

## THE ARTS, LIBRARIES, AND MEDIA

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### THE ARTS

#### Ministry for the Arts

For many years Victoria's involvement in the arts was scattered among different government departments. The National Gallery and the State Library were for a long period the responsibility of the Chief Secretary, whereas the State Film Centre and Documentary Film Council came within the Premier's Department. 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 1977, the majority being professionally directed and providing in their areas a full service of exhibitions, educational activities, and scholarships. It is one of the Ministry's responsibilities to continue to raise the standard of regional galleries and to assist them in their work.

It will be a further responsibility of the Ministry for the Arts to advise on and assist in the development of performing arts centres in major regions throughout Victoria, this programme running parallel with the design and construction of the second stage of the Arts Centre.

The Victorian Government has allocated funds for the development of regional libraries and considerable work has already been successfully carried out in this area. It will be, therefore, the Ministry's concern to see that this development continues and, when necessary, expands so that throughout 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 first year of operation an allocation of \$1m was made available to the Corporation for grants, investments, and loans to further these aims. During the year, a number of feature films, documentaries and associated activities were financed. 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 is for a panel of four tapestries to hang in the Saskatchewan Centre of the Arts, Canada.

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

**Further reference, 1977**

### **Victorian Arts Centre**

The Victorian Arts Centre is situated in St Kilda Road, Melbourne, just south of the Yarra River. The first stage, the National Gallery of Victoria, was opened in 1968, and is attracting nearly 500,000 visitors each year. The building has galleries on three floor levels around three courtyards, and has excellent natural and artificial light in which to display what is widely regarded as Australia's finest art collection. Other features are the Great Hall, used for banquets, concerts, and receptions, with its outstanding stained-glass ceiling, the special education section for school children, and 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 re-located on the College campus directly to the south of the National Gallery.

The second stage of the Centre, the theatres and spire, is at present under construction. When finished, this section will have three theatres with all supporting facilities. There will also be garden-terraces, shops, a bistro, coffee lounges, bars, offices, and meeting rooms for community activities. The theatres have been designed so that many types of performances can be presented in the best possible conditions. Full-scale productions of opera and ballet by Australian and international companies, as well as dance ensembles, operettas, modern musical plays, and large-scale dramas will be performed in the largest theatre—the State Theatre, which will seat 2,000 people. Modern stage equipment and generous back-stage areas will give producers freedom to present the most complicated performances from the existing repertoire, or to cater for the demands of new work. The second theatre will be called the Playhouse, and will hold an audience varying between 750 and 850 people, depending on the form of staging. This theatre will basically be used for plays, although musicals and recitals can also be performed. The smallest theatre, the Studio, is a versatile studio-auditorium. Here, new ideas in theatre, film, television, or combinations of these can be developed. The layout of the Studio and the equipment will be suitable for experimentation with presentations such as theatre-in-the-round, end stage or open stage performances, film making, film or slide projection, musical soloists or groups, television production, or sight-and-sound presentations. This theatre will seat up to 450 people. The theatres complex will be topped by a spire, about 150 metres high, which will be a landmark to the city of Melbourne.

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

The Arts Centre buildings will be set in landscaped gardens consisting of lawns, walkways, shrubbery, and trees, with picnic areas and electric barbecues along the river end of the site.

**Further reference, 1977**

### **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 1977, the Foundation had raised \$2.5m.

During the year, the Gallery announced the establishment of a development collection. This is to be a separate group of works which is exempt from the normal controls placed on acquisitions for the State collection. The development collection will be funded by donations made specifically for the purpose of acquiring works by new and young artists.

#### *Acquisitions*

The two major acquisitions for the year 1976-77 were European paintings. During her visit to Melbourne in March 1977, Her Majesty Queen Elizabeth II unveiled the Gallery's Silver Jubilee Acquisition. The acquisition of the painting *La Joueuse de guitare* (The Guitar Player) by Pierre Auguste Renoir was made possible by the newly established Art Foundation of Victoria. Painted in 1896, it is the first Renoir painting to enter the Gallery's collection.

The final purchase made under the Everard Studley Miller Bequest was the sensitive and lively self portrait of Gian Lorenzo Bernini (1598-1680). Bernini's work is well known, mainly through his sculptures. He is known to have painted approximately two hundred paintings of which only twenty have been traced.

#### *National Gallery Society*

The National Gallery Society, which has functioned since 1947, had a membership in December 1977 of 9,000 persons. It offers a continuing programme of lectures, films, and other activities, including a programme of acquisition on behalf of the Gallery.

*National Gallery Education Programme*

The Education Section of the National Gallery of Victoria occupies 735 square metres of floor space, 3.4 per cent of the total area of the building, and contains flexible teaching areas with audio-visual equipment. These are used for the lectures, discussions, and other forms of communication which provide introductory stimulus before students view the original works of art in the Gallery collection. The workshop area is used for activities which combine looking at objects with creative work in paint, clay, collage, and other media.

The Section is staffed by the chief education officer, who is a member of the Gallery staff, and by seven education officers. These teachers have specialist art training and are seconded from the Victorian Education Department. They cater for individual requests by teachers for study of particular areas of the collection as well as offering sessions especially planned to meet the needs and interests of varying age levels.

Government and non-government schools use these services and many of the students come from country centres throughout Victoria. Tertiary institutions such as teachers colleges and art schools are visiting the building much more frequently than in the past and business colleges and organisations training youth leaders, occupational therapists, etc., appreciate visits which cater for their general cultural interests. Weekly lectures also are provided for students of the Australian Ballet School. There has been a steady demand for sessions from teacher groups and educational organisations.

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

A grant from the Schools Commission has enabled the development of a special programme aimed at encouraging children of Greek and Italian background to be aware of their cultural heritage. The programme allows the children to examine the character of the Greek and Italian visual arts and trace their influence on the painting, sculpture, decorative arts, and architecture of Australia.

Free admission is granted for all school visits booked with the Education Office at least 48 hours in advance. At present, education officers attend to between 1,500 and 2,000 students per week. A further 600 to 800 students come into the Gallery weekly to study with their own teachers. Groups staffed by education officers are divided so that one education officer works with about 20 children at the one time.

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

The wide range of students (from primary to tertiary) and the variety of sessions offered call for considerable versatility on the part of the education staff whose overall aim is to evoke the maximum response from a direct encounter with original works of art.

*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 are 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 metal-work, 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.

During the year 1976-77 the Gallery continued to present a wide range of temporary exhibitions. Thirty-two exhibitions were displayed including work by visiting overseas artists such as Les Levine, Stuart Brisley, Sol LeWitt, and photographer Lee Friedlander. Almost a quarter of a million people visited the Gallery to view the Chinese Exhibition which was opened by the Prime Minister of Australia, the Rt. Hon. J. M. Fraser.

The Australian Tour of the Chinese Exhibition was organised by the Australian Art Exhibitions Corporation, a Commonwealth Government-sponsored company incorporated to manage and organise major art exhibitions within Australia.

The Exhibition of recent archaeological discoveries from the People's Republic of China began its European tour in 1973. Following extensive negotiations for its Australian tour, the official agreements were signed in Peking in June 1976. Under these agreements the Commonwealth Government agreed to indemnify the 233 exhibits for \$189m. The Exhibition was made possible by a financial guarantee from the Australia Council, supported by the Commonwealth Government and the sponsorship of Mobil Oil Australia Limited.

The Bureau for the Administration of Cultural Relics assembled the Exhibition in Peking. The general time span and contents of the Exhibition began with 600,000 year old relics of the Peking Man site, and ended with the Yuan Dynasty in the 14th century AD. The theme of the Exhibition documented the development of civilization in China.

The enthusiastic reception given to the Exhibition in Melbourne was such that the Chinese authorities agreed to extend the season beyond Sydney to Adelaide. The Chinese Exhibition was the most distinguished exhibition so far to visit Australia. 242,475 people visited the Exhibition while it was on display in Melbourne, a figure which set new attendance records for the National Gallery of Victoria. Overall attendance represented one in every twenty-three people in Australia.

The National Gallery of Victoria was closely involved with the mounting and presentation of the Exhibition and the services of Gallery staff were made available to assist in the production.

**Further reference, 1977**

### **Regional art galleries**

Victoria has a system of sixteen regional art galleries. Four of these country galleries were founded late in the nineteenth century. In 1884, the Ballarat Fine Art Gallery became Australia's first provincial gallery; the Bendigo and the Warrnambool galleries both began in 1887, although the Warrnambool gallery was closed for many years and only re-opened in its present building in 1972; Geelong's collection was begun in 1896, but was only installed in its present 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 in their present buildings between 1961 and 1971; Hamilton, 1961 (collection begun 1957); Shepparton, 1965 (collection begun 1935); Mildura, 1966 (collection begun 1956); Swan Hill and Sale, 1964; Horsham and Benalla 1968 (new gallery opened at Benalla 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.

Ballarat, 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 \$300,000 in 1977. Each gallery now receives a basic annual grant of \$6,000 plus a \$2 for \$1 subsidy on all monies contributed by local government or raised by public subscription to a maximum of \$17,500 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 some important English paintings, but other galleries with smaller collections tend to specialise: Ararat in the 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.

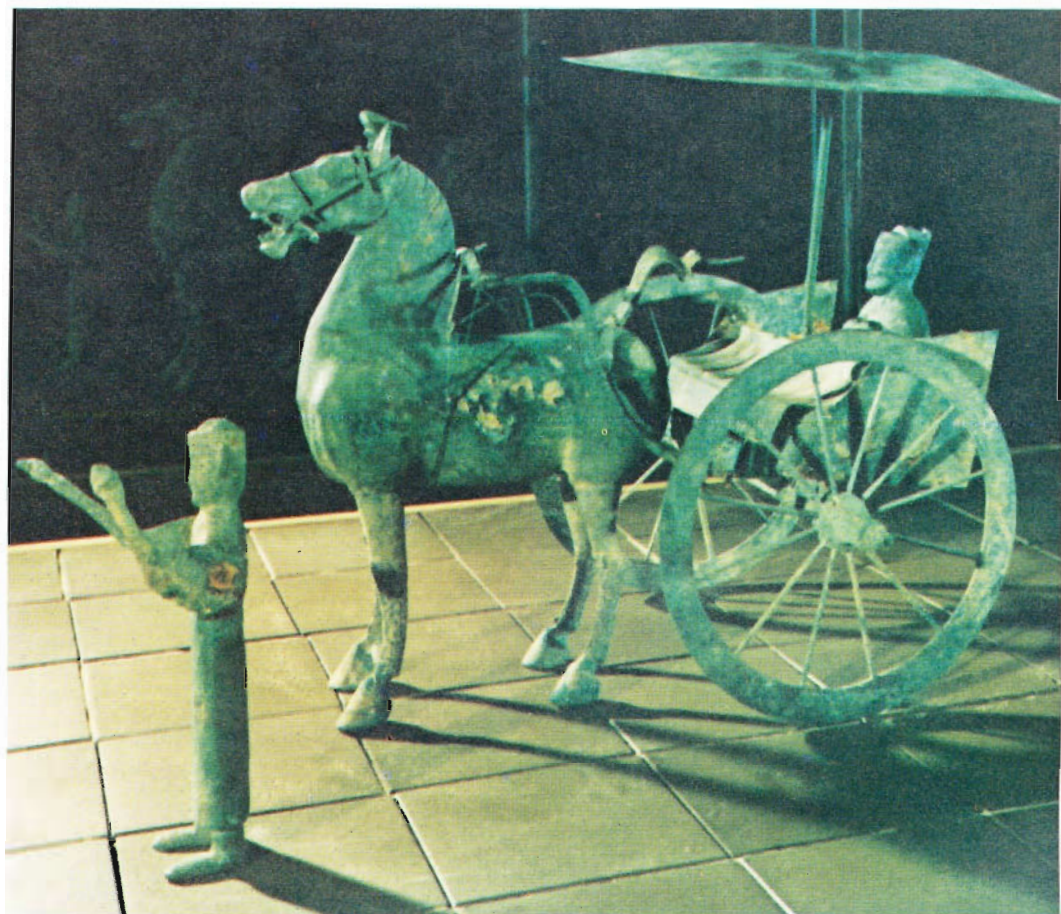




The Chinese Exhibition, held at the National Gallery of Victoria during January 1977. Officially opened by the Prime Minister, Rt. Hon. J. M. Fraser.

*Mobil Oil Australia Ltd*





Bronze *yao* chariot unearthed from an Eastern Han tomb at Wuwei, Kansu, in 1969 (2nd century A.D.).

*Australian Art Exhibitions Corporation*



Bronze knocker fashioned in the shape of an animal mask with a ring hanging from the mouth and a phoenix perched at the centre of the forehead. Unearthed in 1969 (4th century B.C.).

*Australian Art Exhibitions Corporation*



Three-coloured figurine of a woman. Unearthed at Sian, Shensi, in 1959  
(8th century A.D.).

*Australian Art Exhibitions Corporation*



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 financial assistance from the Regional Galleries themselves, supplemented by substantial grants from the Ministry for the Arts, the Visual Arts Board of the Australia Council, and the generosity of the Ballarat City Council which made available, for use as a workshop, the Gold Store building adjacent to the Ballarat Fine Art Gallery.

The Regional Galleries benefit also from support given by the private sector of the community. Notable is the donation by "Georges Australia" of the winning entries in their annual Invitation Art Exhibition, thereby adding meritorious 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.

**Further reference, 1977**

### **Ballet**

#### *The Australian Ballet*

During 1976, the Australian Ballet presented John Cranko's *Onegin* (Tchaikovsky, arranged by Stolze), based on Pushkin's epic poem, at a premiere in Sydney. The 1977 season opened at the Palais Theatre, Melbourne, on 23 February with a revival of *The Sleeping Beauty* with prima ballerina Marilyn Jones as Princess Aurora; on 4 March *Onegin* was given its Melbourne premiere with the company's original cast repeating their roles. Following appearances throughout Australia, the Australian Ballet returned to its home city to present three programmes at the Palais Theatre; the first of these opened on 8 July and comprised a programme of Balanchine's *Serenade* (Tchaikovsky), John Butler's *Sebastian* (Menotti), and Rudolf Nureyev's *Raymonda-Act II* (Glazounov). This programme also served to welcome back—in Melbourne—to the company, principal artists Gailene Stock and Gary Norman after a number of years dancing in Canada. The second Melbourne programme was the perennial favourite *The Merry Widow* with Dame Margot Fonteyn in the title-role at all seven performances from 1-6 August, partnered by John Meehan on a return guest visit to his home company from America. While Dame Margot was in Melbourne, the Australian Archives of the Dance presented an exhibition to mark the twentieth anniversary of her Australian debut in 1957.

The Australian Ballet's third programme in Melbourne featured Ashton's *Les Patineurs*, a revival of Ray Powell's light-hearted *One in Five*, the company premiere of the pas de deux from Balanchine's *Stars and Stripes* (to music of

John Philip Sousa), and the Melbourne premiere of Eugene Loring's Americana classic *Billy the Kid* (Copland) with the company's Gold Medal winner Danilo Radojevic in the title-role. Mr. Radojevic is the first Australian dancer to win a Gold Medal at the International Ballet Competitions held every four years in Moscow.

In July 1977 a special programme was presented at the Princess Theatre, Melbourne, entitled "Dance Horizons—A Tribute to Peggy van Praagh", the Australian Ballet's founding artistic director. The programme presented a number of works created by members of the Australian Ballet who had worked with Dame Peggy.

On 19 October at the Palais Theatre, Anne Woolliams' new production of the full-length *Swan Lake* received its premiere to mark not only the fifteenth anniversary of the Australian Ballet, but also the centenary of *Swan Lake's* original creation at Moscow in 1877. The production was designed by Tom Lingwood, resident designer with the Australian Opera. Following its Melbourne season, *Swan Lake* was seen in Sydney during December.

**Further reference, 1977**

### Opera

The Victorian Opera Company was renamed the Victoria State Opera and underwent a basic re-organisation during 1976. The company is a fully professional organisation receiving government subsidy in excess of \$200,000 per annum from the Victorian Government and the Commonwealth Government. During 1976 the Victoria State Opera presented two Melbourne seasons in the National Theatre, toured country centres in the State, presented opera for primary school children to some 54,000 children in metropolitan and country centres, and presented other musical events and concerts.

Operas presented in Melbourne were from the traditional opera repertoire. The Australian Elizabethan Theatre Trust made the Elizabethan Melbourne Orchestra available for the winter season. The work toured to the country centres was a programme of early Australian material researched by Dr John Richard and Mr Richard Divall, Musical Director of the Victoria State Opera. It was named "Colonial Capers—a Victorian Entertainment" and was a successful venture. The opera presented to primary school students was created by the Melbourne resident composer, Peter Narroway, and had the title "Geoffrey Goodsound Meets Dr Wrongnote and the Horrible Honky Tonks." It was a work presenting the themes of environment control and the conservation of natural beauty and was well received in primary schools.

The major opera season in Melbourne during 1976 was the ten week season presented by the Australian Opera in the Princess Theatre. The company, which is also supported by the Victorian Government, presented five different productions of opera and attracted near capacity houses to most of the forty-five performances it gave.

Other opera and operetta activity throughout the State is at the amateur level. There are amateur operetta groups in all of the larger country centres and in most cases these groups are self sufficient.

**Further reference, 1977**

### Drama

The Victorian Government through the Ministry for the Arts subsidises all levels of theatre, ranging from major professional theatre companies primarily based in Melbourne to small amateur groups scattered throughout 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 Australian Performing Group, known more



generally as the Pram Factory after the former usage of its premises, concentrates on a different style of theatre, perhaps best described as "group-developed". In addition to a variety of programmes mounted by the Group itself, the Pram Factory provides resources for other city groups. Experimental projects by a multiplicity of groups are staged at the La Mama Theatre, and the Alexander Theatre on the campus of Monash University presents theatre seasons mainly chosen to interest its university audience.

The Hoopla Theatre Foundation, a new theatre presence in Melbourne, now manages the Playbox Theatre. In addition to mounting productions of new Australian and overseas material itself, the Hoopla Theatre Foundation also offers a platform to a range of other companies and provides a playreading and workshop service for playwrights.

Professional children's theatre is undertaken by the Children's Arena Theatre and the Magic Mushroom Mime Troupe, and the Pilgrim Puppet Theatre presents various marionette programmes for children in their own theatre in Hawthorn. These groups exist primarily to perform young people's theatre throughout Victoria and their work is supplemented 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 during summer months.

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

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

Regional arts workshops which will provide fully professional facilities for touring companies and appropriate places for amateur groups to develop their activities are now being planned throughout Victoria.

### Festivals

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

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

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

In addition, city workers are provided with lunchtime "Free Entertainment in the Parks" during the summer months. A varied programme, which is jointly paid for 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.

As well as regular calendar events, each year produces a few special occasions, such as country towns which mark their centenary with a festival.

#### Free Entertainment in the Parks

"Free Entertainment in the Parks" (FEIP) is presented by the Melbourne City Council and the Victorian Ministry for the Arts with grants of \$117,860 from the Council and \$93,500 from the Ministry. In addition, \$100,000 accrues from private enterprise by way of donations and services.

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

VICTORIA—ENTERTAINMENT IN PARKS

Year	Productions	Artists	Estimated audiences
1972-73	9	119	25,000
1973-74	65	2,873	255,000
1974-75	75	7,500	600,000
1975-76	135	12,750	1,000,000
1976-77	162	17,500	1,000,000

"Free Entertainment in the Parks" was introduced by the Melbourne City Council and the Ministry of the Arts by the Arts Officer of the City of Melbourne; last year's programme consisted of 27 festivals covering the period between 23 October 1976 and 30 April 1977. The 1976-77 programme included 247 shows, 10 exhibitions, 3 new ballet productions, and 5 parades.

The festivals in the current programme cover every form 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 Festival, 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 the Parks" have been given additional work by promoters following their appearance.

"Free Entertainment in the Parks" also provides an opportunity for the lower income families who have not previously been able to afford such entertainment to enjoy performances in relaxing surroundings. It also introduces children to an appreciation of music and theatre.

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

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.

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

**Further reference, 1977; Royal Society of Victoria, 1963; Drama, 1963; Painting in Victoria, 1964; Sculpture in Victoria, 1964; State Film Centre, 1964; Music, 1965, 1975; Drama, opera, and ballet, 1968; Ballet, 1974; Werribee Park Estate, 1976**

#### **National Trust of Australia (Victoria)**

The National Trust of Australia (Victoria) is an independent citizen organisation, governed by its own Council, and serviced by more than seventy voluntary committees and honorary advisers from every relevant profession. Founded in 1956, it is a company, limited by guarantee. It employs a permanent administrator and a staff of more than fifty persons. With its headquarters in Melbourne, it covers the whole of Victoria by means of ten area branches or committees. Fundamentally, it is an educational organisation dedicated to the preservation of the National Estate—both the built and natural environment. It contributes substantially to the culture, education, and (by way of tourism) the economy of the State.

With a basic membership fee of \$10 per annum, the Trust had 19,663 members at 30 June 1977, showing a gain of 8 per cent for the year and with membership levels rising regularly. 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 1977, the Trust had classified and recorded a total of 2,561 buildings and 120 landscapes.

The most important acquisition during 1976-77 was "Gulf Station", at Yarra Glen, a significant complex of rude timber farm buildings dating from the mid 1850s. Following Trust preservation activity, the Victorian Government purchased the property and vested it in the Trust. Other important acquisitions were the former A.N.Z. (previously E.S.&A.) bank at 45 View Street, Bendigo, the former St Peter's Church of England at Cape Bridgewater, near Portland, and the former powder magazine at Port Fairy. The latter is on Crown Land, which has been reserved for the Trust, St Peter's was donated by the Church authorities, but the Trust had to purchase the former Bank, to save it, at a cost of \$40,000. Each will be restored and put to an appropriate use. Major Trust projects during 1976-77 continued to be "Polly Woodside"—the restoration of the ship, development of the dock site, and work on the associated shore based maritime museum—and the restoration of "Tasma Terrace". In addition to its properties, the Trust also has extensive collections of antiques, paintings, objets d'art, and

relics. It has carriage and costume collections of outstanding quality, and a collection of ornamental cast iron probably without peer. It owns a sailing ship and a paddle steamer.

In preserving the National Estate, the Trust seeks to include examples of the best of all types—grand houses ("Como"), boom-type mansions ("Illawarra"), early pre-fabs (La Trobe Cottage and the iron houses), institutions (Old Melbourne Gaol), commerce (Castlemaine Market), places of worship (Bendigo Joss House), the gold era (Beechworth Powder Magazine), literary shrines ("Lake View", Chiltern), early homesteads (McCrae), as well as important landscapes (Mount Sugarloaf) and gardens ("Rippon Lea"). At 30 June 1977, it owned 48 properties throughout Victoria, of which 11 were open to the public daily, attracting more than 466,000 visitors annually. In addition, four other Trust properties were opened to the public on a restricted basis. The major new property opened during 1976–77 was "Barwon Grange", at Geelong.

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.

The Trust carries out a wide range of activities—educational, cultural, and social—in support of its aims. These include inspections, excursions, tours, lectures, and seminars; fund raising activities in support of its work; technical advice in connection with buildings and alterations in environmental areas (e.g., Beechworth, Maldon, Echuca); representation on government councils and committees (e.g., Historic Buildings Preservation Council; Government Advisory Committee on Preservation of Places of Historic Interest; Government Buildings Advisory Council; Urban Renewal Advisory Committee; Archaeological and Aboriginal Relics Committee; and the Lal Lal Blast Furnace Reserve Management Committee).

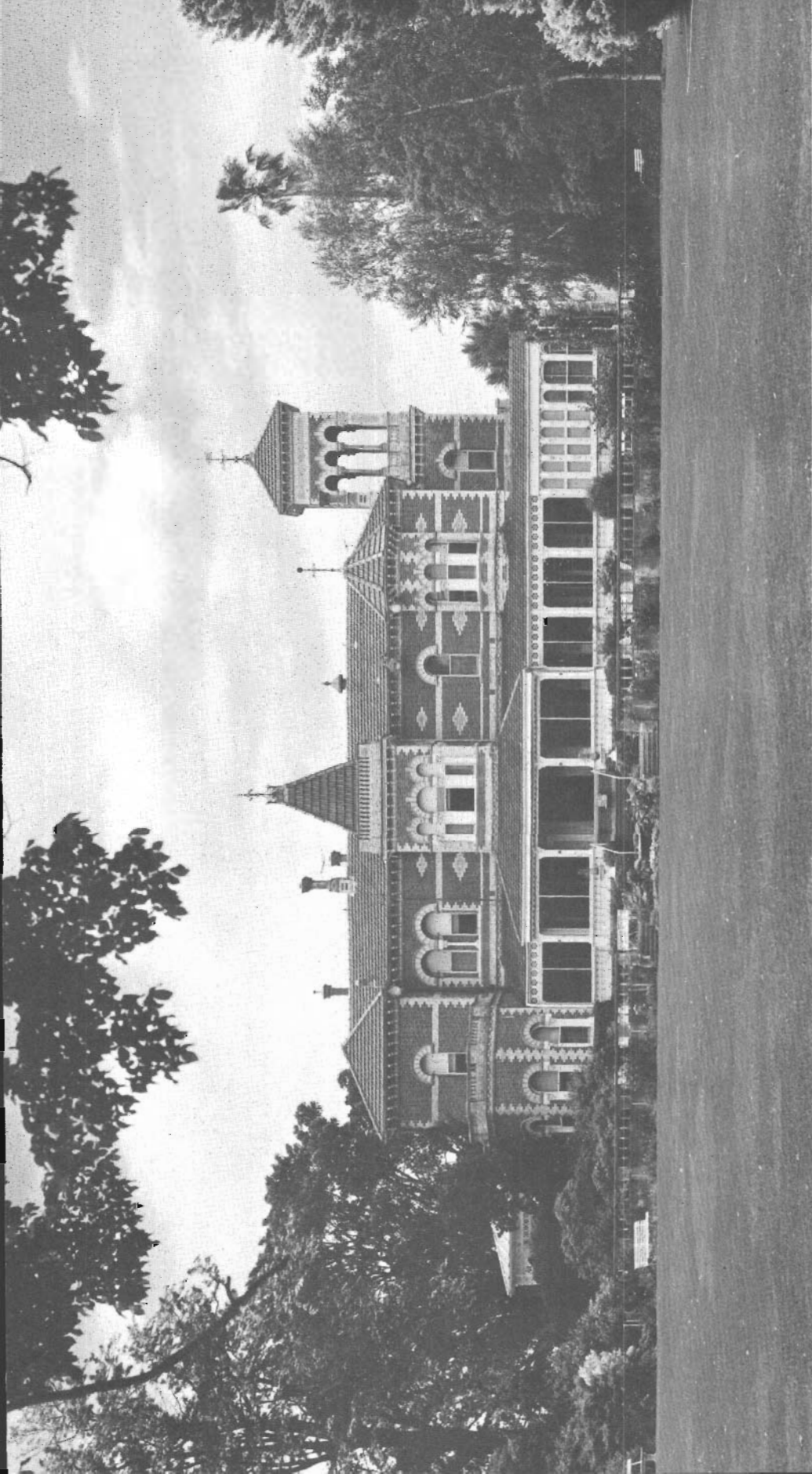
It has also produced a considerable number of publications, ranging from specific surveys (e.g., Mornington Peninsula and Western Port, Arthur's Seat quarrying, Royal Botanic Gardens, Queen Victoria Market) to National Trust guides (e.g., *Melbourne*), booklets for individual properties, and tour notes. It has produced a major book *Historic Buildings of Victoria* (1966–67) and has co-operated with other States in the Australian Council of National Trusts' book series *Historic Buildings of Australia*. During 1976–77 the first of the Trust's series of Technical Bulletins were published—*Exterior Paint Colours* (TB 1.1) and *Lettering and Signs on Buildings c.1850–1900* (TB 2.1). The Trust also republished its Register of Classified and Recorded Buildings and Landscapes (at 31 December 1976). A special gourmet cookery book and *A Gardener's Diary* were also published.

The Trust receives a Victorian Government administrative grant of \$40,000 per annum (at 30 June 1977). In 1976 it received an administrative grant from the Commonwealth Government of \$30,000, for research purposes. 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 (over seven years from 1973) for the "Polly Woodside" maritime project. All State preservation grants are on a \$2 for every \$1 raised basis.

National Estate funds from the Commonwealth Government were a significant source of preservation monies between 1974–76, but ceased during the 1976–77 financial year.

#### *Rippon Lea*

"Rippon Lea" is Australia's last great suburban property to remain basically intact from the Victorian era. With its 5.3 hectares of landscaped gardens and



Rippon Lea—a grand mansion of the Victorian era.  
*National Trust of Australia (Victoria)*





Progress of work at the theatre site at the Victorian Arts Centre in Melbourne,  
October 1977.

*Victorian Arts Centre*

great mansion it provides a living testimony to a past that has all but disappeared with the passage of time. "Rippon Lea" was built by Sir Frederick Thomas Sargood who named the property after his mother, Emma née Rippon.

Sir Frederick chose the architectural firm of Joseph Reed and Frederick Barnes. It is not known who designed the gardens but it is likely that William Guilfoyle, Director of the Botanical Gardens, was involved.

### *The gardens*

The gardens were Sir Frederick's passion and by the turn of the century they had grown to 17.4 hectares and were tended by 28 gardeners who were responsible for 24 conservatories, a great complex of orchards, ferneries, gardens, an aviary, croquet lawn, archery house and range, stock paddocks and stables with six carriage houses. There was a complex system for drainage and irrigation, an ornamental lake fed by a spring, and a lookout tower giving splendid views of Melbourne and Port Phillip Bay.

The gardens reflect an Australian attempt to follow in the landscape tradition of the great English gardens. The straight avenues of formal gardens in the European style were replaced by curving paths providing seemingly natural vistas highlighted by man-created lake, waterfall, fernery, hill and grotto. The basic framework of the gardens is built upon deciduous oaks, elms, poplars, willows, and the evergreen conifers. But these are interspersed, though never dominated by, a number of Australian species including some fine eucalypts. There is also a most generous use of exotic trees including a range of Palms, Moreton Bay Figs, *Aralia papyrifera* (Chinese Rice Paper Tree), *Catalpa*, *Cordyline*, *Banana* trees, and *Araucarias*.

In the English tradition entrance is through the formal avenue of elms, across the immense sweep of lawn, to the separate garden areas with their own distinctive characters thus creating an impression of even greater spaciousness. From the lookout tower are seen the succulent cactus garden, the lake itself, the fernery in the distance, the bridges, and the octagonal summer houses.

### *The house*

Building of the fifteen-roomed house commenced in 1868 and with Sir Frederick's growing family, the house became a mansion of 33 rooms by the time of his death in 1903. The building is Romanesque in style and is notable for its polychrome brickwork which was clearly influenced by the Lombardic mode. Its architect, Joseph Reed, possibly had more influence than any other in shaping Victorian Melbourne. Within a few months of his arrival in Melbourne in 1854 Reed won a competition for the Melbourne Public Library. He then designed many notable buildings including the Town Hall, the Trades Hall, the Exhibition Buildings, the Victoria Arcade, Menzies Hotel, the Independent Church (Collins Street), Ormond College, and twenty church buildings.

The main drive at "Rippon Lea" leads to the porte-cochère, a splendid cast-iron addition of the 1880s which provided shelter for arriving carriages. Around the entrance hall are stained glass panels depicting Sir Francis Drake, the Duke of Marlborough, and other English notables. The residence is in the grand style with spacious rooms, its gun-room being equal in size to most normal bedrooms, its ground-floor day nursery, verandah, cellars and the master bedroom leading to an arcaded balcony facing west to permit a view of the bay. The stairway leads to a brilliantly coloured stained glass window with pastel-coloured panels revealing kingfish, owl, leaf and pomegranate fruit motifs. Major alterations to the interior include complete renovation of the dining room, kitchen, and a new ballroom.

The original ballroom had been located by the south west corner of the house and was fitted with a fine reed organ. Sir Frederick Sargood entertained in keeping with the style of the house and "Rippon Lea" became famous in

the social life of Melbourne. The house was host to regular "At Homes" and balls for up to 500 people, to practices and concerts by the Rippon Lea Glee Club, and to various other charitable functions on a grand scale.

*Benjamin Nathan and Louisa Jones*

On the death of Sir Frederick in 1903 the property was bought by Sir Thomas Bent who did not live there but succeeded in selling 35 "splendid" building allotments from the southern side. It appears that for Bent the purchase of the property was a speculative venture and following his death the property was bought in 1911 by Benjamin Nathan. During his ownership, the house became a family home again and the estate was improved with a new croquet lawn, bowling green, conservatories, and underground electric wiring. His daughter, Mrs Louisa Jones, inherited "Rippon Lea" and lived there until her death on 27 July 1972, aged 78. She shared her father's great love for the gardens and maintained them (and was responsible for their existence today), much as they were last century.

In the 1930s alterations were made and a swimming pool and new ballroom were constructed and the Belgian tiled roof was replaced with Wunderlich tiles. Over the years much of the interior was redecorated but many of the earlier features remain.

The house and gardens became famous once more for both private and charitable entertaining. Slowly the size of the estate was reduced as outer areas and paddocks were subdivided. In the late 1940s the area that is now Gordon Street was sold, as were the paddocks to the east and in 1954 the Australian Broadcasting Commission purchased nearly 0.8 hectares from the southern end for the new television studios. The private zoo was closed.

*Preservation*

Mrs Jones supported her father's desire to preserve the property intact for future generations and in 1963 resolved to give it to the National Trust. However, the Commonwealth Government at the same time compulsorily acquired 1.7 hectares for the ABC and thereafter followed an eight year preservation struggle which ended in the property passing to the Trust under her will. Ultimately the Government transferred the 1.7 hectares to the Trust and the Melbourne and Metropolitan Board of Works and the Caulfield Council purchased the Gordon Street paddock to be vested in the Trust for visitor facilities.

**Further reference, 1977; Como, 1975; La Trobe Cottage, 1976; National Trust in Beechworth, 1977**

## LIBRARIES

Public library services in Victoria are provided by the State Library of Victoria and by free municipal or public libraries in 186 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 metropolis defined under the Act; another, the municipalities outside the metropolis; and one of the members should be a professional librarian appointed from a panel of names submitted by the Victorian Branch of the Library Association of Australia. The current President of the Library Council of Victoria is a Judge of the Supreme Court. The 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, ensures the availability of a public service to a wide and varied community throughout Victoria. Because of the richness of its collections, the Library also plays a significant role in answering the reference needs of a national and international community.

The State Library traces its history back to the 1850s when a group of influential citizens made successful representations to the Lieutenant-Governor, C. J. La Trobe, to provide for the literary and educational needs of the community. An area of 0.8 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 been added to the strength of the State Library through new 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 Mr John Dunham of the Department of Indian Studies in the University of Melbourne. The first part of this guide is devoted to serial publications and has recently been published by the Library Council of Victoria. 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 of works about Victoria or written by Victorians and published elsewhere.

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

A valuable collection of paintings, prints, photographs, and negatives of historical interest has also been developed. Numbering more than 240,000 items, this collection includes paintings by Gill, Russell, von 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 186 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 1976-77, serving 147 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-one bookmobiles are operating in Victoria, twenty-four in country regions, and seven in the Melbourne metropolitan area.

In 1974-75, 1,187,000 borrowers used the services which had a total bookstock of 4,220,000 volumes and which recorded 18,070,000 loans.

The Library Council of Victoria distributed \$9.6m in subsidies and grants in 1976-77. Of this amount \$9.0m was a library subsidy paid on a \$2 for \$1 basis up to a maximum grant per municipality of \$2.50 per head of population. A rural library establishment and regional library development grant of \$508,500 and other grants totalling \$69,000 were also made.

In 1976-77, subsidised municipalities estimated they would provide \$9.0m for the maintenance of their services and another \$1m for buildings to house their libraries.

#### **Special projects**

In the 1976-77 Victorian Budget \$40,000 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 1976-77, seven libraries 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 sponsored newspaper for and by teenagers, service to hospitalised and housebound readers, pre-packaged kits of local information, library-centred cultural activities, library service to an Aboriginal community, 2-way radio communication for a mobile library, and a library-based community information service.

#### **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 done 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 June 1977 there were 10 members of the scheme: Box Hill-Doncaster Regional Library, Camberwell-Waverley Regional Library, Coburg City Library, Frankston City Library, Goulburn Valley Regional Library, Heidelberg Regional Library, Moonee Valley Regional Library, Peninsula Regional Library, Sunshine City Library, Williamstown City Library.

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

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

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

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

In 1956, through the action of the National and State Librarians, a planning body called the Australian Advisory Committee on Bibliographical Services (AACOBS) was set up to consider measures for the co-operative development of the book resources of Australia. In 1965 committees were set up in each State to co-ordinate 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 Commonwealth Scientific and Industrial Research Organisation 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. In this way, libraries are enabled to develop special strengths in their collections in co-ordination with other libraries but without loss of autonomy.

**Further reference, 1977; Special and research libraries, 1964; Regional libraries, 1965; La Trobe Library, 1967; Public records in Victoria, 1968; Art library, 1969; Swan Hill Folk Museum, 1971; Sovereign Hill, Ballarat, 1972; Science Museum of Victoria, 1972; National Museum of Victoria, 1972; Victoriana in the State Library, 1974; Demonstration children's mediamobile, 1977**

**BOOK PUBLISHING**

There are approximately seventy firms engaged in the publishing and wholesale distribution of books in Victoria. Of these, some fifty-five firms are actually contracting with authors and producing books. The other firms 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 often 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 (though the author usually paid the printing bill) 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's and Hall's, and British publishers such as Longman's, 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's, Hall's, 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 enlightened ownership has allowed local management to function freely. Some firms have virtually disappeared through rationalisation or failure to understand the Australian scene.

The last ten years have also seen a proliferation of political and philosophical beliefs, life-styles, and values. In this atmosphere a new generation of Victorian publishers has emerged, and 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 is 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 is about \$24m. Undoubtedly, as a result of the rapid expansion and monetary inflation of the last two years, these figures have increased greatly in the years 1974–75 and 1975–76.

**Further reference, 1965**

## 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 five 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, 1976*

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

The combined circulation of the three papers was over 1.3m, showing a stabilisation in reading habits after a slight overall decline the previous year. *The Age*, however, was the only metropolitan daily newspaper to increase circulation in 1976, making up almost the total combined losses suffered by *The Sun* and *The Herald*. *The Age* has continued regularly to increase its sales since 1972 when it exceeded 200,000 average daily sales for the first time. For the 1976 winter audit period it reached a record average daily sale of 229,831 and estimated figures for 1977 indicate that this upward trend is continuing. The circulation of *The Sun* has declined from the record summer figure of 654,680 for 1972-73 to 625,752 for the 1976 winter audit period. The 1976 winter period figure for *The Herald* was 449,659, its lowest in 15 years.

At the end of 1976, the half-way mark of the summer audit period, daily average sales of *The Age* had increased by 8,320 copies on the previous corresponding period, *The Sun* decreased by 1,484 and *The Herald* had decreased by 7,850.

The 1976 sales figures of all the metropolitan newspapers continued to be affected by industrial disputes. Both *The Herald* and *The Sun*, which had felt the effects of industrial stoppages in 1975, failed to recover readership lost due to these factors. *The Herald* maintained its price at 8 cents through 1976 but *The Age* increased its price in February 1976, from 10 cents to 12 cents and *The Sun* in March 1976 from 9 cents to 10 cents.

Sunday newspaper readership also remained stable during 1976, although again there was a considerable change in average weekly sales. The winter audit figures for 1976 gave the *Sunday Observer* an average sale of 128,540, a drop of over 16,000. Its price, however, remained at 45 cents. *The Sunday Press*, a joint venture of the Herald and Weekly Times Ltd and David Syme and Co Ltd, reached 111,494 in 1976, an increase of nearly 18,000 on the 1975 figure. *The Sunday Press* increased its price to 35 cents in July 1976.

The total volume of display and classified advertising showed a distinct increase in 1976 after a poor previous year in which all advertising had dropped markedly. Advertising in the three metropolitan newspapers rose by nearly 10 per cent. *The Age*, the principal classified advertising newspaper, accounted for over two-thirds of the total classified advertising market and increased its own share by nearly 17 per cent. *The Herald*, the leading display advertising newspaper, accounted for 46 per cent of the total share of that market and increased its own share by more than 13 per cent.



Newspaper publishers were again faced with substantial increases in production costs and wages during 1975-76. Trading took place against a depressed and highly inflationary business climate. For the 1975-76 financial year *The Age* announced an after-tax profit of about \$1.5m. This profit was 3.7 per cent lower than the 1974-75 figure. The Herald and Weekly Times group reported a record profit of \$13m in 1975-76, an increase of 37 per cent on the previous year. This reversed two years of earnings decline. The group's previous best financial year was in 1972-73, when profits reached \$12.3m.

#### *Suburban press*

Suburban newspapers in Melbourne are still maintaining their predominantly free weekly distribution. Fifty papers cover the suburban area, matching the growth of the suburbs 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 Melbourne Suburban Newspapers Association (MSNA) 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, 1977 ; Country press, 1967**

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

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

- (1) National broadcasting and television stations financed by the Commonwealth Government ;
- (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 ægis 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; seven short-wave transmitters at Shepparton and two at Lyndhurst operate from 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.

The Melbourne ABC access radio station 3ZZ ceased operation on 16 July 1977 after the Commonwealth Government announced on 30 June 1977 that funds for its operation would not be provided in 1977-78.

#### *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.

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 1,000 correspondents act for the service throughout Australia and some Pacific islands; these people are from all walks of life and are paid on a contributory basis. In Victoria alone the 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 sixteen a day when the Commonwealth Parliament is not sitting. ABC regional radio stations at Sale and Horsham provide seven bulletins of local news daily. Also much local news of interest to listeners in Northern Victoria is 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 under the ABC, and in 1941 was taken over by the Department of Information under the late Sir Keith Murdoch. It was returned to the ABC six months later, but in 1944 the Department again took it over. The service finally returned to the ABC in 1950, and today it broadcasts 73 news bulletins daily, including broadcasts in English, Indonesian, Standard Chinese, Cantonese, French, Thai, Japanese, Neo-Melanesian, and Vietnamese.

At Radio Australia a staff of 160 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 transmitters at Cox Peninsula, Northern Territory, on 25 December 1974. Although transmission continued through the Shepparton and Lyndhurst transmitters in Victoria, reception in Asia deteriorated. Two temporary relay transmitters, therefore, were established at Carnarvon, Western Australia, in December 1975 to partly restore reception for listeners in south-east Asia.

### *Commercial broadcasting*

Commercial broadcasting stations are operated by companies 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 from advertising during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to \$0.5m to 4.5 per cent on amounts exceeding \$3.5m.

At 30 June 1977 there were 123 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 1977

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

At 30 June 1977 the average weekly hours of operation of Victorian commercial broadcasting stations were : Melbourne 163, and country 128.

#### *Public broadcasting*

The *Broadcasting and Television 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. However, fifteen stations have been licensed on an experimental basis under the provision of the Wireless Telegraphy Act and, of these, two are operated by music broadcasting societies in Sydney and Melbourne, while the remainder are associated with various tertiary educational institutions throughout Australia.

#### *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.

**Further reference, 1977 ; History of broadcasting, 1961 ; Radio Australia, 1966, 1975 ; Educational broadcasts to schools, 1968 ; Development of ABC radio programmes, 1969 ; Australian Broadcasting Control Board, 1977**

### **Television**

#### *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 from advertising receipts during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to \$0.5m to 4.5 per cent on amounts exceeding \$3.5m. 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 1977**

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
Latrobe 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, 1976**

(Percentage of total transmission  
time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
	per cent	per cent
Cinema movies	19.2	15.1
Other drama	33.3	41.1
Light entertainment	21.3	17.6
Sport	9.1	6.2
News	4.0	6.6
Children	4.9	4.4
Family activities	3.3	3.5
Information	1.4	1.7
Current affairs	2.0	2.3
Political matter	0.1	0.1
Religious matter	1.1	1.0
Education	0.3	0.4
The Arts	..	..
Total	100.0	100.0

*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 1977**

Location	Call sign	Date of establishment
Melbourne	ABV2	November 1956
Bendigo	ABEV1	April 1963
Ballarat	ABRV3	May 1963
La Trobe Valley (Traralgon)	ABL4	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, 1976-77

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	1,143	25.80	43.90	Special arts and aesthetics	60	1.36	30.17
Drama	781	17.62	23.00	Religious matter	46	1.05	100.00
Sport	764	17.25	80.23	Musical performance	42	0.94	89.89
Public interest	706	15.93	69.86	Cartoons	35	0.79	3.66
News, newsreel, and weather	296	6.68	100.00	Panel and quiz games	22	0.49	100.00
Variety and acts	260	5.87	75.73	Rural	19	0.43	100.00
Presentation	257	5.79	100.00	Total	4,430	100.00	60.52

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. To maintain Australian content above 60 per cent of its television output was a major achievement for the ABC in its first full year 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.

#### *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 1977

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

**Further reference, 1977; Broadcasting and television programme standards, 1965; Television programme research, 1966; Television technical planning, 1967; Television programmes, 1970; Music in radio and television, 1971; ABC television drama in Victoria, 1972**

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