMERCIAL  
TELEVISION PROGRAMMES AT 31 DECEMBER 1973  
(Percentage of total transmission time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
Cinema	18.4	10.2
Other drama	25.8	36.4
Light entertainment	25.2	25.6
Sport	6.9	8.8
News	5.9	9.5
Children	8.3	3.9
Family activities	3.5	0.7
Information	1.9	1.9
Current affairs	2.5	1.9
Election matter	0.1	0.1
Religious matter	1.0	1.0
Education	0.4	..
The arts	0.1	..
Total	100.0	100.0

VICTORIA—COMMERCIAL TELEVISION STATIONS  
IN OPERATION AT 30 JUNE 1974

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

*National television*

The A.B.C.'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 as follows :

VICTORIA—NATIONAL TELEVISION STATIONS  
IN OPERATION AT 30 JUNE 1974

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

All national television transmitter and relay facilities are provided and maintained by the Postmaster-General's Department.

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

COMPOSITION OF NATIONAL TELEVISION PROGRAMMES, 1973-74

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	987	21.12	19.66	Musical performances	36	0.77	77.14
Variety and acts	204	4.37	74.35	Religious	64	1.36	100.00
Sport	713	15.25	73.78	Rural	32	0.69	100.00
News and weather	281	6.01	100.00	Arts and aesthetics	119	2.55	15.96
Public interest	666	14.26	68.16	Presentation	269	5.75	100.00
Education	1,218	26.08	43.55				
Cartoons	84	1.80	3.19				
				<b>Total</b>	<b>4,672</b>	<b>100.00</b>	<b>54.59</b>

*Television news*

The Victorian Television News Service based at Ripponlea is integrated into the A.B.C. 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. A.B.C. Television News has its own team of special reporters and cameramen equipped with radio-controlled cars for covering spot news or for special television reports. Scattered throughout Victoria are cameramen who film for the A.B.C. on assignment. The Television News Service broadcasts four separate national bulletins daily, in all amounting to 45 minutes.

The co-axial cable and micro-wave links between Sydney, Melbourne, Canberra, Hobart, Adelaide, and Brisbane play a vital part in television news production in Victoria. By this means, items on videotape are exchanged between the cities or fed directly into news bulletins while on air. A.B.C. Television News is the Australian member of the international news film syndication agency, VISNEWS, through which major news items on film are exchanged between member countries, by aircraft or satellite. As well as the major news bulletins, ABV2 provides two separate regional news services daily from Monday to Friday. These are relayed through country transmitters or translators at Bendigo, Ballarat, Mildura, Swan Hill, Shepparton, Albury, the La Trobe valley, Orbost, Portland, Heywood, Nhill, Eildon, and Alexandra. One regional bulletin services Victoria's western, central, and north-eastern regions, and the other covers the Gippsland region.

**Broadcasting and television programme standards, 1965 ; Television programme research, 1966 ; Television technical planning, 1967 ; Television programmes, 1970 ; Music in radio and television, 1971 ; A.B.C. television drama in Victoria, 1972**

**National parks**

A special article on national parks in Victoria appears on pages 1-35 of this *Year Book*. In future years, the section on national parks will form part of the chapter on geography.