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THE ARTS, LIBRARIES, AND MEDIA

THE ARTS

Ministry for the Arts

For many years Victoria's involvement in the arts was scattered among different government departments. The National Gallery and the State Library were for a long period the responsibility of the Chief Secretary, whereas the State Film Centre and Documentary Film Council came within the Premier's Department. 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 Victoria. The Act required that a Director should be appointed who would be the head of the Ministry, and that there would be a body to be known as The Victorian Council of the Arts which would advise the Minister and the Director on matters concerning the arts referred to 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.

A number of major responsibilities had to be accepted immediately by the new Ministry. The Victorian Government had agreed that the performing arts section of the Victorian Arts Centre in St Kilda Road should be completed and it is one of the responsibilities of the Ministry to supervise this project. 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 2,500 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 1978, the majority being professionally directed and providing in their areas

a full service of exhibitions, eductional 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 and arts activity workshops, 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 Victoria library services will be available to people on all levels.

The State Film Centre has also achieved success in 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.

Following the proclamation of the Victorian Film Corporation Act in July 1976 a Board of seven members was appointed. The Film Corporation was not established as a production company but as a body to encourage and promote the production, exhibition, and distribution of films, television programmes, and related areas. In its two years of operation, allocations totalling over $2m have been made available to the Corporation for grants, investments, and loans to further these aims. The Corporation has financed feature films, documentaries, television features, script development, government films, and associated activities. The Board is now backed by a support staff which not only assists in the processing of applications, but is also in a position to offer advice and direction to potential film makers. The Corporation hopes to be able to assist the industry further with the provision of necessary technical equipment, sound stages, and the like.

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

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

Victorian Arts Centre

The aim of the Victorian Arts Centre, now in the course of construction, is to provide a place where the arts can be displayed and performed as well as anywhere in the world.

The Centre is situated in St Kilda Road, Melbourne, just south of the Yarra River. The first stage, the National Gallery of Victoria, was opened in 1968, and attracts nearly 500,000 visitors each year. The building has galleries on three floor levels around three courtyards, and 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 a restaurant looking out on to the relaxing surroundings of the Russell Grimwade Garden. At the south end of this garden area is the School of Art of The Victorian College of the Arts; this school will eventually be relocated on the College campus directly to the south of the National Gallery.

The second stage of the Centre, the theatres and spire, is now taking shape. This stage includes the State Theatre, of 2,000 seats, for opera, ballet, and other large-scale productions; the Playhouse, of 850 seats, for drama and smaller musicals; and the Studio, a flexible area holding up to 400 people, for the presentation of new work in drama, music, film, and television.

Facilities for both performers and patrons will be of the highest standard, and will include computerised booking, a bistro, bars, coffee lounges, and shops. Underneath the National Gallery a 1,500-space car park is already complete. Seating has been designed with the theatregoer's comfort in mind and both the Theatres building and the Concert Hall will be fully air-conditioned. An open lattice-work spire, dramatically lit at night, will cover the Theatres building to a height of about 150 metres.

The third stage of the Centre, the Melbourne Concert Hall, is being built at the Princes Bridge end of the site. The auditorium of 2,500 seats will be surrounded by extensive front-of-house and backstage facilities. Its prime use will be for orchestral music, but its variable acoustics will permit the performance of many different types of musical performance. A major pipe organ will be installed in the Hall, and the building will also contain a Performing Arts Museum, housing lively displays of the performing arts from both the past and present. The exterior of the whole Centre will be extensively landscaped and terraced.

Operations of the Centre are the responsibility of the Victorian Arts Centre Building Committee. This Committee was established by an Act of Parliament and has a Chief Executive Officer with a small, full-time secretariat. It has already begun to promote concert performances in Melbourne in association with the Confederation of Australasian Arts Centres. It also operates an Information Pavilion which is open to the public seven days a week and which attracts over about 100,000 visitors a year.

National Gallery of Victoria

General

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

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

Bequests and funding

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

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

The main aim of the Foundation is to create a capital endowment fund to help the Gallery compete for works of art in an art market of steeply rising prices exacerbated by inflation. The Board of the Foundation is comprised of three elected members from each category of membership and the president of trustees, director, and secretary of the Gallery. Donations are free of tax and gift duty and bequests also free of estate duty. The deployment of funds raised will be directed by recommendation of the Board of the Foundation to the trustees of the Gallery. By May 1978, the Foundation had raised almost $4m.

Acquisitions

Many important acquisitions were made in all departments during 1977-78 and the existing collections were strengthened and extended. From the hundreds of works of art acquired it is possible here to mention only four, but they represent the diversity and range of the collection in Melbourne. *Christ in the Garden of Olives*, a watercolour by Eugène Delacroix (1798-1863), is the first drawing by this major French artist of the nineteenth century to enter the Collection and complements the small painting by the same artist already held by the Gallery. A superb impression of *St Jerome reading in an Italian Landscape* by Rembrandt was purchased in London and this adds another print (etching and drypoint) to the large group which is one of the strengths of the Melbourne Print Room. The Gallery is attempting to extend the range of its collection of Asian art, which is rich in ceramics, and hopes in the future to emphasise Chinese painting; thus the important hanging scroll *Landscape* by Tung Ch'ang (1555-1636) dated 1617 was acquired and it is hoped that this will be only the beginning of a collection of major Chinese paintings to be acquired in the next few years.

The Department of Photography continues to collect vigorously and a large number of photographs were acquired. Perhaps the most famous image amongst the group is the *Portrait of Sir John Herschel*, 1867, by the pioneer English photographer, Julia Margaret Cameron.

National Gallery Society

The National Gallery Society, which has functioned since 1947, had a membership in December 1978 of about 9,000 persons. It offers a continuing programme of lectures, films, and other activities, including a programme of acquisition on behalf of the Gallery.

Education Services at the National Gallery

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

Twice yearly an Education Services poster/calendar is sent to every school in Victoria. Through this, teachers are informed of arrangements for booking visits to the Gallery, of temporary exhibitions, and of other special 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 also utilise the facilities offered. Weekly lectures provide students of the Australian Ballet School with a special elective for their course; and there has been a steady demand for special "in-Gallery" seminar sessions from teacher groups and several other educational organisations.

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

Free admission is granted for all school visits booked with Education Services at least 48 working hours in advance, and groups staffed by education officers are divided so that one education officer works with no more than 20 to 25 children at the one time.

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

Departments

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

The collection of European art before 1800 ranges from icons of the sixth to fourteenth centuries to eighteenth century European works. Among the paintings are works by Rembrandt, Joshua Reynolds, Thomas Gainsborough, Constable, Corot, and the outstanding painting *The Banquet of Cleopatra* by Giovanni Tiepolo. Most of the paintings in the care of the department of European and American art after 1800 are of French or English origin, with a small group from America and other European countries. The French Impressionist school is represented by a number of works including paintings by Manet, Degas, and Pissarro.

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

Further reference; *Victorian Year Book* 1978, pp. 767–8

Regional art galleries

Victoria has a system of sixteen regional art galleries. Four of these country galleries were founded late in the nineteenth century. In 1884, the Ballarat Fine Art Gallery became Australia's first provincial gallery; the Bendigo and the Warrnambool galleries both began in 1887, although the Warrnambool gallery was closed for many years and re-opened in its present building in 1972; Geelong's collection was begun in 1896, and was installed in its present buildings in 1915. The Castlemaine collection was begun in 1913, but was not housed in its present building until 1931. The remaining eleven galleries were established between 1961 and 1971; Hamilton, 1961 (collection begun 1957); Shepparton, 1965 (collection begun 1935); Mildura, 1966 (collection begun 1956); Swan Hill and Sale, 1964; Horsham and Benalla, 1968 (new gallery opened at Benalla in 1975); Ararat, 1970; Mornington and McClelland Gallery at Langwarrin, and La Trobe 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 ten other more recently constituted galleries in an organisation known as the Regional Galleries Association of Victoria. This association is recognised by the Victorian Government which, through the Ministry for the Arts, provides funds for administration and the salary

of a full-time executive officer. While the purpose of the Regional Galleries Association is to promote the interests of all its members in presenting the visual arts to the people of Victoria, each gallery remains autonomous having complete freedom in its collecting policy, its administration, and its exhibitions programme.

Bendigo, Geelong, Castlemaine, Swan Hill, and the McClelland galleries are governed by boards of trustees or similar committees; the remaining galleries are controlled by their municipal councils. All galleries now are State supported, having grown from $20,000 divided among eight galleries in 1961 to a grant in excess of $400,000 in 1978. Each gallery now receives a basic annual grant of $8,000 plus a $2 for $1 subsidy on all monies contributed by local government or raised by public subscription to a maximum of $25,000 per gallery. These grants are intended for the day-to-day running of the gallery; special grants are made for capital works or large maintenance projects. Money required for the purchase of works of art must be raised by the local community 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 important English paintings. Other galleries with smaller collections tend to specialise: Ararat in textiles and crafts and Horsham in photography are two examples. Shepparton, on the other hand, in addition to its prints and paintings, is forming an important collection of Australian contemporary ceramics.

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

Generous donations have been received from the William Buckland, Utah, and Ian Potter Foundations and the Sidney Myer Charity Trust for the purchase of equipment for the conservation workshop. The Caltex Art Purchase Fund has been established to assist regional galleries in Victoria to acquire works to add to their permanent collections. Notable also is the donation by *Georges Australia* of the winning entries in their annual Invitation Art Exhibition, thereby adding examples of current Australian paintings and drawings to permanent public art collections in country areas. During 1977 and into 1978, there was a tour to the sixteen Victorian Regional Galleries of *The Herald* exhibition, "The Heroic Years of Australian Painting 1940–1965". This exhibition was arranged by private enterprise, aided by Government indemnity, and its organisation supported by the Victorian Department of Education in order to present a widely representative exhibition of original historic Australian paintings to the public in country areas where such exhibitions have been rare. The existence of a Regional Gallery network with adequate buildings and proper supervision helped to make possible the safe conduct of so extensive an itinerary.

Community involvement in the arts is becoming an adjunct to a number of Regional Gallery programmes. Arts Centres at Benalla, the La Trobe valley (Morwell), and Sale have instituted regular workshop sessions; the McClelland Gallery at Langwarrin encourages participation in well patronised festival activities at various age levels from time to time. Apart from such special features and the permanent collections, frequent temporary exhibitions continue to promote interest.

Ballet

The Australian Ballet

The Australian Ballet's first performances of 1978 took place at the Palais Theatre, Melbourne, with a one week season of John Cranko's *Romeo and Juliet*.

Following seasons throughout Australia, the Company returned to Melbourne to present the first of its 1978 Subscription Series, a programme comprising a revival of Frederick Ashton's *The Dream*, Jiri Kylian's *Symphony in D* to the music of Haydn, and Louis Falco's *Caravan* with a musical score based on themes of Duke Ellington. These latter two works were new to Australian audiences.

The Australian Ballet again appeared at the Palais Theatre during the latter part of the year. Its opening programme comprised Graeme Murphy's *Tekton*, a work expressly created for the Company to music by Tolia Nikiprowetzky; Jerome Robbin's masterpiece *Afternoon of a Faun* to the Debussy score of the same name; and a revival of Massine's *Mam'zelle Angot* based on Charles Lecocq's operetta *La Fille de Madame Angot*. The same programme also featured two divertissements, *Sylvia Pas de Deux* choreographed by the Company's prima ballerina Marilyn Jones, and Bournonville's *Flower Festival at Genzano Pas de Deux* which served to introduce the Company's newest principal artist Ann Jenner from the Royal Ballet to Melbourne audiences.

On 24 September, the Australian Ballet presented a Royal Gala Performance of *Swan Lake* at Her Majesty's Theatre to honour the visit to Victoria of H.R.H. The Princess Alexandra and the Hon. Angus Ogilvie.

On 26 October, at the Palais Theatre, the Company presented the Australian premiere of Lazlo Seregi's three act ballet *Spartacus* to the music of Khachaturian. Mr Seregi, director of the Hungarian State Ballet in Budapest was present to stage this work with his assistant and designers. This was the first full length ballet by an Eastern European choreographer to be staged for an Australian company, the Australian Ballet being the first Western company to acquire this work. The large cast of 90 dancers included full-time students of the Australian Ballet School.

Opera

The Victoria State Opera is a professional organisation receiving government subsidy in excess of $240,000 per annum from the Victorian Government and the Commonwealth Government.

New productions presented by the Victoria State Opera in 1977 at Melbourne's Princess Theatre and Great Hall included Debussy's *Pelléas and Mélisande*, Monteverdi's *Orfeo*, Bartok's *Bluebeard's Castle*, and Offenbach's *La Belle Hélène*. The company's Melbourne programme also included a season of Contemporary Music Theatre. The works presented were by the Melbourne composers Felix Werder *(Agamemnon)* and George Dreyfus *(Mo)* and by the German composer Walter Haupt *(The Sex Doll)*.

The company, in association with the Victorian Arts Council, toured the regional centres of Portland, Ballarat, Traralgon, Mildura, and Shepparton with a full scale production of the Rossini opera *The Italian Girl in Algiers*. The company made its first ever interstate tour to the Adelaide Festival Theatre with a season of *La Belle Hélène*.

The Victoria State Opera's full-time primary school programme continued throughout the year and the two specially commissioned operas were *Paper and Flowers and Things* and *Geoffrey Goodsound Meets Dr Wrongnote*, both composed by Peter Narroway.

One of the company's most successful innovations during 1977 was the concert to commemorate Anzac Day which featured 500 voices, 120 musicians, and the cannons of the Australian Army. An estimated 10,000 attended the event at the Myer Music Bowl.

The Australian Opera, which is the national opera company, presented 40 performances of five repertoire operas in the Princess Theatre. These were Bizet's *Carmen*, Puccini's *Madam Butterfly*, Beethoven's *Fidelio*, Delibes' *Lakme*, and Mozart's *The Marriage of Figaro*. The Australian Opera presented all these performances with the Elizabethan Melbourne Orchestra.

Amateur opera activity included some highlights from opera presented by Opera Melbourne.

Drama

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

Of the professional companies, the Melbourne Theatre Company offers productions of the "classics" and new Australian plays at the Russell Street and Athenaeum Theatres. The Company also offers a season of new Australian plays and contemporary overseas material through Tributary Productions. The Australian Performing Group, known more generally as the Pram Factory after the former usage of its premises, concentrates on a style of theatre, best described as "group-developed". In addition to a variety of programmes mounted by the Group itself, the Pram Factory provides resources for other municipal groups and has also diversified its activity into the area of film production. Experimental projects by municipal groups are staged at La Mama Theatre. The Alexander Theatre on the campus of Monash University presents theatre seasons mainly chosen to interest the university audience.

The Hoopla Theatre Foundation, a relatively recent arrival to the Melbourne theatre scene, manages the Playbox Theatre. In addition to mounting productions of new Australian and overseas material, the Foundation also offers a platform to other companies, both within Victoria and interstate, and provides a playreading/workshop service for playwrights with the support of *The Age* newspaper and Penguin Books.

Professional children's theatre is undertaken by the Children's Arena Theatre and the Magic Mushroom Mime Troupe, while the Pilgrim Puppet Theatre presents marionette programmes for children at their own theatre in Hawthorn. These groups exist to perform youth theatre throughout Victoria, their work supplemented during summer months by the Monash Student Theatre, Kaleidoscope (the touring theatre group of the University of Melbourne), and Company 78 from the Drama Department of the Victorian College of the Arts. The Victorian Government has purchased the St Martin's Theatre complex, South Yarra, for conversion to a youth arts centre.

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

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

Regional arts activity workshops, providing professional facilities for touring companies and amateur groups are being planned in Victoria country regions. It was expected that two would be in operation at Echuca and Ararat during 1979.

Festivals

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

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

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

In most cases, programmes include parades, spectacles, sporting events, and social functions but financial assistance from the Ministry for the Arts enables the planning committees to engage professional companies in the various areas of the arts. Country people particularly have enjoyed performances of traditional and street theatre. choral,

chamber and orchestral music, classical, modern and ethnic dance, art exhibitions, craft displays, poetry readings, films, and exhibitions of historial material. Brass and highland pipe bands continue to be a popular part of festivals in both city and country.

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

Free Entertainment in Parks

"Free Entertainment In Parks" (FEIP) is presented by the Melbourne City Council and the Victorian Ministry for the Arts with annual grants. During 1977-78 a sum of $117,860 was received from the Council and $108,000 from the Ministry. In addition, more than $100,000 accrues each year from private enterprise through donations and services.

"Free Entertainment In Parks" was introduced by the Melbourne City Council's Parks, Gardens, and Recreations Department in December 1972, with nine productions. The growing response of the audiences is shown in the following table:

VICTORIA—FREE ENTERTAINMENT IN PARKS

Year	Productions	Artists	Estimated audiences
1973-74	65	2,873	255,000
1974-75	75	7,500	600,000
1975-76	135	12,750	1,000,000
1976-77	162	17,500	1,000,000
1977-78	176	22,500	1,050,000

The programme during 1977-78 consisted of 30 festivals between 24 October 1977 and 29 April 1978. The 1977-78 programme included 247 shows, 11 exhibitions, and 5 parades.

The festivals in the 1978-79 programme cover most forms of the performing arts and run for periods of seven to ten days. Some of the most popular established festivals include Dance Week, Australia Week, Melbourne Cup Carnival, Children's Festival, Glamour Week, Country Music Week, and Jazz Week. The programme has become a major tourist attraction. It won the special Golden Award 1977 from the Develop Victoria Council.

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

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

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

Festivals

Each festival, of which there are approximately thirty annually, includes its own concept, area of the performing arts, and has its own flag, colours, and logo. Festivals vary in length with some taking seven or eight days.

Image

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

## National Trust of Australia (Victoria)

The National Trust of Australia (Victoria) is an independent citizen organisation, governed by its own Council, and serviced by more than seventy voluntary committees, together with 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 eleven area branches or committees. A new branch (Corangamite) was formed in November 1977. 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 $10 per annum, the Trust had 19,253 members at 30 June 1978. This was a slight drop on figures for the previous year — the first time in the Trust's history that this had occurred. 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 1978, the Trust had classified and recorded a total of 2,679 buildings and 106 landscapes.

The major activity during 1977–78 was the restoration of the S.V. *Polly Woodside*, and the conversion of the former derelict Duke and Orr's Dock site, to the stage where a complete maritime park — "The Melbourne Maritime Museum" — could be open to the public on a regular basis. Work continued on "Tasma Terrace", later to be occupied as the headquarters of the National Trust in Victoria. "Clarendon Terrace" in East Melbourne, and "Blackwood Cottage", Blackwood, were notable acquisitions. The latter is preserved as an example of an early cottage from the gold mining era, and the former is to be restored, converted to an appropriate use, and then re-sold with preservation covenants. It is hoped that a profit will be obtained by this means, which will then serve as the basis for a National Trust Revolving Fund to be used in similar preservation exercises. In addition to its properties, the Trust also has extensive collections of antiques, paintings, objects d'art, and relics. It has carriage and costume collections of outstanding quality, and a unique collection of ornamental cast iron. It owns a sailing ship and a paddle steamer.

In preserving the National Estate, the Trust seeks to include examples of the best of all types — grand houses ("Como"), boom-type mansions ("Illawarra"), early pre-fabs (La Trobe Cottage and the iron houses), 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 1978, it owned 50 properties throughout Victoria, of which 15 were open to the public on a regular basis, attracting more than 470,000 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 present and future generations. Frequently, this involves the Trust in town and area planning activities.
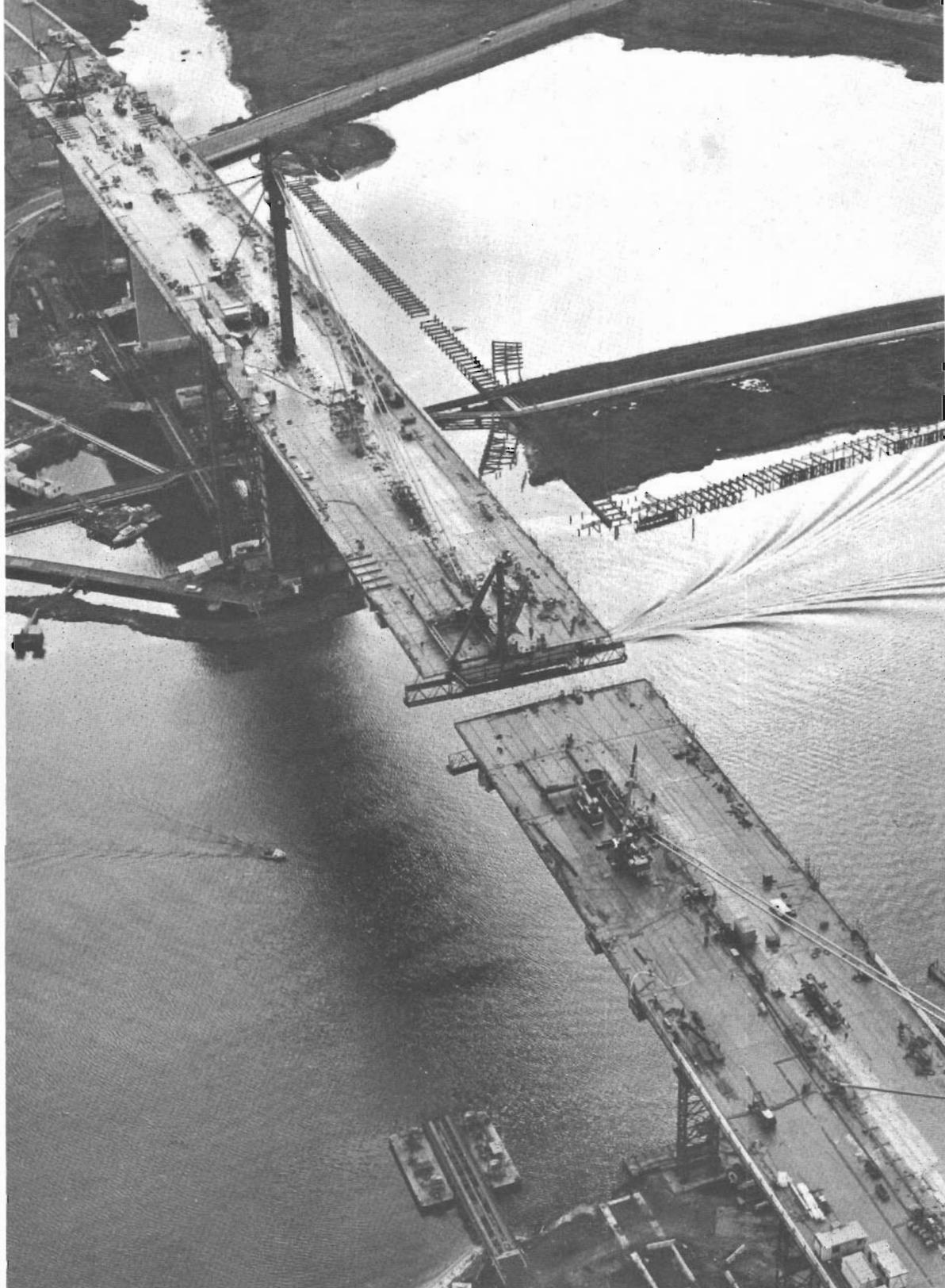
A view of West Gate Bridge during the final stages of construction. The bridge was opened to traffic on 15 November 1978.
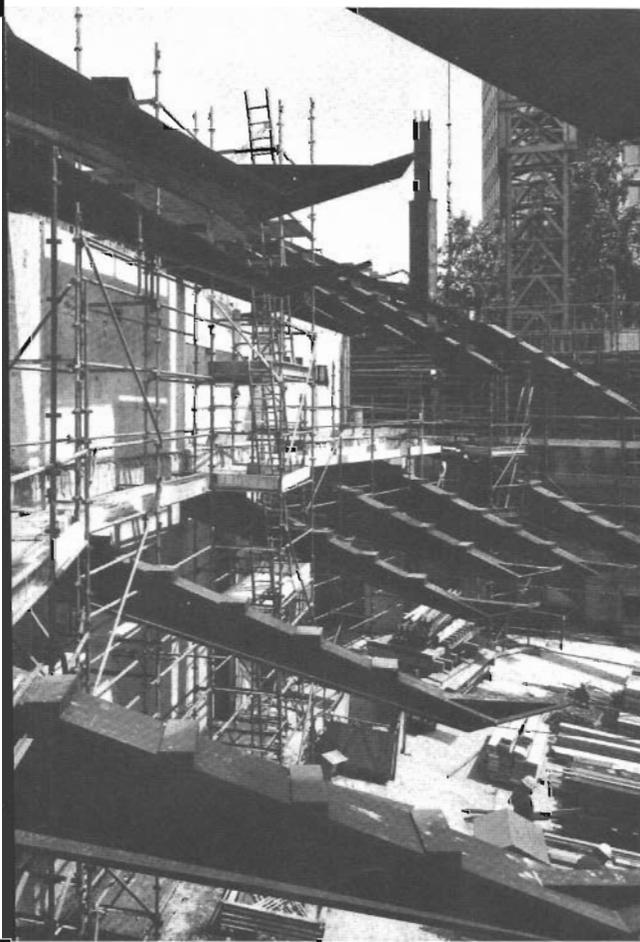
The Age

Work in progress on the Theatres building at the Victorian Arts Centre during December 1978. The view is taken from City Road, South Melbourne.

Victorian Arts Centre

State Theatre auditorium under construction at the Victorian Arts Centre.

Melbourne Concert Hall auditorium showing the cantilevered steel beam construction that will support the mezzanine and dress circle levels.

The "Glenn Miller Story" evokes nostalgic memories at a Free Entertainment in the Parks performance in the Fitzroy Gardens.

Greek Day, a festival of ethnic culture, provided at a Free Entertainment in the Parks concert.
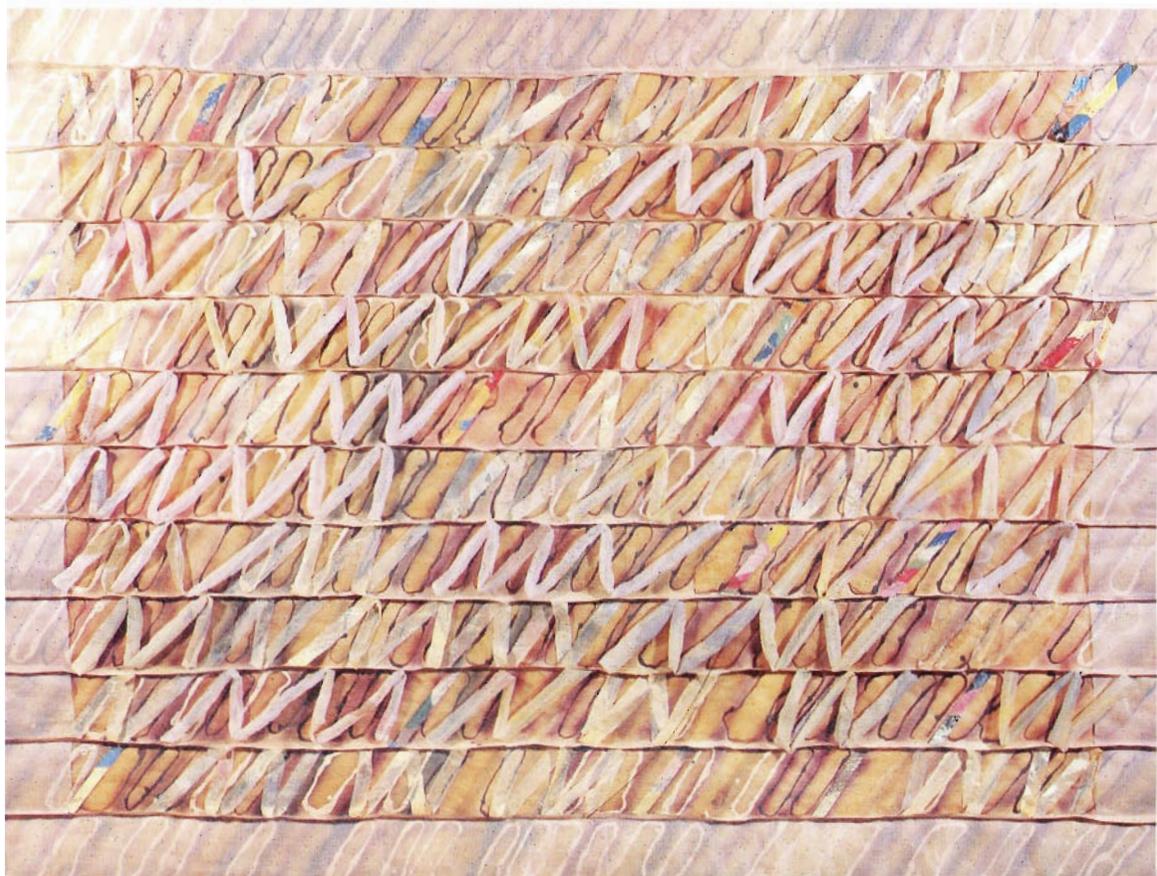
Pierre Auguste Renoir 1841-1919 French
The Guitar Player. 1896
Oil on canvas, 55 cm x 46 cm
Presented through the Art Foundation of Victoria
1977.

National Gallery of Victoria

Elizabeth Gower b. 1952 Australian
Nylon Tubes within Folded Newsprint. 1977
Mixed media; nylon, newsprint, resins, and pigments: 162 cm x 207 cm
Michell Endowment 1977.

Jean Arp 1887-1966 French
Crown of Buds II. 1936
h. 51 cm, w. 42 cm x 41.8 cm
Cast by E. Goddard, Paris
Felton Bequest 1978.
National Gallery of Victoria
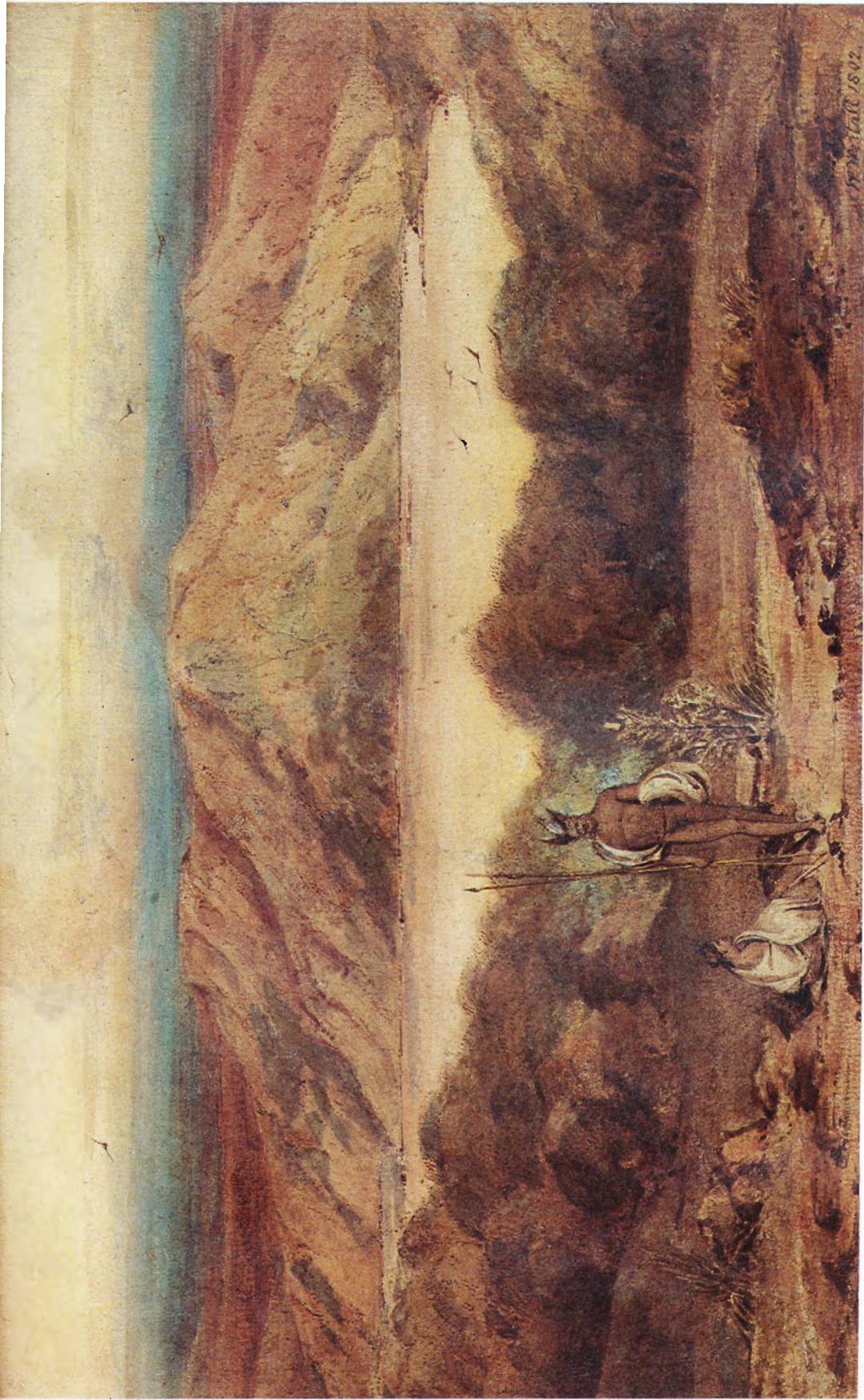
William Westall 1781-1850 British
A View of King George's Sound.
1802
Watercolour. 27 cm x 41.8 cm
Purchased 1978.

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).

Notable new activities during 1977-78 were the commencement of a study of historic gardens of Victoria, aided by a special State Government Grant, and a special overseas tour to the Philippines and China.

The Trust 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*. It has produced two Technical Bulletins—*Exterior Paint Colours* (TB 1.1) and *Lettering and Signs on Buildings c. 1850-1900* (TB 2.1). The Trust also publishes a Register of Classified and Recorded Buildings and Landscapes, as well as a special gourmet cookery book and *A Gardener's Diary*. A notable publication during 1977-78 was a comprehensive report on landscape and conservation in north-east Victoria.

The Trust receives a Victorian Government administrative grant of $45,000 per annum (at 30 June 1978). In 1977, it also received an administrative grant from the Commonwealth Government of $30,000. Apart from these grants, the Trust finds 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 (up to 1977) for the *Polly Woodside* maritime project. A further special grant of $250,000 from Tattslotto was made for the *Polly Woodside* during 1977-78. Apart from the latter, all State preservation grants are on a $2 for every $1 raised basis.

National Estate funds from the Commonwealth Government—a significant source of preservation money—were again received in 1977-78 after a lapse of one year.

Polly Woodside

Polly Woodside was commissioned originally as a deepwater commercial square rigged sailing vessel. Launched from the Belfast slipway of Workman Clark and Co in 1885 at a time when the steamship was coming into its own, she was one of a vast fleet of sailing craft, built of riveted wrought iron and designed for maximum cargo capacity. A contemporary account of the ship described her as "the prettiest vessel ever launched in Belfast". She was barque rigged—square rigged on fore and main masts and fore and aft on the mizzen, and her good lines gave her excellent sailing qualities.

Polly Woodside was used initially for the South American trade, carrying coal on outward bound voyages and nitrates on the return, and by 1897 she had rounded Cape Horn sixteen times, taking a year to complete each round voyage. In 1903, the ship was sold to New Zealand owners and renamed *Rona*, trading first across the Tasman to Australia, and later through the Pacific to the United States.

The post-war trade resulted in her being sold to the Adelaide Steamship Co in 1923 when she was brought to Australia and converted to a coal hulk. In 1930, there were over 120 such old sailing ships serving as coal hulks in Australia. In January 1968, the National Trust acquired the battered *Rona* from Howard Smith Industries Pty Ltd for the consideration of one cent. At that time she was the only remaining sailing ship in Australian waters.

Restoration and siting

Initially the newly acquired Trust acquisition lay at a wharf in the Maribyrnong River near Shepherd Bridge, Footscray. Here the initial work of cleaning and the removal of unsuitable fittings kept a large volunteer group busy.

In 1972, the vessel was dry docked at Williamstown for repairs to her underwater hull, and the long task of physical restoration which had been researched and documented for over ten years was begun in earnest. The entire hull was sandblasted and painted in the ship's original colours. Rotting timber and later fittings were stripped. The steel lower masts were lifted out, repaired, and restepped with their complex mast tops. Bulwarks and hatches were rebuilt, the truncated prow replaced, and a new steel main deck installed.

In addition to this, standing and running rigging had to be completed, masts to be shaped and sent up, and steel yards fabricated. Timber decks were laid and accommodation for officers and crew restored and refitted. In the process of restoration age-old crafts were brought into use. Steel wire rigging was prepared by hand, timber spars were added by the shipwright, and the techniques of seizing ratlines and setting up backstays with deadeyes and lanyards were re-learnt.

In 1976, the Victorian Government gave to the Trust the former Duke and Orr's Dock location as a permanent site for the ship. Associated with it was to be a maritime park and a museum which already had a fine collection of exhibits. On 4 March 1978, the ship and the associated Melbourne Maritime Museum were officially opened by the Governor of Victoria, and the ship was renamed *Polly Woodside*.

In the first three months after it became open to the public, over 20,000 people had visited the ship and the Maritime Museum.

Further references: Como, *Victorian Year Book* 1975, pp. 899–900; La Trobe Cottage, 1976, pp. 777–8; National Trust in Beechworth, 1977, pp. 907–8; Rippon Lea, 1978, pp. 774–6

Werribee Park

The historic Werribee Park mansion was opened for public inspection on 10 December 1977 by the Premier of Victoria. It is significant that the property was re-opened in 1977, as this year marked the centenary of the completion and original occupation of the mansion by the Chirnside family.

To ensure the preservation of the exquisite Italianate mansion, the Government bought the 264 hectare property from the Roman Catholic Church in 1973. In April of that same year, a working party was established to inquire into and report on the future use and management of the estate, associated buildings, surrounding grounds, and rural use of its lands.

Later, an interim committee of management was also formed to implement the Government's development plans and to ensure that the historical theme of the estate was preserved. This committee has gone to great lengths to ensure that an authentic restoration has been undertaken and that the mansion will be a prime example of the later life style of some first generation squatters.

The original bluestone house in which the Chirnside family resided as well as the surrounding farm buildings are still in the process of restoration, refurnishing, and refitting according to the decor of the early period. There are also plans for a theatre, to be used jointly by amateur and professional groups, and for training programmes. The existing theatre, constructed by the Roman Catholic Church in 1937, will be renovated.

The formal gardens, which cover some 10 hectares were designed on eighteenth century principles and are now being recreated by research officers from old photographs.

Visitors can enjoy a game of golf on the newly completed eighteen-hole golf course, or watch the competing events at the State Equestrian Centre. Although still in the planning stage, a three-day event is held there annually.

There are also picnic facilities, containing barbecues and set in picturesque surroundings in both the gardens and along the Werribee River. Walkways between the boundaries of the golf course and the river will ensure that the public has access to this beautiful river bank area. Ninety-six hectares of land has also been allocated for the introduction of a zoological park in addition to a demonstration farm. Although this is still primarily in the planning stage, a variety of animals are already on exhibition, e.g. deer, bison emus, and camels. This is a long-term project to be undertaken by the Zoological Board in close liaison with the interim committee of management. The main objective in the establishment of a zoological park is for educational purposes, so that visitors can view animals as close as possible to their natural environments. The demonstration farm is

necessarily a long-term project which will enable future generations to observe various aspects of farming techniques, both past and present.

The need for adequate catering in this project has been recognised and the William Angliss College of Catering and Food Studies will use the Seminary Wing of the estate's building complex as a residential training school. In addition to the general training of apprentices, the College will oversee the catering requirements for functions that may be held on the estate, including restaurant type facilities for the public and groups using the theatre.

The Refectory Restaurant was built as the dining room for the students when the Roman Catholic Church owned Werrribee Park, and is now used as a public restaurant.

LIBRARIES

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

Library Council of Victoria

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

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

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

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

State Library of Victoria

General

The State Library of Victoria is the basic research library for the State. It occupies a central location in Swanston Street 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 and Sunday, ensure the availability of a public service to a wide and varied community throughout Victoria.

Because of the richness of its collections, the Library also plays a significant role in answering the reference needs of a national and international community.

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

By 1900, it was evident that the Library had outgrown its existing accommodation. In March 1908, therefore, the Librarian recommended that the most fitting way to celebrate the jubilee of the institution would be to erect a new building. On 14 November 1913, the notable octagonal reading room, with its associated bookstacks was opened. The most recent additions to the building were made in 1965 when the La Trobe Library wing, housing the State's Australiana collections, was opened. An extensive relocation programme has been in progress during the past three 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 State Library is organised on a departmental basis. The Resources Development Department is responsible for the acquisition by purchase and by gift and exchange of all library materials. The Cataloguing Department is responsible for the cataloguing and processing of all books acquired and for 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 together with a specialised art, music, and performing arts reference service. Further specialisations have recently added to the strength of the State Library through appointments in the fields of Community Affairs, Business Services, and Ethnic Services. Through its External Services Section, the State Library maintains an inter-library loans service, a municipal support service which is intended to supplement the resources of Victorian public libraries and to help them in the assistance they offer to borrowers, and a selective lending service to those country borrowers who are not served by a municipal or regional library service. The La Trobe Library houses the Australian, New Zealand, and Pacific collections of the State Library. In addition, the State Library is responsible for staffing and generally advising the various libraries maintained in Victorian Government departments.

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

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

Files of newspapers and government publications from Australia, the United Kingdom, the United States, New Zealand, and Canada are maintained. Representative international

organisations such as the United Nations deposit important papers in the library. The library holds a stock of approximately 1,000,000 books and periodicals as well as other material such as manuscripts, maps, microfilms, photographs, paintings, and sound recordings.

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

Australiana Collections

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

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

A valuable collection of paintings, prints, photographs, and negatives of historical interest has also been developed. Numbering more than 240,000 items, this collection includes paintings by Gill, Russell, von Guerard, Liardet, Strutt, and Burn; engravings by Ham, Thomas, Cogne, and Calvert; and photographs by Fauchery, Caire, Lindt, and Nettleton.

Material dealing with the history of 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 98 per cent of the total Victorian population access to information, recreational and cultural services. These libraries are maintained by 191 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 1977–78, serving 151 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. Thirty-eight bookmobiles are operating in Victoria, thirty in country regions, and eight in the Melbourne metropolitan area. In 1976–77, 1,379,000 borrowers used the services which had a total bookstock of 4,992,000 volumes and which recorded 20,510,000 loans.

The Library Council of Victoria distributed $10.8m in subsidies and grants in 1977–78. Of this amount, $10.14m was a library subsidy paid on a $2 for $1 basis up to a maximum grant per municipality of $2.75 per head of population. A rural library establishment and regional library development grant of $560,000 and other grants totalling $74,000 were also made. In 1977–78, subsidised municipalities estimated that they would provide $10m for the maintenance of their services and another $1m for buildings to house their libraries.

Special projects

In the 1977–78 Victorian Budget, $45,000 was provided for special projects grants to public libraries. The purpose of these grants is to promote and stimulate innovative approaches to library service particularly in areas where a recognised need or challenge exists but action has been hampered by the lack of relevant data or local experience.

In 1977–78, six library systems received grants to support 12 months' experimental programmes of relevance to public libraries throughout Victoria. Full reporting and evaluation of these demonstration projects is a condition of the grant.

Programmes which are being supported in this current year include a library service to teenagers run by a group of teenagers in a country town in association with the librarian; participation in a community cable TV project; migrant programmes using video; an experimental caravan to provide improved library services in a country municipality; a weekly radio programme to promote a country regional library service, and the extension of library service, including storytelling programmes, to child-care centres in an urban municipality.

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 provided 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. By October 1978, there were 12 members of the scheme: Box Hill–Doncaster Regional Library, Carringbush Regional Library, Coburg City Library, Frankston City Library, Goulburn Valley Regional Library, Lillydale Municipal Library, Melbourne City Library, Moonee Valley Regional Library, Peninsula Regional Library, Sunshine City Library, West Gippsland Regional Library, and Williamstown City Library.

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

Australian Advisory Council on Bibliographical Services—
Victorian Regional Committee

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

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

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

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

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

BOOK PUBLISHING

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

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

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

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

as Cheshire and Hall, and British publishers such as Longman, the chance to produce Australian books by Australian authors for Australian students. Within ten years Australian books dominated the secondary textbook market, and have continued to do so.

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

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

A new generation of Victorian publishers has emerged during the last ten years reflecting the proliferation of political and philosophical beliefs, life-styles, and values in the community. There are now forty Victorian members of the Australian Independent Publishers Association (independent meaning Australian-owned). Most are small, but their influence and contribution are growing.

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

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

MEDIA

Community Services Centre

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

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 Centre employs six interpreters who, between them, speak eleven languages. The interpreters work in conjunction with research officers.

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

The press

Metropolitan press 1977

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

Two Sunday newspapers *The Sunday Press*, a joint venture of the Herald and Weekly Times Ltd, and David Syme and Co Ltd, which sells in excess of 110,000 copies and *The Sunday Observer,* published by Peter Isaacson Publishers, are also produced. The sales of *The Sunday Observer* are slightly behind those of *The Sunday Press,* and both these comparatively low figures are attributed to the fact that neither newsagent services nor home delivery are available in the Melbourne metropolitan area on Sunday.

Other than the newspaper companies indicated above, Melbourne has few major suburban newspaper companies.

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

On 26 November 1977, *The Age* published a 156 page issue, believed to be the biggest broadsheet printed in one pass through a press folder anywhere in the world.

In the final audit period of 1977, *The Sun* averaged 622,562 sales a day, while *The Herald* held its place as the nation's biggest selling evening daily with a sale of 435,644. *The Age* averaged 236,001.

The financial year 1976–77 saw a rise in profitability of *The Age* in spite of the depressed and highly inflationary business climate. After-tax profit rose by almost 100 per cent to about $2.9m. The Herald and Weekly Times group reported a record profit of $15.4m, an increase of 18.2 per cent on the previous year. A further rise in profit continued during 1977–78. *The Age* showed a profit of $3m, which rose by 2.2 per cent to $1.62m in the following six months. The Herald and Weekly Times reported an after-tax profit of $17.4m, an increase of 13.2 per cent, thus registering another record profit.

Suburban press

Suburban newspapers in Victoria are still maintaining their predominantly free weekly distribution. Fifty papers cover the suburban area as well as Geelong, Ballarat, and Bendigo. They match the growth of the suburbs and the provincial cities with 1,500,000 newspapers being printed and distributed weekly.

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

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

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

Broadcasting and television services

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

(1) National broadcasting and television stations financed by the Commonwealth Government broadcasting programmes of the Australian Broadcasting Commission;

(2) commercial broadcasting and television stations operated by companies under licence;

(3) public broadcasting and television stations operated by corporations under licence on a non-profit basis; and

(4) stations operated under the aegis of the Special Broadcasting Service.

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

The Australian Broadcasting Tribunal came into being on 1 January 1977, and is responsible for certain of the functions previously performed by the Australian Broadcasting Control Board (abolished 31 December 1976) including the licensing and supervision of the operation (other than technical aspects) of all stations except national stations. The Tribunal is empowered to grant, renew, suspend, or revoke licences and to determine programme and advertising standards applicable to licensed stations. In particular, the Tribunal is required to conduct public inquiries into the granting of licences following the invitation of applications by the Minister; the renewal of licences; the setting of standards of broadcasting practices; alleged breaches of licence conditions; and such other matters as the Minister may direct. Subject to the conduct of such inquiries, the tribunal is empowered to grant, renew, suspend, or revoke licences and to determine programme and advertising standards applicable to licensed stations.

Radio

Australian Broadcasting Commission

The Australian Broadcasting Commission in Victoria broadcasts from 3LO and 3AR (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; nine short-wave transmitters at Shepparton and two at Lyndhurst operate for Radio Australia, the ABC's overseas service.

The ABC radio service broadcasts under the *Broadcasting and Television Act* 1942. ABC 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.

Frequency modulation radio

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

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

Within Australia, the ABC News Service provides a network coverage throughout the nation, producing news for national, State, and regional bulletins. Regional journalists report matters of more than district interest to their State office and these offices in turn pass on news of wider than individual State interest to the National Newsroom. The ABC employs some 300 journalists, and approximately 650 correspondents act for the service

throughout Australia and some Pacific islands; these people are from all walks of life and are paid on a contributory basis. In Victoria alone the ABC News Service employs about 45 journalists in the domestic Radio and Television News Service and about 20 journalists in Radio Australia. Their work is supplemented by information supplied by some 110 correspondents throughout the State, and by staff newsmen at Sale, Horsham, and Albury. The Commission has developed its own cadet journalist training scheme.

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

Radio Australia

The headquarters of Radio Australia, the overseas service of the ABC, is in Melbourne. The service began in December 1939, and today it broadcasts 67 news bulletins daily, including 42 daily bulletins in English. Radio Australia broadcasts 24 hours a day in English, nine hours in Indonesian, three hours in Standard Chinese, two hours in Cantonese, two and a half hours in French, one hour in Thai, two hours in Japanese, three hours in Neo-Melanesian, and one hour in Vietnamese.

At Radio Australia, a staff of 157 deals with the news and produces a wide range of programmes. This staff includes about 80 foreign language programme officers, mostly recruited from their countries of origin.

Radio Australia suffered severe damage when Cyclone Tracy wrecked the service's three relay aerials at Cox Peninsula, Northern Territory, on 25 December 1974. Work has begun on their restoration. Although transmission continued through the Shepparton and Lyndhurst transmitters in Victoria, reception in Asia deteriorated. Two temporary relay transmitters were established at Carnarvon, Western Australia, in December 1975 to partly restore reception for listeners in south-east Asia. In the past year some Radio Australia Shepparton transmitters were up-graded and two additional 100kW transmitters and antennae were provided in May 1979.

Public broadcasting

The *Broadcasting and Television Amendment Act* 1977, which came into force on 1 January 1978, makes provision for the granting of licences for the operation of a broadcasting or a television station for special purposes.

Twenty-six such licences have been issued for broadcasting stations including four in Victoria for stations 3RRR-FM, 3MBS-FM, and 3GCR-FM which are all operating, with the fourth station, 3PBS-FM, due to commence operating in 1979.

Special Broadcasting Service

The *Broadcasting and Television Amendment Act* 1977 which was passed by the Commonwealth Parliament on 9 November 1977 makes provision for the establishment of the Special Broadcasting Service (SBS). The role of the new authority will be to produce special broadcasting programmes which would not be appropriate for the Australian Broadcasting Commission or other established broadcasters to undertake. Initially the SBS will be responsible for the ethnic broadcasting service through stations 2EA Sydney and 3EA Melbourne. It is envisaged that the SBS may, at a later stage, assume responsibility for other special broadcasting and television services in Australia. New services by the SBS, however, may only be undertaken after Parliamentary approval is given and the necessary regulations promulgated. The SBS will be empowered to finance its operations by the broadcasting of sponsored programmes, by charging for the provision of services and facilities and by the sale of programmes and rights or interests in programmes. These avenues of financing are in addition to moneys appropriated annually from the Parliament to the SBS. The SBS will not, however, derive revenue by means of normal commercial advertising.

Commercial broadcasting

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

The fee for a licence for a commercial broadcasting station is $200 plus an amount based on the gross earnings during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to $0.5m to 6 per cent on amounts exceeding $5m.

At 30 June 1978, there were 128 commercial broadcasting stations in operation in Australia of which twenty-two are in Victoria. The call signs and locations of these stations are shown in the following table:

VICTORIA—COMMERCIAL BROADCASTING STATIONS IN OPERATION AT 30 JUNE 1978

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

At 30 June 1978, the average weekly hours of operation of Victorian commercial broadcasting stations were: Melbourne 168, and country 130.

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

Television

National television

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

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

VICTORIA—NATIONAL TELEVISION STATIONS IN OPERATION AT 30 JUNE 1978

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

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

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

COMPOSITION OF NATIONAL TELEVISION PROGRAMMES, 1977–78

Programme category	Number of hours	Percentage of		Programme category	Number of hours	Percentage of	
		Total transmission hours	Australian origin, in each category			Total transmission hours	Australian origin, in each category
Education	1,213	26.09	45.60	Special arts and aesthetics	54	1.15	43.81
Drama	772	16.60	12.43	Religious matter	42	0.90	100.00
Sport	795	17.10	77.39	Musical performance	78	1.67	63.47
Public interest	752	16.17	65.47	Cartoons	64	1.37	—
News, newsreel, and				Panel and quiz games	13	0.27	80.78
weather	297	6.39	100.00	Rural	25	0.54	100.00
Variety and acts	245	5.26	78.66				
Presentation	301	6.48	100.00	Total	4,651	100.00	58.02

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

Television news

The Victorian branch of the ABC Television News Service based at Ripponlea is integrated into the ABC news network, receiving copy by teleprinter from both the national news desk in Sydney and the news desk at the Victorian News Headquarters in Melbourne. ABC Television News has 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 ABC on assignment. The Television News Service broadcasts four separate national bulletins daily, amounting to 45 minutes in all.

The broad-band radio-telephone relay system 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 ABC offices abroad, from the BBC, NBC (USA), CBC (Canada), and other Visnews members plus Visnews staff camera crews. All ABC-TV and most Australian commercial television stations 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.

Commercial television

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

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

VICTORIA—COMMERCIAL TELEVISION STATIONS
IN OPERATION AT 30 JUNE 1978

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

VICTORIA—COMPOSITION OF COMMERCIAL
TELEVISION PROGRAMMES, 1977
(Percentage of total transmission
time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
	per cent	per cent
Cinema movies	16.5	14.3
Other drama	31.1	40.1
Light entertainment	24.5	20.5
Sport	8.7	6.4
News	4.3	8.3
Children	6.9	5.3
Family activities	1.1	0.9
Information	2.0	1.0
Current affairs	2.8	1.3
Political matter	0.2	—
Religious matter	1.6	1.4
Education	0.2	0.4
The Arts	—	—
Total	100.0	100.0

Television translator stations

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

VICTORIA—TELEVISION TRANSLATOR STATIONS IN OPERATION
AT 30 JUNE 1978

Area served	Parent station	Channel	Date of commencement
	COMMERCIAL STATIONS		
Warrnambool-Port Fairy	BTV6 Ballarat	9	June 1966
Swan Hill	BCV8 Bendigo	11	May 1967
Portland	BTV6 Ballarat	11	July 1968
Alexandra	GMV6 Goulburn Valley	10	October 1968
Eildon	GMV6 Goulburn Valley	3	August 1969
Myrtleford	AMV4 Upper Murray	9	December 1969
Nhill	BTV6 Ballarat	7	October 1970
Bright	AMV4 Upper Murray	11	March 1973
Corryong-Khancoban	AMV4 Upper Murray	10	November 1975
Orbost	GLV10 La Trobe Valley	7	June 1978
	NATIONAL STATIONS		
Warrnambool-Port Fairy	ABRV3 Ballarat	2	October 1966
Portland	ABRV3 Ballarat	4	May 1968

VICTORIA—TELEVISION TRANSLATOR STATIONS IN OPERATION
AT 30 JUNE 1978—*continued*

Area served	Parent station	Channel	Date of commencement
NATIONAL STATIONS — *continued*			
Alexandra	ABGV3 Goulburn Valley	5	September 1968
Orbost	ABLV4 La Trobe 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
Cobden	ABRV3 Ballarat	8	April 1979
Colac	ABRV3 Ballarat	5A	May 1979

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

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