

THE ARTS, LIBRARIES, AND MEDIA

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

Under this Act, the Ministry was set up to develop and improve the appreciation and practice of the arts in Victoria; to make the arts more available to the people of Victoria; to encourage and assist in the provision of facilities for the arts to be performed or displayed; and to advise and co-operate with other government departments, municipalities, and public authorities in the promotion and practice of the arts within the State. The Act required that a Director should be appointed who would be the head of the Ministry, and that there would be a body to be known as "The Victorian Council 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 is responsible for recommending and administering grants and other forms of support made by the Victorian 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 accepted immediately by the new Ministry. The Victorian Government had agreed that the



The Lion Park at the Melbourne Zoo showing the observation bridge spanning the enclosure.
Zoological Board of Victoria



The Melbourne Zoo Education Service showing a group of students participating in the Zoo's education programme.

Zoological Board of Victoria

The chimpanzee enclosure in the World of Primates complex at the Melbourne Zoo.

Zoological Board of Victoria





The Scoreboard at the end of the 1977 Centenary Test match (above), and a reconstructed version (below) at the end of the original 1877 Test match, the first played between England and Australia. Both matches were won by Australia by the same margin—45 runs.

Melbourne Cricket Club



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 persons; a drama theatre to seat approximately 800 persons; and a studio theatre for a wide range of performing arts activities which will seat 450 persons. In addition, related to the site will be a concert hall to seat 2,600 persons which will be used not only for symphony concerts but also for popular entertainment and conferences.

One of the more significant artistic developments in Australia has been the growth in the numbers and quality of regional art galleries in Victoria. There were sixteen such institutions in 1975, 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.

The Victorian 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.

In 1975, the Premier and Minister for the Arts appointed a Victorian Council for the Arts sub-committee to investigate ways in which the Victorian Government could assist film and film-makers in Victoria. The Premier adopted as government policy the essentials of the report and the recommendations that followed. The Film Corporation will serve four basic functions: to encourage and stimulate the film industry in Victoria; to provide funds and facilities and counsel to achieve that end; to assist film-making for the Victorian Government by overseeing script development and production through outside production houses; and to participate in feature film-making by entering into joint ventures with local or overseas groups. The Film Corporation is run by a Board whose members are all connected with the medium. Victoria will not set up its own production company but engage, as required, local film-makers. So that the State would be self-sufficient, the Victorian Government proposes to establish a sound stage and sound mixing suite.

The establishment of a tapestry workshop in Victoria was first proposed in 1973 in the belief that a tapestry workshop would make a valuable contribution to both the artistic and commercial life of the State by exploiting the ready availability of Australian wool and the existence of considerable talent in the area of the visual arts. An interim committee was set up by the Premier in 1975 and arising out of its recommendations a board of management was appointed. A director has now been engaged and the acquisition of premises, staff training, and workshop operation will follow.

The "Entertainment in the Parks" programme first began in 1972 and was organised by the Melbourne City Council's Parks, Gardens, and Recreations Department. On this occasion, 25,000 persons attended nine productions in which 119 artists took part. A grant from the Ministry for the Arts in subsequent years

has made possible a much extended programme and a growth in the number of venues with estimated attendance figures now exceeding 3,000,000 persons per year.

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 Victorian Government where financial and other assistance is considered desirable. Victoria already has a notable reputation in its support of the visual arts. It is now expected that with the work of the Ministry, it will acquire a similar reputation in the other related areas.

Further reference, 1976

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 widely 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 School of Art set in the relaxing surroundings of the Russell Grimwade Garden. This School is now part of the Victorian College of the Arts.

The second stage of the Centre, the theatres and spire, is at present under construction. When finished, this section will have three theatres and full supporting facilities. There will also be garden-terraces, 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 persons. 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 will be called the Playhouse, and will hold an audience varying between 750 and 850 persons, 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 persons. The theatres complex will be topped by a spire, about 150 metres high, which will be a landmark to the City of Melbourne.

The third stage of the Centre, a 2,500 seat concert hall, is being built at the Princes Bridge end of the site. This auditorium will give a venue of the highest international standard for musical performances of all types, and will also be used for functions, ceremonies, and conventions.

Further reference, 1976

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 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.

Bequests

The richness of the collections is in large part a tribute to a long tradition of public benefaction. The National Gallery of Victoria is unique in Australia in the number and range of its private benefactions. Such names as McAllan, Kent, Templeton, Connell, Felton, Everard Studley Miller, and Morgan are among many who, by gifts of money and objects, have, to a large extent, created the Gallery. The most distinguished name in any such list is that of Alfred Felton and the bequest which bears his name is indivisibly connected with the Gallery. This important bequest has, since 1905, made it possible for works of art of all kinds and all periods to a value of more than \$10m to be added to the collections.

Acquisitions

Two paintings acquired in 1976 are immensely important additions to the existing collection. One of these, by the English painter Arthur Devis, entitled *The Clavey Family in their Garden at Hampstead 1754* was acquired under the terms of the Everard Studley Miller Bequest and adds to the Gallery's existing group of conversation pieces. The painting is an excellent example of the draftsmanship of Devis and its charm is enhanced by the delicious pastel colours employed.

The second painting is one of the major acquisitions of recent times. It is a panel by Sassetta (Stefano di Giovanni) and forms part of the predella of the altarpiece commissioned by the Arte della Lana for the chapel adjoining the Parish Church of San Pellegrino at Siena. Sassetta was one of the most important painters of the second half of the fifteenth century in Siena and this altarpiece, entitled *A Miracle of the Sacrament*, was his earliest work. It enhances the existing small collection of early Renaissance paintings at the National Gallery.

National Gallery Society

The National Gallery Society, which has functioned since 1947, had a membership in December 1976 of 9,000 persons. 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 seven education officers. These teachers have specialist art training and are seconded from the Victorian Education Department. 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 year an information poster is sent from the Education Section to every school in Victoria. Through this means, 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 for 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 granted for all school visits booked with the Education Office at least 48 hours in advance. At present, education officers attend to between 1,500 and 2,000 students per 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 the one 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 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.

Costume and textiles collection

The Costume and Textile Collection of the Decorative Arts Department has been considerably enhanced in recent years by the acquisition of a large number of costumes and accessories known as the Anne Schofield collection.

This collection was purchased in 1974 with the assistance of a special grant from the Victorian Government and numbers 1,000 items dating from 1760 to 1949. The collection includes a substantial library of bound volumes of fashion magazines dating from 1809 to 1904, Australian periodicals, and weekly fashion magazines. Anne Schofield of Woollahra, Sydney, had begun the collection eleven years previously. She travelled throughout Australia and England to assemble the collection.

The collection predominantly contains female costumes except for a few gentleman's hats, caps, and waistcoats. There are some two hundred superb gowns, dresses, and cloaks, supplemented by capes, shawls, hats, bonnets, gloves, fans, parasols, bags, muffs, stockings, shoes, jewellery, and ribbons. The collection has a number of outstanding dresses, many of which were shown when an exhibition "Lady of Fashion" 1800-1930 was staged in March 1975.

During 1975, some 108 hats were donated to the collection by Thomas Harrison, a prominent Melbourne milliner. The hats date from 1920 to the 1970s and were created and made by Mr Harrison during this period. The range and quality, the individual shape, colour, texture, and technique of each piece are exceptional and make this a rare collection.

Further reference, 1976

Regional art galleries

Victoria has a system of sixteen regional art galleries. Four of these country galleries were founded late in the nineteenth century. In 1884, the Ballarat Fine Art Gallery became Australia's first provincial gallery; the Bendigo and the Warrnambool galleries both began in 1887, although the Warrnambool gallery was closed for many years and only re-opened in its present building in 1972; Geelong's collection was begun in 1896 but was only installed in its present building in 1915. The Castlemaine collection was begun in 1913, but was not housed in its Art Deco building until 1931. The remaining eleven galleries were

established in their present buildings 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 1975); Ararat, 1970; and Mornington, the McClelland Gallery at Langwarrin, and the Latrobe Valley Arts Centre at Morwell, 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 other ten more recently constituted galleries in an organisation now 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 the salary of a full-time executive officer. While the purpose of the Regional Galleries Association is to promote the interests of all its members in presenting the visual arts to the people of Victoria, each gallery remains autonomous having complete freedom in its collecting policy, its administration, and its exhibition programme.

Ballarat, Bendigo, Geelong, Castlemaine, and the McClelland galleries are governed by boards of trustees or similar committees; the remaining galleries are controlled by their municipal councils. All galleries are now State-supported, funding having grown from \$20,000 divided among eight galleries in 1961 to \$235,296 distributed to the sixteen galleries in 1975. Each gallery now receives a basic annual grant of \$6,000 plus a \$2 for \$1 subsidy on all monies contributed by local government or raised by public subscription to a maximum of \$15,000 per gallery. These grants are intended for the day-to-day running of the gallery; special grants are made for capital works or large maintenance projects. Money required for purchasing works of art must be raised by the local community itself.

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

The State-wide festival of the visual arts—Arts Victoria '75—has perhaps had its most marked impact in country centres. In addition to the increase in general funds already mentioned, \$30,000 was also made available to country galleries for special festival exhibitions which began with Mildura's Sixth National Sculpture Exhibition in March 1975, and continued throughout the year. The new \$500,000 Benalla Art Gallery was opened by the Premier in April and shortly afterwards Shepparton presented a survey exhibition of the works of Sir John Longstaff. Castlemaine assembled an interesting collection of landscape paintings of central Victoria; Bendigo arranged a survey of the works of Louis Buvelot, while Warrnambool showed antiques and paintings from local homes and staged drama and musical events in the gallery during a week-long local festival. A fine collection of the drawings of Sir Russell Drysdale was opened at Sale, and a social realist exhibition was arranged appropriately at Morwell in the industrial Latrobe valley. Geelong organised a comprehensive exhibition of the paintings of

Walter Withers (1854–1914) and Ararat collected craftwork from all over Australia for an interesting “Woolworks” exhibition. Early local photography at Horsham, a national spring festival of drawing at Mornington, and an exhibition of the etchings of Fred Williams at the McClelland Gallery all attracted many visitors. A group of young artists living on the Bellarine Peninsula brought an exhibition of paintings and sculpture to Melbourne, reversing the usual trend of touring Melbourne exhibitions in country towns. The National Gallery of Victoria visited many country towns with an important collection of paintings illustrating the development of abstract art in Australia. The Craft Association of Victoria mounted an exhibition which continued touring during 1976, while many country towns without art galleries witnessed smaller exhibitions of craft, cartoons, and paintings displayed in church halls, shop windows, and schools.

In addition to these festival exhibitions, the regional art galleries exhibited a wide range of temporary exhibitions. These included the Len Annois Retrospective devised by the McClelland Gallery at Langwarrin and later shown in a number of other towns; “Minus-Plus”, a survey of the art of the mentally handicapped, selected on purely aesthetic grounds; and “Ladies in Landscape”, an exhibition mounted by the Ballarat Gallery and shown later in State galleries. Other temporary exhibitions in the country have dealt with such diverse subjects as drawings, embroidery, and electronic jewellery. Most galleries have made space available for technical college and school exhibitions as these are considered important activities ensuring involvement with the local community.

Ballet

The Australian Ballet

During 1975, the Australian Ballet, which is based at Flemington, presented two major seasons in Melbourne; the first, from 13–18 March, featured the Victorian première of John Cranko’s *Romeo and Juliet* (Prokofiev) with principal artists Kelvin Coe and Lucette Aldous heading the opening night’s cast. A second season commenced in Melbourne on 16 October with *Don Quixote*, featuring Sir Robert Helpmann in the title role. Later programmes included the Melbourne premières of Ashton’s *Monotones* and *The Two Pigeons*, John Butler’s *Night Encounter*, and a revival of John Cranko’s evergreen *The Lady and the Fool*. On 13 November, the Australian Ballet presented the world première performance of the ballet version of *The Merry Widow*, based on Franz Lehar’s operetta. Conceived and directed by Sir Robert Helpmann, *The Merry Widow* had choreography by Ronald Hynd, décor and costumes by Desmond Heeley, and a score arranged by the company’s musical director, John Lanchbery. Following its successful Melbourne season, *The Merry Widow* repeated its success in Sydney and was seen throughout Australia in 1976. Plans for the company’s 1976 season included a new production of *Les Sylphides*, staged by Dame Alicia Markova, revivals of *The Sleeping Beauty*, *Gemini*, and *Pineapple Poll*. An addition to the repertoire will be Gillian Lynne’s *The Fool on the Hill*, a stage production of the commissioned television ballet created by Miss Lynne for the Australian Ballet in 1975. In September 1976, the Australian Ballet’s artistic director-designate arrived to take up her appointment. Her first production for the company was to be Cranko’s *Onegin*, based on Pushkin’s epic poem, and set to the music of Tchaikovsky.

Ballet Victoria

Under the direction of Laurel Martyn and Garth Welch, Ballet Victoria—the State dance company of Victoria—presented two major seasons in Melbourne during 1975; the first, with guest artists Natalia Makarova and Mikhail Barishnikov featured the company in *Giselle* (Act 2), Garth Welch’s *Images*, and Balanchine’s *Concerto Barocco*. The second season of two programmes—at

the National Theatre—included *Les Sylphides*, Bournonville's *Dances from Napoli*, Charles Czarny's *Brandenburg Three* and *Concerto Grosso*, and two works by British choreographer Jonathan Taylor, *Listen to the Music* and *Star's End*—the latter being expressly created for Ballet Victoria. During 1976, Ballet Victoria toured Australia and New Zealand; the repertoire included Garth Welch's *Othello* and revivals of *Les Sylphides* and *Star's End*. The major work of the repertoire was an authentic revival of Fokine's *Petrouchka* staged by Serge Golovine from L'Opera, Paris. Guest artists Galina and Valery Panov also danced with the company in Australia. The thirtieth anniversary of Ballet Victoria's parent organisation, The Victorian Ballet Guild, also took place in 1976. The company disbanded in 1976.

Kolobok Dance Company of Australia

Victoria's (and Australia's) newest professional dance company, Kolobok, was originally formed in 1970 and is under the artistic direction of Marina Berezowsky. It became professional early in 1975, and toured throughout Victoria, Queensland, and South Australia giving some 200 performances in only six months. The repertoire comprises ballets and divertissements of ethnic dance forms from all over the world. In 1976 the company toured Australia, and for the first time included in its repertoire a work with an Australian theme.

Opera

Apart from a revival of interest and attendances which was shown when the Australian Opera made its yearly visit to Melbourne, the most important aspect of change in 1975 lay in the public response to opera brought about by the growth of the Victorian Opera Company. The Ministry for the Arts gave financial assistance to the Company which enabled it to secure permanent accommodation, including a rehearsal room and an area for staging productions. This has encouraged the singers, production, and office staff to produce opera work of a high standard.

The first subscription series began early in 1975 and grew during the year. The Company has built up extensive tours of operas for schools; tours of adult and schools performances to country areas; community concerts for the people; and visits to institutions throughout the Melbourne metropolitan area. The nucleus of the Company consisted of three permanent singers, an ensemble of 25 to 35 singers, and other auxiliary staff. The numbers were increased during a season, according to the size of the production.

The Company staged five seasons during 1975; gave three to five major concerts, and eight to twelve adult performances in country areas; and presented twenty minor concerts and nearly 300 school performances. In addition, the Australian Broadcasting Commission recorded concerts performed by the Company.

As well as the support it received from the Victorian Government, the Company has been assisted by the Australia Council. It also received financial assistance for schools and country touring programmes from the Arts Council of Australia (Victorian Division). This enables it to stage a more active and extensive programme and it will be important in any future expansion.

There are also several amateur societies throughout Victoria giving presentations of opera and operetta. Such societies frequently show much enthusiasm, as well as talent, and their productions often create interest in their communities.

The professional world of opera depends on its support from the amateur societies. Without them most people in the city, suburbs, and country centres would be denied the opportunity of attending opera performances. The Victorian Council for the Arts has been able to give them support during 1975.

Drama

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

Of the professional companies, the Melbourne Theatre Company is the longest established and has the most extensive operation. Programmes range from the classics to new Australian plays; guest directors, generally invited from overseas, prove a vital influence towards achieving diversity.

The Australian Performing Group, known more generally as the Pram Factory, after the former usage of its premises, concentrates on a different style of theatre, perhaps best described as "group-developed". In addition to a wide variety of programmes mounted by the Group itself, the Pram Factory provides resources for other city groups. During 1975, this service enabled the Women's Theatre Group to establish itself as an important new theatre company in Melbourne.

The Alexander Theatre, based at Monash University, presents programmes largely orientated towards its university audience. It does, however, seek to attract audiences from the area surrounding the university.

The four companies already mentioned mount tours throughout country regions of Victoria in order to make theatre more accessible to those who live away from the city.

Professional children's theatre is undertaken by the Melbourne Theatre Company Youth Theatre, the Children's Arena Theatre, and the Magic Mushroom Mime Troupe. These groups exist primarily to perform young people's theatre throughout Victoria and their work is supplemented by "The Monash Student Theatre" and "Kaleidoscope" (the touring theatre group of the University of Melbourne) during the summer months.

The numerous amateur groups which receive support from the Victorian Government are widely dispersed throughout Victoria and reveal, by their presence, a large interest among Victorians for the practice of theatre at the community level.

The major problem facing both professional and amateur companies is that of proper accommodation for production, company development, and rehearsal. The Playhouse Theatre is now in the course of construction as one unit of the north end of the Victorian Arts Centre and will be primarily for the use of professional companies.

Regional performing and development centres are now being planned throughout Victoria which will provide fully professional facilities for touring companies and appropriate places for amateur groups to develop their works.

Festivals

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

Melbourne and its metropolitan area also have a number of annual festivals. St Paul's Cathedral, for example, provides a city programme and 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 addition, city workers are provided with lunchtime "Entertainment in the Parks" during the summer months. A varied programme, which is jointly paid for with the Melbourne City Council, rotates between the Fitzroy, Treasury, Flagstaff, and Exhibition Gardens, Lincoln Square, and the Melbourne Town Hall.

In most cases the 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.

As well as regular calendar events, each year produces a few special occasions. In 1975, which was observed as International Women's Year, the National Council of Women received a grant for the cultural segment of its programme, and generally one or two country towns which mark their centenary with a festival also receive a grant for the items appropriate to the Ministry for the Arts.

Entertainment in parks

"Entertainment in the Parks" is presented by the Melbourne City Council and the Ministry for the Arts with matching grants of \$57,000. In addition, \$100,000 accrues from private enterprise by way of money and services.

"Entertainment in the Parks" was introduced by the Melbourne City Council's Parks, Gardens, and Recreations Department in December 1972, with nine productions. So significant was the response of the audiences that it has grown as shown in the following table :

VICTORIA—ENTERTAINMENT IN PARKS

Year	Productions	Artists	Estimated Audiences
1972-73	9	119	25,000
1973-74	65	2,873	255,000
1974-75	75	7,500	600,000
1975-76	135	2,750	1,000,000

"Entertainment in the Parks" is produced for the Melbourne City Council and the Ministry for the Arts by the Arts Officer of the City of Melbourne ; last year's programme consisted of eighteen festivals covering the period between 30 October 1975 and 18 April 1976.

The festivals in the current programme cover every form of the performing arts and run for a period of seven to ten days. Some of the most popular established festivals include Dance Week, Australia Week, Melbourne Cup Carnival, Children's Festival, Glamour Festival, Country Music Week, and Jazz Week.

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

"Entertainment in the Parks" also provides an opportunity for the lower income families who have not previously been able to afford such entertainment

to enjoy performances in relaxing surroundings. It also introduces children to an appreciation of music and theatre.

The concept behind "Entertainment in the Parks" is, where possible, to set an example in the field of outdoor entertainment. The concept includes a balanced exposure to all forms of art, both performing and static, and a programme at a level which can be appreciated by people from all walks of life.

Traditions, through re-enactment, pomp, ceremony, and pageantry are slowly being established to form a basis on which future generations can build. This is necessary in a young country which does not yet enjoy the settled cultural traditions of older nations.

The Council's equipment includes a mobile changing caravan for artists and a 15 metre mobile theatre with full theatrical facilities which expands hydraulically to 7½ squares. This unit goes from park to park almost every day of the week to present various types of programmes.

The growth of "Entertainment in the Parks" in a few years has illustrated the need for this type of entertainment, and incidentally brings into the parks and gardens of Melbourne people who would perhaps not normally visit them.

Further reference, 1976; Royal Society of Victoria, 1963; Drama, 1963; Painting in Victoria, 1964; Sculpture in Victoria, 1964; State Film Centre, 1964; Music, 1965, 1975; Drama, opera, and ballet, 1968; Ballet, 1974; Werribee Park Estate, 1976

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 voluntary committees and 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 fifty persons. With its headquarters in Melbourne, it covers the whole of Victoria by means of ten area branches or committees. Fundamentally, it is an educational organisation dedicated to the preservation of the National Estate—both the built and natural environment. It contributes substantially to the culture, education, and (by way of tourism) the economy of the State.

With a basic membership fee of \$8 per annum, the Trust had 18,196 members at 30 June 1976, showing a gain of 5 per cent for the year and with membership levels rising significantly. The aims of the Trust are to protect, preserve, and if appropriate, acquire 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 1976, the Trust had classified and recorded a total of 2,457 buildings and 90 landscapes. A notable acquisition during 1975-76 was "The Heights" at Newtown (Geelong), an important classified property which was bequeathed to the Trust. Built in 1854-55, from imported components, this house has remained in the same family ever since.

On a smaller scale, but no less important, was the acquisition of the Smythesdale Lock-up in 1976. This historic bluestone building (1869), of three cells and exercise compartment, is still in excellent condition and is typical of the many that existed in Victoria during the nineteenth century.

During 1975-76 the Victorian Government granted to the Trust Duke and Orr's Dry Dock area to form a permanent site for the "Polly Woodside" sailing ship and its associated maritime display, and final negotiations were completed

regarding "Tasma Terrace", Melbourne, the future site of Trust Headquarters. 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 collection of ornamental cast iron probably without peer. It owns a sailing ship and a paddle steamer.

In preserving the National Estate, the Trust seeks to include examples of the best of all types—grand houses ("Como"), boom-type mansions ("Illawarra"), early pre-fabs (La Trobe Cottage and the iron houses), institutions (Old Melbourne Gaol), commerce (Castlemaine Market), places of worship (Bendigo Joss House), the gold era (Beechworth Powder Magazine), literary shrines ("Lake View", Chiltern), early homesteads (McCrae), as well as important landscapes (Mount Sugarloaf) and gardens ("Rippon Lea"). At 30 June 1976, it owned 34 properties throughout Victoria, of which 10 were open to the public daily, attracting more than 472,000 visitors annually.

When a classified building or landscape is threatened, the Trust takes all appropriate preservation action open to it in an endeavour to achieve preservation for the benefit of this and future generations. Frequently, this involves the Trust in town and area planning activities.

The Trust carries out a wide range of activities—educational, cultural, and social—in support of its aims. These include inspections, excursions, tours, lectures, and seminars; fund-raising 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 councils and committees (e.g., Historic Buildings Preservation Council; Government Advisory Committee on Preservation of Places of Historic Interest; Government Buildings Advisory Council; Urban Renewal Advisory Committee; Archaeological and Aboriginal Relics Committee; and the Lal Lal Blast Furnace Reserve Management Committee.)

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) and has co-operated with other States in the Australian Council of National Trusts' book series *Historic Buildings of Australia*.

The Trust receives a Victorian Government administrative grant of \$35,000 per annum (at 30 June 1976). In 1974 and 1975 it received administrative grants from the Commonwealth Government of \$25,000 and \$30,000, respectively, for research purposes. Apart from these grants, the Trust must find its own administrative income from membership fees, donations, and miscellaneous income (e.g., book royalties). On the preservation side, the Victorian Government has been contributing \$50,000 per annum since 1971, in addition to \$66,000 per annum (over five years from 1973) for the "Polly Woodside" maritime project. All State preservation grants are on the basis of \$2 of every \$1 raised. National Estate funds from the Commonwealth Government also assisted preservation works between 1974 and 1976.

National Trust in Beechworth

Beechworth, situated in a belt of rocky hills at an altitude of 549 metres and 270 kilometres north-east of Melbourne, is the municipal centre for the United Shire of Beechworth. The area was first explored by Hume and Hovell in 1824, and settlement began in 1839, when a grazier named Reid took up land in the area, which he named May Day Hills.

However, gold caused the early fame of Beechworth to spread. It was discovered at Spring Creek in 1852 and, the find being a rich one, diggers flocked to the area and a canvas town soon appeared. In the following years the discoveries

spread over the whole area, and by 1857 the amount of gold leaving Beechworth under escort was never less than 14,000 ounces (435,449 grams) per fortnight.

A substantial town developed, and was named "Beechworth" in 1853. By 1860 it had built many of its finest buildings, including the Powder Magazine in that year. In 1876 the town was connected by rail. The preliminary trial of Ned Kelly in the local court took place in 1880. However, as the goldfields generally declined, population dwindled, and by 1888 there were said to be only 2,500 persons in the town.

Shortly after its formation in 1956, the attention of the National Trust was drawn to the overall historic nature of the town, and the many fine buildings still standing. Survey and classification action was commenced, and the ruined Powder Magazine was noted early as being the finest still extant in the State. Many powder magazines were built by the Victorian Government on the Victorian goldfields towards the end of the 1850s. They owed their origin to the changing character of gold mining at the time: as surface diggings became exhausted, miners turned to deep alluvial and quartz deposits. This new form of mining used large amounts of gunpowder for blasting, and this required extensive and official storage close to the mining areas.

In 1965, the Beechworth Magazine was derelict, although capable of restoration, and in that year the National Trust officially adopted it as a project, completing the restoration in the following year, when it was officially opened for regular public inspection. It was the first National Trust property to be opened to the public outside the Melbourne metropolitan area.

In 1967-68, an authentic replica of an early settler's slab hut was erected adjacent to the Magazine, in order to preserve such a type of building, and to provide a caretaker's cottage as necessary.

During and following the preservation of the Powder Magazine, which was done in close consultation with the Shire, the Shire itself took action to protect the historic environmental centre of Beechworth through town planning measures, being the first Victorian country shire to do this. As a result, the unique character of the town has been preserved and, as interest grew both within and without the area, enhanced.

The re-creation of the façade of Sinclair's Self-service Store (1968) was followed by the complete restoration of Tanswell's Hotel (1969), and the opening by the Trust in that same year of a unique collection of carriages in the former coach house at the rear of Tanswell's. Subsequently the Trust acquired the Black Springs Bakery and, purchased and restored the former Old Star Hotel, now used as an operative youth hostel. It also purchased another derelict building in Ford Street in order to preserve it and enhance the environment.

Beechworth in 1976 was a town of some 3,700 persons, established as a service centre for the surrounding area, and as a growing tourist centre. Its many fine buildings (some forty classified or recorded by the National Trust) are being cared for and rehabilitated progressively and sympathetically. In this activity, the Trust is working in close co-operation with the Shire. Many fine landscapes (some classified and recorded by the Trust) surround Beechworth.

Further reference, 1976; Como, 1975; La Trobe Cottage, 1976

LIBRARIES

Public library services in Victoria are provided by the State Library of Victoria and by free municipal or public libraries in 183 municipalities throughout the State. These services are co-ordinated under the Library Council of Victoria.

Library Council of Victoria

The Library Council came into existence in 1965 following an extensive review of library services in Victoria. In 1963, the Governor in Council appointed Sir John Jungwirth to sit as a Board of Inquiry to assess the library situation in

Victoria and to make recommendations for future development. In August 1964, the Board of Inquiry presented a comprehensive report on all phases of library work in the State. A major recommendation was that the State Library Trustees and the Free Library Service Board should be replaced by a single authority.

Following consideration of this report, the Victorian Parliament passed the *Library Council of Victoria Act 1965* the principal object of which was to constitute the Library Council of Victoria on the lines suggested by the Board of Inquiry. This Council consists of a president and eight members appointed by the Governor in Council. The Act provided that the first President of the Council should be the Chief Justice of Victoria. The Act also stated that of the eight other members, six should meet certain qualifications: one should be a person distinguished in the field of commercial or industrial administration; one should be a person distinguished in the field of education; one should 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 current President of the Library Council of Victoria is a Judge of the Supreme Court.

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

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

State Library of Victoria

The State Library of Victoria is the basic research library for the State. It occupies a central location in Swanston Street in Melbourne, close to two major educational institutions, the Royal Melbourne Institute of Technology and the University of Melbourne, and is readily accessible to the public. Its hours of opening over the seven days of every week and every evening with the exception of Saturday, ensures the availability of a public service to a wide and varied community throughout Victoria. Because of the richness of its collections, the Library also plays a significant role in answering the reference needs of a national and international community.

The State Library traces its history back to the 1850s when a group of influential citizens made successful representations to the Lieutenant-Governor, C. J. La Trobe, to provide for the literary and educational needs of the community. An area of 0.8 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 under the chairmanship of Mr. Justice (later Sir Redmond) Barry. The foundation stone was laid on 3 July 1854 and the Library opened on the present Swanston Street site on 11 February 1856.

By 1900 it was evident that the Library had outgrown its existing accommodation. In March 1908, therefore, the Librarian recommended that the most fitting way to celebrate the jubilee of the institution would be to erect a new building. On 14 November 1913, the splendid octagonal reading room, with its associated

bookstacks, was opened. The most recent major additions to the building were made in 1965 when the La Trobe Library wing housing the State's Australiana collections was opened. An extensive relocation programme has been in progress during the past two years to provide for the better utilisation of space in the present building and the development of more comfortable facilities for both the staff and the public. One of the major achievements of this relocation programme has been the establishment in the Queen's Hall (the location of the original Public Library of Victoria) of the Art, Music, and Performing Arts Library of the State Library of Victoria.

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.

The State Library is organised on a departmental basis: the Resources Development Department is responsible for the acquisition by purchase or by gift and exchange of all library materials; the Cataloguing Department is responsible for the cataloguing and processing of all books acquired and the maintenance of a card catalogue organised on dictionary lines with author, title, and subject entries. The Main Reference Library houses the principal bookstock of the State Library and offers a varied service covering general reference inquiries of all kinds and a specialised art and music reference service; there are inter-library loans, a municipal support service, and a selective lending service to country borrowers not served by a municipal library system; and the La Trobe Library houses the Australian, New Zealand, and Pacific collections of the State Library. In addition, the State Library is responsible for staffing and generally advising the various libraries maintained in Victorian Government departments.

During the 120 years of its existence, the State Library has built up strong collections in a wide range of subjects, although certain of these have, of necessity, been limited in recent years. Among fields of continuing interest are historical bibliography including early printed books and private presses of the nineteenth and twentieth centuries; typography; fine arts, including painting, sculpture and the decorative arts, with emphasis on Oriental art; music, including both literature and scores; history, particularly British; military history; and biography together with genealogical sources and collections of parish registers. The Library also has strong collections relating to the history of nineteenth century India. The M. V. Anderson Chess Collection is recognised as one of the major holdings of chess material in the world.

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

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

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

Since 1974, the State Library has developed closer collaboration with a group of local libraries through a project called Westfund. This project, which was established on the basis of a grant of \$94,000 from the Commonwealth Government, was designed to provide for the development of foreign language resources in the western suburbs of Melbourne. The acquisitions staff of the State Library, in consultation with librarians in the western suburban area, have been involved in the purchase of books and other materials in Italian, Turkish, Serbian, Croatian, Slovenian, Macedonian, and Maltese.

Australiana collections of the State Library of Victoria

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 a major library service in Victoria, was opened to house the important collection 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 provisions since 1869 for deposit in the State Library of a copy of every work published in Victoria. The many thousands of books, government publications, periodicals, newspapers, pamphlets and maps accumulated through this provision have been supplemented by important early Victorian material relating to the discovery, exploration, and settlement of Victoria, and of 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 240,000 items, this collection includes paintings by Gill, Russell, von Guérard, 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 the State is supplemented by virtually complete collections of Victorian technical and scientific publications (including those of the Royal Society of Victoria and kindred societies as well as those of government departments), complete sets of law reports, and Parliamentary papers and other political material.

Municipal library services

The modern movement in municipal library service dates from the inception of the Free Library Service Board in 1947. Under the *Library Council of Victoria Act 1965*, the control of the Board passed to the Library Council and in 1966 its office was redesignated the Public Libraries Division of the Library Council of Victoria. Following the pattern established by the Free Library Service Board, the Public Libraries Division is concerned with the promotion, subsidy, inspection, and organisation of public libraries throughout Victoria. In addition, the Division offers a wide ranging advisory service concerning all aspects of public librarianship in the State.

Public library services offer 96.6 per cent of the total Victorian population access to information, recreational, and cultural services. These libraries are maintained by 183 of the State's 212 municipalities from both municipal funds and from subsidies and grants made by the Victorian Government through the Library Council of Victoria.

Regional libraries, which numbered twenty-eight in 1975-76, serving 143 individual municipalities, consist of groups of councils which establish, on a co-operative basis, a regional library committee to administer the library service for the region. The committee in each region employs library staff and authorises the purchase of books and other library materials and is generally in charge of public library services within the region. Many councils provide modern library buildings and facilities. Twenty-five bookmobiles are operating in Victoria, twenty in country regions, and five in the Melbourne metropolitan area.

In 1973-74, 1,073,450 borrowers used the services which had a total bookstock of 4,015,000 volumes and which recorded 18,400,000 loans.

The Library Council of Victoria distributed \$7.7m in subsidies and grants in 1975-76. Of this amount \$7.1m was a library subsidy paid on a \$2 for \$1 basis up to a maximum grant per municipality of \$2 per head of population. A rural library establishment and regional library development grant of \$458,500 and other grants totalling \$143,000 were also made.

In 1975-76 subsidised municipalities estimated they would provide \$8.5m for the maintenance of their services and another \$1m for buildings to house their libraries.

Demonstration Children's Mediamobile

A grant of \$30,000 was made in 1974-75 by the Library Council of Victoria to the Moonee Valley Regional Library to establish and operate on behalf of the Library Council a mobile unit which will visit areas, both urban and rural, where children do not readily come into contact with good literature. It aims to use a wide range of media to stimulate appreciation by children of the best in children's literature.

The unit is called "The Jolly Jumbuck" and its outside wall is vividly decorated. It is equipped as a mobile theatre capable of holding 60 children and will show high quality films, videotapes, and puppet plays. It will also act as a theatre for live programmes by expert storytellers.

The effect of the vehicle on children's use of books and libraries and on their self-expression will be monitored and evaluated. In a small way it will provide a quality alternative to the many hours per day which Victorian children now devote to watching television. It is the first unit of its kind in Australia.

Technilib

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

In 1975 Technilib was established under Section 799 of the Local Government Act, and began operating in 1976. The Board of Directors is made up of a councillor from each service using the scheme and a representative of the Library Council of Victoria. The foundation members of the scheme are—Camberwell-Waverley Regional Library, Box Hill-Doncaster Regional Library, Peninsula Regional Library, Heidelberg Regional Library, Moonee Valley Regional Library, Goulburn Valley Regional Library, Coburg City Library, and Sunshine City Library.

Technilib is one of the first computer-based co-operatively owned technical service centres in the world.

Australian Advisory Committee on Bibliographical Services— Victorian Regional Committee

When the Melbourne Public Library was founded, its trustees attempted to collect material in depth in all fields of knowledge, and to establish as far as possible a complete record of human thought and action. This policy was followed with considerable success well into the twentieth century.

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

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

The AACOBS Victorian Regional Committee consists of the State Librarian, the librarians of the university libraries, and representatives of the C.S.I.R.O. network of libraries, the Parliamentary Library, tertiary college libraries, local public libraries, and special libraries.

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

Further reference, 1976; 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

MEDIA

Community Services Centre

The Community Services Centre, located at 356 Collins Street, Melbourne, was opened by the Premier of Victoria on 11 September 1975. Operating under the administration of the Premier's Department, the Centre comprises a Migrant Advisory Bureau, an Anti-Discrimination Bureau, a Government Information Bureau, a Women's Advisory Bureau, and an Interpreting Services Bureau.

The overall aim of the Centre is to create greater understanding between all members of society, and to create equal opportunities for all. It is intended to be a place where people can communicate directly with government, either to obtain information on the activities of government departments and agencies, or to put their problems to trained officers.

The work of the Centre is assisted by two advisory councils—one dealing with migrant advice, the other with anti-discrimination matters. The Centre incorporates five interpreters who, between them, speak eleven languages. The interpreters work in conjunction with research officers.

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

The press

Metropolitan press, 1975

Two Melbourne publishing companies produce most of Victoria's newspapers. The Herald and Weekly Times Ltd, Victoria's largest publishing, radio and television group, publishes the two largest selling newspapers, the morning tabloid *The Sun News-Pictorial*, and the evening broadsheet *The Herald*. David Syme and Co Ltd publishes the other Victorian morning newspaper *The Age*, a broadsheet.

The combined circulation of the three metropolitan newspapers declined slightly during 1975. The reduction was not uniform, however; the circulation bias towards morning newspapers that has been apparent in recent years increased even further. *The Age*, *The Sun*, and six major regional morning dailies now sell almost 1,000,000 copies a day, whereas *The Herald*, which reached 506,000 in 1970, receded to less than 460,000 in 1975. *The Age* was the only metropolitan daily newspaper to increase circulation in 1975. Its circulation has increased between 1972 and 1975; in 1972 it exceeded 200,000 average daily sales for the first time and rose to a record average daily sale of 221,811 for the 1975 winter audit period. The circulation of *The Sun* has declined from the record summer figure of 654,680 for 1972-73 to 639,844 for the 1975 winter audit period. *The Herald* winter figure was 459,893—its lowest in fourteen years. At the end of 1975—the half-way mark of the summer audit period—*The Age* increased by 12,000 copies on the previous corresponding period, *The Sun* decreased by 17,000 copies, and *The Herald* decreased by 21,000 copies.

The total volume of display and classified advertising declined in 1975 by about 6.9 per cent, but the revenue loss was compensated for partly by advertising rate increases. The main advertising area to be affected was classified advertising, reflecting the unemployment at the time. *The Age*, the principal classified advertising paper, lost 11.5 per cent classified volume compared with the previous year and *The Herald* and *The Sun* lost about 10 per cent each. Display advertising volume in 1975 decreased by 2.5 per cent over the previous year. *The Sun* was the only paper to improve on the previous year with an 8 per cent increase.

Sunday newspapers continued to attract a wide readership, although sales were restricted by price rises. The winter audit gave the *Sunday Observer* an average sale of 144,872; its price increased to 45 cents. The *Sunday Press*, a joint venture of The Herald and Weekly Times Ltd and David Syme and Co. Ltd, reached 93,668 for the same period. Its price rose to 30 cents. Victoria is also served by the national broadsheet daily *The Australian* and *The Australian Financial Review*, a business-oriented daily produced in Sydney and printed in facsimile in Melbourne. The Australian Labor Party and the unions produced their own newspaper during the 1975 election campaign. Called *The National Citizen*, it published three editions nationally, selling at 10 cents a copy with an initial circulation aim of 500,000 copies.

Newspaper publishers were faced with substantial increases in production costs and wages during 1974-75. There were rises in newsprint prices and increased pay-roll and associated costs, and these factors were accompanied by a lower volume of advertising due to a general decline in economic conditions. The two major publishers also experienced a lengthy industrial dispute in August 1975 when printers went on strike for thirteen consecutive days. During this period the papers were printed by executive staff. *The Herald* and *The Sun* were produced by the hot metal process used in normal circumstances, but *The Age* used a combination of computers and optical character recognition scanners to set type in the cold metal paste up system.

These circumstances resulted in reduced profits during 1974-75, though both The Herald and Weekly Times Ltd, and David Syme and Co Ltd, had better results towards the end of 1975.

The Herald and Weekly Times Ltd, had a consolidated profit of \$9.5m for the year ending September 1975—a 17.6 per cent decrease on the previous year's results. During this period, costs associated with publishing rose by \$17.8m. By the end of 1975, however, the group reported a 3.4 per cent increase in profit compared with the same period in 1974.

A similar situation was experienced by David Syme and Co. Ltd, which experienced a decrease in profit of 27.6 per cent for the year ended 30 June 1975. The company made a profit of \$1.6m—its second best on record though the profit for the first six months had decreased by 49 per cent.

In order to cover some of the cost increases, the three newspapers raised cover prices during the year. *The Herald* raised its price twice: from 6 cents to 7 cents, and 7 cents to 8 cents; *The Sun* from 8 cents to 9 cents; and *The Age* from 9 cents to 10 cents.

Suburban press

At a time when most publishers of newspapers and magazines are being forced by rising costs to increase the selling price, suburban newspapers in Melbourne are maintaining their predominantly free weekly distribution. The number of papers has increased to 48. This indicates the acceptance by advertisers and the public of suburban newspapers.

The demand has matched the growth of the suburbs of Melbourne. In 1975, 1,500,000 suburban papers were being printed and distributed. The Suburban Newspapers Audit Bureau has been disbanded and most publishers are joining the C.A.B. (Circulation Audit Bureau). Affiliated newspapers publish their audited circulations every week. Independent surveys prove a high degree of acceptability. Inflation has led to tighter management control in all departments. Improved production skills and new methods have helped lift suburban newspapers to a high standard, and better trained editorial staff, artists, and photographers have all played a part in this.

Among the reasons for the improvement in quality over the last fifteen years has been the purchase by several companies of high speed offset presses and the organisation by the Melbourne Suburban Newspapers Association of a number of competitions between member groups. These awards are judged annually.

Further reference, 1976 ; Country press, 1967

Broadcasting and television services

The Australian broadcasting and television system consists of two types of service: (1) the national broadcasting and television service established and operated under Part III of the *Broadcasting and Television Act 1942* and administered by the Australian Broadcasting Commission, and (2) the commercial broadcasting and television service operated under licences granted by the Minister for Post and Telecommunications following on the recommendations made by the Australian Broadcasting Control Board in accordance with Part IV of the Act.

*Australian Broadcasting Control Board **

The Board is responsible for the planning of the broadcasting and television services. It is constituted under the *Broadcasting and Television Act 1942*, and operates under the Ministerial jurisdiction of the Minister for Post and Telecommunications.

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*, except that its powers to regulate the establishment and operation of networks of stations have been withdrawn.

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.

* The Australian Broadcasting Control Board was disbanded from 1 January 1977.

Australian Broadcasting Commission

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

The A.B.C. radio service broadcasts under the *Broadcasting and Television Act 1942*. A.B.C. programmes cover a wide range, such as news, drama and features, current affairs, rural programmes, plays, operas, and music, including concerts by overseas artists, and orchestral music. Programmes also cater for children, variety entertainment, religion, and sport.

The Melbourne A.B.C. access radio station 3ZZ involves the community in planning the station's programme output. A planning committee, elected at a public meeting, represents a wide range of interests and includes nominees from migrant groups, conservationists, charities, and ratepayers. In co-operation with the A.B.C. the committee largely shapes the station's format and continues to guide its output. Time for ethnic communities is allotted according to language, not nationality. For example, the Spanish language programmes are designed for all Spanish-speaking people in Melbourne, whether from Spain or from one of the Spanish-speaking South American countries. Most groups present news from their homeland, play music, and talk about their culture.

Frequency modulation radio

The A.B.C.'s stereo frequency modulation (FM) radio service began broadcasting in Sydney, Melbourne, Canberra, and Adelaide on 24 January 1976, with headquarters in Adelaide. The programme format emphasises good music together with drama, features, and other spoken word programmes which exploit the creative possibilities of stereophonic sound.

News service

The A.B.C. Independent News Service was established in June 1947 following an amendment to the Broadcasting Act, which required the Commission to broadcast regular Australian news and information obtained by its own staff. The Commission is unique in that it gathers all its own news within Australia. Other similar organisations depend to a large extent on news agencies. The 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. A.B.C. offices in London, Singapore, Jakarta, New York, and Washington provide news stories of particular Australian interest and supplement the agency reports. There are also news staff based at Brussels, Bangkok, Kuala Lumpur, New Delhi, Peking, Port Moresby, and Tokyo.

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 340 journalists, and approximately 1,000 correspondents act for the service throughout Australia and some Pacific islands; these people are from all walks of life and are paid on a contributory basis. In Victoria alone the A.B.C. 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 A.B.C. broadcasts ten main national-state radio news bulletins daily. There is also "Newsvoice" Monday to Friday. The output of "News in Brief" bulletins, mostly on the hour, increases to sixteen a day when the Commonwealth Parliament is not sitting. A.B.C. regional radio stations at Sale and Horsham provide seven bulletins of local news daily. Special news bulletins are provided for the access radio station 3ZZ.

Radio Australia

The headquarters of Radio Australia, the overseas service of the A.B.C., is in Melbourne. The service began in December 1939 under the A.B.C., and in 1941 it was taken over by the Department of Information under Sir Keith Murdoch. It was returned to the A.B.C. six months later, but in 1944 the Department again took it over. The service finally returned to the A.B.C. in 1950, and today it broadcasts 74 news bulletins daily, including broadcasts in English, Indonesian, Standard Chinese, Cantonese, French, Thai, Japanese, Neo-Melanesian, and Vietnamese.

At Radio Australia a staff of 193 deals with the news and produces a wide range of programmes. This staff includes 82 foreign language programme officers, mostly recruited from their Countries of origin.

Radio Australia suffered severe damage when Cyclone Tracy wrecked the service's transmitters at Cox Peninsula, Northern Territory, on 25 December, 1974. Though transmission continued through the Shepparton and Lyndhurst transmitters in Victoria, reception in Asia deteriorated. A temporary station was established at Carnarvon, Western Australia in December 1975 to partly restore reception for listeners in south-east Asia.

Commercial broadcasting

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

The fee for a licence for a commercial broadcasting 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 \$0.5m to 4.5 per cent on amounts exceeding \$3.5m. Licence fees payable by broadcasting stations during 1975-76 were \$818,114.

At 30 June 1976 there were 120 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 1976

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

At 30 June 1976 the average weekly hours of operation of Victorian commercial broadcasting stations were: Melbourne, 168 and country, 127.59.

Further reference, 1976; History of broadcasting, 1961; Radio Australia, 1966, 1976; 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*, 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 Telecommunications Commission 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 1976 television services were provided in Australia by 84 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 more than 99 per cent of the population.

Commercial television

The commercial television stations are operated by companies under licences granted by the Minister for Post and Telecommunications. 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 \$0.5m to 4.5 per cent on amounts over \$3.5m. Licence fees payable by television stations during 1975-76 were \$3,387,834.

The following table shows the composition of television programmes on commercial stations in Victoria :

VICTORIA—COMPOSITION OF COMMERCIAL TELEVISION PROGRAMMES

(Percentage of total transmission time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
Cinema movies	20.6	13.4
Other drama	32.0	41.8
Light entertainment	19.2	17.2
Sport	7.3	5.7
News	4.3	7.3
Children	5.9	4.1
Family activities	5.0	3.1
Information	1.3	2.1
Current affairs	2.8	3.3
Political matter	0.1	0.2
Religious matter	0.7	1.2
Education	0.8	0.6
The arts
Total	100.0	100.0

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

VICTORIA—COMMERCIAL TELEVISION STATIONS
IN OPERATION AT 30 JUNE 1976

Location	Call sign	Date of establishment
Melbourne	HSV7	November 1956
Melbourne	GTV9	January 1957
Melbourne	ATV0	August 1964
Bendigo	BCV8	December 1961
Ballarat	BTV6	April 1962
Traralgon (Latrobe valley)	GLV10	December 1961
Shepparton (Goulburn valley)	GMV6	December 1961
Albury (Upper Murray)	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 shown in the following table :

VICTORIA—NATIONAL TELEVISION STATIONS
IN OPERATION AT 30 NOVEMBER 1976

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 Australian Telecommunications Commission.

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, 1975-76

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	889	19.21	21.40	Panel/quiz games	7	0.15	28.01
Variety and acts	284	6.13	80.27	Musical performances	24	0.52	77.13
Sport	715	15.46	85.72	Religion	49	1.06	100.00
News and weather	297	6.42	100.00	Rural	10	0.22	100.00
Public interest	654	14.13	76.77	Arts and aesthetics	51	3.26	27.54
Education	1,160	25.06	44.10	Presentation	315	6.81	100.00
Cartoons	73	1.58	3.10				
				Total	4,629	100.00	60.08

Virtually all A.B.C. 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. To maintain Australian content above 60 per cent of its television output was a major achievement for the A.B.C. in its first full year of colour television.

Television news

The Victorian branch of the A.B.C. 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, amounting to 45 minutes in all.

The co-axial cable between Sydney and Melbourne plays a vital part in television news production in Victoria. By this means items on videotape are exchanged between the cities or fed directly through the cable into news bulletins while on air.

Satellites are being used increasingly in television news and in 1975 a daily news service from London was introduced, via the Intelsat IV Indian Ocean satellite. The news items come from A.B.C. offices abroad, from the B.B.C., N.B.C. (U.S.A.), C.B.C. (Canada) and other Visnews members plus Visnews staff camera crews. All A.B.C.-T.V. and most Australian commercial television stations are participating in the scheme and sharing the cost.

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 at Bendigo, Ballarat, Mildura, Swan Hill, Shepparton, Albury, and in the La Trobe valley. One regional bulletin services Victoria's western, central, and north-eastern regions, and the other services the Gippsland region.

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 NOVEMBER 1976

Area served	Parent station	Channel	Date of commencement
COMMERCIAL STATIONS			
Warrnambool-Port Fairy	BTV6 Ballarat	9	June 1966
Swan Hill	BCV8 Bendigo	11	May 1967
Portland	BTV6 Ballarat	11	July 1968
Alexandra	GMV6 Goulburn valley	10	October 1968
Eildon	GMV6 Goulburn valley	3	August 1969
Myrtleford	AMV4 Upper Murray	9	December 1969
Nhill	BTV6 Ballarat	7	October 1970
Bright	AMV4 Upper Murray	11	March 1973
Corryong/Khancoban	AMV4 Upper Murray	10	November 1975
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
Corryong/Khancoban	ABAV1 Albury	9	December 1974

Further reference, 1976 ; 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

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