

## THE ARTS, LIBRARIES, AND MEDIA

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### THE ARTS

#### Ministry for the Arts

With the increase in public interest and participation in the arts in the early 1970s, and with the prospect of increased leisure for many citizens, the Victorian Government established a specialist department to assist in the shaping and execution of artistic policies.

The Ministry for the Arts was charged under the Act of 1972 with developing and improving the appreciation and practice of the arts in Victoria; to make the arts more available to the people of Victoria; to encourage and assist in the provision of facilities for the arts to be performed or displayed; and to advise and co-operate with other government departments, municipalities, and public authorities in the promotion and practice of the arts within Victoria. The Victorian Council of the Arts, a body of arts experts, also advises the minister and the director on matters concerning the arts. The Ministry is headed by a director, and has a number of specialist officers who advise on arts policies.

In implementing its broad role, the Head Office of the Ministry has concentrated on providing four basic services. These have been:

- (1) *Funding the arts.* The Ministry has acted as administrator of money provided by the Victorian Government for the operation of its agencies, and manager of the Cultural Development Fund from which grants are supplied to arts bodies outside the Public Service.
- (2) *Providing arts programmes.* In cases of special projects where no appropriate implementing organisation can be found the Ministry will provide a programme itself.
- (3) *Marketing and servicing the arts.* This has involved publicity, and technical and general services for support of arts organisations and their activities.
- (4) *Administration of Public Service arts agencies.* The Ministry is also charged with the general oversight and administration of its statutory authority controlled branches. In practice, this has involved responsibility for the finance, personnel, and capital works programmes of those branches, while leaving the policy setting, planning, and management to the Councils of the organisations.

There are fourteen agencies within the portfolio of the Minister for the Arts apart from the Ministry, of which eight are statutory bodies, four are private companies, and two are incorporated associations. Of the statutory bodies, five are staffed under the Public Service Act as Divisions of the Ministry. These are Film Victoria, National Gallery of Victoria, Museum of Victoria, State Film Centre, and Library Council of Victoria. The other statutory bodies are the Victorian Arts Centre Trust, Geelong Performing Arts Centre, and Exhibition Trustees.

Each of these agencies has been established to pursue a particular area of the arts. The four private companies have been established as government initiatives and receive funding from the Ministry. Three of these companies occupy Crown land reserves as committees of management. The four companies are the Meat Market Craft Centre, the Tapestry Workshop, St Martins Youth Theatre, and Heide Park and Gallery. There are two incorporated associations which receive substantial Ministry assistance and have Ministry staff on their committees – the Victorian Print Workshop and the Australian Centre for Contemporary Art.

*Victorian Arts Centre Trust and National Gallery of Victoria*

The Victorian Arts Centre is administered by the Victorian Arts Centre Trust, a statutory authority which also manages the Sidney Myer Music Bowl, operates the BASS computer ticketing franchise in Victoria, and has an entrepreneurial function. The Centre, situated on the south bank of the Yarra River, was built in three stages and completed in 1984.

The National Gallery of Victoria was opened in 1968 at a cost of \$14.6 m. Established in 1861 and previously housed in inadequate accommodation, the National Gallery of Victoria is the oldest public gallery in Australia with permanent collections including European, Asian, Australian, and American art, photography, prints and drawings, and tribal and decorative arts. Until recently, the greater part of the Gallery's collections has been acquired from funds provided by private benefactions. Major acquisitions have been made possible by the loan of money from the Victorian Government, by generous donations, and through the fund raising efforts of the Art Foundation of Victoria, set up by the Gallery's Council of Trustees in 1977.

The Theatres building and spire was completed in May 1984 and was opened in October 1984 at an approximate cost of \$170m. The three theatres have a combined seating capacity of up to 3,280 people and there are gallery, restaurant, and lounge areas.

The Melbourne Concert Hall was opened in June 1982 at a cost of \$55m. With a capacity of 2,600, this symphonic hall has adjustable acoustics which make it suitable for music performances of all kinds. The building also houses the Performing Arts Museum which contains a vast and important historical collection, a coffee shop, rehearsal rooms, and extensive facilities for artists and staff.

*State Film Centre*

In December, 1983, the State Film Centre of Victoria became a statutory body under the *State Film Centre of Victoria Council Act 1983*. A main objective of the Council is to increase the appreciation of and promote public interest in film as a medium for providing education, information, knowledge, and entertainment.

The State Film Centre offers a wide range of audio-visual resources through its Melbourne centre and through Victoria's regional libraries. The Centre operates three theatres, a free film/video lending library, and a free public reference and information library. It offers film purchasing, equipment, and technical services advice to government departments, instrumentalities and community groups. As well, the Centre conducts special community film screenings and assists other organisations to present special film projects.

*Museum of Victoria*

The Museum of Victoria was formally constituted on 1 July 1983 and the newly appointed governing Council took over the functions of the National Museum of Victoria Council, the Council of the Science Museum of Victoria and the building Trustees of the State Library, National Museum and Science Museum. Consequential reorganisations of functions have followed but continuity with the previous activities has been maintained. The new Museum of Victoria has the statutory responsibility to develop and conserve the State collections in natural history, the history of human society and the history of science and technology, and to exhibit items from the various collections for the purpose of education and entertainment.

*Library Council of Victoria*

The Library Council of Victoria is the State Authority responsible for the effective and continued expansion of library services in Victoria through the operations of the State Library, libraries in government departments, and the municipal public library system.

Almost all Victorians now have access to a public library in their own municipality with 208 councils of the total 211 in the State participating in the scheme and qualifying for State library subsidy. Public library services again operated under heavy and growing demands, with an estimated 1.75 million members borrowing almost 29 million items during 1983-84.

*Film Victoria*

Film Victoria was set up by the State Government as the Victorian Film Corporation in 1976. In 1981 its name was changed to Film Victoria and the Act amended.

The functions of the Corporation are to encourage, promote, and assist in the production, distribution, exhibition, and broadcasting of films and sound recordings for the entertainment and information of the public; to undertake the production of films; to promote and participate in any arrangement or agreement for the financing of film production; to promote the appreciation of films and sound recordings; and to conduct research for the purpose of improving the quality and effectiveness of films and sound recordings.

Film Victoria's principal source of revenue is the Victorian Government which, in 1984-85, provided a budget of \$3.4m to cover both projects funding and government film production. This funding is supplemented with income from projects.

In carrying out its policy, Film Victoria provides a wide range of funding in the form of equity investment in script development and production, loans for marketing and overages, underwriting and grants for industry support, and cultural activities. Film Victoria also finances various activities of its own, e.g. Attachment and Industry Training Schemes.

Film Victoria does not act as a producer or executive producer of projects which would normally be expected to be mounted by private entrepreneurs in the film and television industry. Film Victoria holds the master lease on the Melbourne Film Studio, the major film studio in the State, and sub-leases it to producers.

Film Victoria is charged with the responsibility of producing films and video tapes for Victorian Government departments and instrumentalities. The Government Documentary Division is not, however, a production unit but acts as executive producer placing research, scripting, and production work with the industry.

#### *Meat Market Craft Centre*

The Meat Market Craft Centre was established by the Victorian Ministry for the Arts in November 1979 to be the focus for the crafts in Victoria. It is housed in the former Metropolitan Meat Market, a unique classified building erected in 1880 and registered by the Australian Heritage Commission and the Historic Buildings Preservation Council. The Centre aims to provide opportunity for active participation in crafts, to encourage excellence and improvement of craft skills, and to promote the work of Australian craftspeople. It does this through a wide range of activities – a changing exhibition programme, display of works from the Victorian State Craft Collection, either at the Centre or on loan to other venues, renting of individual workspace to craftspeople without their own facilities, craft retailing, meetings and conferences, provision of information, and special projects aimed at community education and participation.

#### *Victorian Tapestry Workshop*

The Victorian Tapestry Workshop was established by the Victorian Government through the Ministry for the Arts early in 1976 to encourage the development of a centre for the traditional art of tapestry weaving with the stimulus and focus being a State subsidised workshop. Following short-term occupation of temporary premises, the Workshop moved to an historic Victorian building in the Emerald Hill area of South Melbourne. The Workshop maintains an educational role through exhibitions in all States of Australia and overseas, the production of audio-visual material, and the training of tapestry weavers and teachers. During the past six years, more than sixty tapestries have been woven for a wide range of clients including banks, hotels, universities, businesses and corporations, governments, galleries, and private collectors.

#### *St Martins Youth Arts Centre*

The St Martins Theatre site was purchased by the Victorian Government in 1977 to be redeveloped as Australia's first major Youth Arts Centre. Incorporated in 1980 as a company limited by guarantee, the St Martins Youth Arts Centre is run by a board of directors and a professional permanent staff. Officially opened in 1982, St Martins now consists of an administration centre, a rehearsal/dance studio, a car park, and a performing arts centre comprising two theatres and a performance gallery. As well as performance projects, St Martins offers workshops to young writers and technicians, as well as skills workshops in dance, mime, music, and theatre for youth in the 12-25 year age group. Each year at St Martins more than 350 young people are given the opportunity to attain, develop, and utilise skills in design, lighting, audio, dance, performance, and stage craft. Their talents are show-cased regularly in high quality theatre productions. The facilities are made available to outside hirers when not in use by resident companies.

#### *Heide Park and Art Gallery*

Purchased by the Victorian Government in 1980, the Heide Park and Art Gallery property comprised a house/gallery, 5.8 hectares of land, and over 100 selected works from the collection of John and Sunday Reed, early patrons of modern art in the 1930s and 1940s. Established as a company limited by guarantee, a board was appointed in 1980, followed by a director in 1981. Modifications and renovations were made to the house and grounds, and cataloguing and conservation of the collection commenced prior to the official opening in November 1981. While the Heide Park and Art Gallery is keen to develop programmes to cater for the entire community, its importance undoubtedly lies in the position it holds as a centre for Australian Modernism.

### *Geelong Performing Arts Centre*

The Geelong Performing Arts Centre was opened in 1981 at a cost of \$7.75m. It is the largest of the Victorian Government's regional arts centres development programme and is the only one of that group to be set up under its own Act of Parliament, the remainder coming under the control of the local municipality in which they operate.

The Centre incorporates a number of older buildings and is designed as a multi-purpose facility useful for conferences, exhibitions, opera, ballet, orchestral, and the whole range of theatrical use.

### *Australian Centre for Contemporary Art*

The Australian Centre for Contemporary Art is devoted to the exhibition and communication of Australian and overseas contemporary art. It is not an acquisitive body although there may be a future programme of acquisition.

The Centre is located in a modified Victorian house in Dallas Brooks Drive, South Yarra, and was officially opened in September 1984.

### *Exhibition Trustees*

The Exhibition Trustees are responsible for the Royal Exhibition Building which was opened on 1 October, 1880. The large exhibition space has been used for a variety of purposes, including the first sitting of Federal Parliament in 1901 and as a migrant camp from 1948 until 1962.

**Further references:** *Victorian Year Book* 1984, pp. 638-40, 643-6, 647-9

### **Victorian Arts Centre**

The aim of the Victorian Arts Centre is to provide a place where the arts can be displayed and performed at highest international standards.

The Centre is situated in the South Gate area of St Kilda Road, Melbourne, just south of the Yarra River and was designed by the late Sir Roy Grounds who sought to harmonise it with the setting of St Kilda Road and the 400 hectares of surrounding gardens.

The Centre has three main buildings and is unique in Australia in that it combines all facets of the visual and performing arts. The first stage, the National Gallery of Victoria, was opened in 1968, and attracts nearly 500,000 visitors each year. The building has galleries on three levels around three courtyards, and excellent natural and artificial light in which to display what is widely regarded as Australia's finest art collection. Other features include the Great Hall, with its outstanding stained-glass ceiling, used for banquets, concerts, and receptions, the education section for children, and a restaurant looking onto the relaxing surroundings of the Russell Grimwade Garden. At the south end of this garden area is the School of Art of The Victorian College of the Arts. This school will eventually be relocated on the College campus directly to the south of the National Gallery.

The second stage, the Melbourne Concert Hall, is at the Princes Bridge end of the site and commenced performances in June 1982. The auditorium of 2,600 seats is surrounded by extensive front-of-house and back stage facilities. Its prime use is for orchestral music, but acoustics are able to be varied to permit the performance of many different kinds of music. A Grand Concert Organ, commissioned in Canada, is installed in the Hall. The building also contains a Performing Arts Museum which houses displays on the performing arts.

The third stage of the Centre, the Theatres, opened for business in May 1984 and was officially opened on 29 October 1984. This includes the State Theatre with 2,000 seats, for opera, ballet, and other large-scale productions; the Playhouse, an 880 seat drama theatre; and the Studio, a flexible theatre seating up to about 400 persons for the presentation of new work in the performing arts. An open space-frame spire, dramatically lit at night, rises over the Theatres building to a height of 115 metres.

The difficult nature of the site forced the architects and engineers to devise a unique method of constructing a large building on a silty base. Twelve hundred steel piles were driven into the bedrock 25 metres below. On these piles was poured a giant concrete trough. A protective electric current, similar to that used on oil rigs, runs through the steel piles thus preventing corrosion. The concrete is also protected with a two millimetre thick coating of a rubber compound ensuring a long life for the whole structure. The huge trough then became the foundation for the construction of the whole building. In the base are the three theatres with their stages back to back. Not only are the stages underground but they are about one metre below the water level of the Yarra that flows 180 metres away.

Throughout the Centre, facilities for both performers and patrons are of the highest quality and include computerised booking through the BASS system (which started trading in Victoria in December 1978), three restaurants, bars, and shops.

Underneath the National Gallery is a 1,500 space car-park, with direct access to the Theatres. Seating has been designed with the theatregoer's comfort in mind and all buildings at the Arts Centre are air-conditioned. The exterior of the Centre is extensively terraced and landscaped.

The operations of the Theatres and the Concert Hall are the responsibility of the Victorian Arts Centre Trust. The Trust also operates an entrepreneurial programme, presenting fine music and theatre attractions in Melbourne, many of them in association with the Condeferation of Australasian Arts Centres. In addition, the Trust operates the Sidney Myer Music Bowl in King's Domain, an outdoor entertainment area that seats 2,000 under cover and about 30,000 on the surrounding lawns, and has close links with The Victorian College of the Arts which is located in St Kilda Road next to the National Gallery.

#### *National Gallery of Victoria*

##### *General*

The National Gallery of Victoria is Australia's oldest public gallery. When it was officially opened on 24 May 1861 by the Governor, Sir Henry Barkly, it was situated in a small room at the Public (now State) Library of Victoria and its only collection was a number of casts of classical sculpture and other objects 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.

Since 1968 the Gallery, which is thought by many to house the richest art collection in the southern hemisphere, has been located in a large, contemporary building as an integral component of the Victorian Arts Centre complex. In acquiring its comprehensive collections, the Gallery has been admirably assisted by the rich endowments, such as the Felton Bequest, numerous private donors, the Art Foundation of Victoria, and by State Government funding.

##### *Collections*

The Gallery's holdings are broadly divided into the following ten collections: Aboriginal and Oceanic art; Australian art; Chinese and Japanese art; costumes and textiles; decorative arts; European art; Indian and Southeast Asian art; Pre-Columbian art; prints and drawings; and photography.

The Gallery's holdings of Aboriginal and Oceanic art are not extensive but include some important works and collections. The Oceanic collection mainly represents art of the Maprik, Massim, and New Hebrides cultures. The Australian Aboriginal Collection mostly consists of paintings including a selection from the 1948 American-Australian Scientific Expedition to Arnhem Land as well as examples of more recent art from Arnhem Land. In December 1984, the Gallery opened a new gallery, on the first floor, for the display of its Aboriginal and Oceanic collection.

A highlight of the Gallery's holdings is the Australian Art Collection which covers the development of painting and sculpture in this country. It ranges from the colonial period, through the Heidelberg School and the Edwardian Era, to the late-twentieth century. The collection of Chinese and Japanese art has a particularly comprehensive collection of Chinese art which covers more than 4,000 years of artistic development, dating from the second millennium B.C. to the twentieth century A.D. The Gallery's collection of costumes and textiles includes costumes from the seventeenth century to the present day and textiles from many cultures and periods.

One of the largest and most varied collections within the Gallery is the Decorative Arts Collection. It includes furniture, glass, pottery, porcelain, silver and other metalwork, antiquities, jewellery, and Renaissance bronzes. Works represented in this collection are from Australia and almost every European country, and date from at least 4,000 B.C. to the present day. Specialised collections of particular note within this department are the Felton collection of Greek vases, 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 Gallery's collection of European Art ranges from icons of the sixth century to contemporary European works, and is particularly strong in eighteenth century works. Artists represented in the collection include Rembrandt, Reynolds, Gainsborough, Constable, Boucher, Turner, Corot, Monet, Degas, Pissaro, and Cezanne. One of the outstanding works in this collection is the *The Banquet of Cleopatra* by Giovanni Battista Tiepolo.

The Indian and Southeast Asian Collection focuses on the great sculpture tradition of South Asia, with major examples in stone and bronze, dating from the second century A.D. This collection also includes a superb and extensive range of Indian Mughal and Rajasthan works, Tibetan and Nepalese gilt bronzes and scroll paintings, and sculpture from Southeast Asia, including Java, Cambodia, and Thailand.

The Pre-Columbian Collection of approximately 300 items focuses primarily on the ceramic and stone sculpture of Mesoamerica, and covers a period of 2,500 years.

Due to light sensitivity, works from the Prints and Drawings Collection and Photography Collection are not placed on permanent display. However, regular temporary exhibitions are mounted from these collections. Among the 18,000 works held in the Prints and Drawings Collection is the outstanding collection of works by Albrecht Dürer collected by Sir Thomas Barlow, the superb collection of William Blake's watercolours, a fine group of Italian old master drawings, and some rare medieval illuminated manuscripts. The Photography Collection, established little more than a decade ago, houses Australian and international works, many of which are by renowned photographers.

### Acquisitions

The National Gallery of Victoria has always been particularly fortunate in the gifts of works of art bestowed upon it by benefactors. In 1983 many important works were donated to the Gallery, of which only a few can be listed here. It is part of the Gallery's policy to strengthen its holdings of the work of Melbourne artists of the 1940s and 1950s. The very generous presentation by Sir Sidney and Lady Nolan of thirty-five paintings and drawings of the Wimmera, by Sir Sidney in 1943, gives the Gallery a major group of paintings from his early and most innovative period and shows the full originality and distinction of his art. The series was later shown in the exhibition *The city and the plain*. Among the presentations to the Decorative Arts Collection, the fine English silver cup of 1634-35 given by Mr A.W. Stewart deserves special note. So, too, do the three items of early Australian silver – the Presentation Piece by William Kerr and the Epergne by Henry Steiner both dated c.1880, and the late-nineteenth century Presentation Cradle by George Armfield – presented by Mr J. and Dr J.J. Altmann. These three pieces continue the series of presentations which the donors have been making annually from their unique collection.

Since its inception in 1904, the Felton Bequests' Committee has added many great masterpieces to the National Gallery of Victoria's collections. In 1984, the Committee presented the *Bacino di San Marco*, by Canaletto, one of the finest painters in eighteenth century Italy. Painted between 1735 and 1740, this work shows Canaletto at the height of his powers. The first work by Canaletto to be received into the collections, it provides a new focus for the eighteenth century European collection.

The Gallery's collection of sculpture has been enriched recently by the acquisition of several pieces, but two are of particular interest. The magnificent *Figure of a Bodhisattva*, Indian (Kushan), was acquired by The Art Foundation of Victoria, with generous assistance from Mr Hari N. Harilela of Hong Kong. Carved from red sandstone in the early second century A.D., the almost life-size male figure has unusual power and grace with finely detailed drapery and ornament. The sculpture takes the Indian and Southeast Asian Collection at the National Gallery of Victoria into an entirely new realm. Another superb acquisition was the sculpture *Sunflower* by Jacob Epstein, which was purchased by the Felton Bequest's Committee. It is an exceptionally handsome and outstanding work from what is probably the most exciting and innovative phase of Epstein's career. The sculpture was made in 1910 and its early date heralds a new spirit and vitality in sculpture inspired by so-called 'primitive' art forms.

The Gallery's collection of Chinese paintings was strongly augmented during the year with the purchase of *A Set of Four Landscapes*, c.1685-1694 by Zhu Da (1626-c.1705). This impressive group by one of the most singular masters enriches the already coherent group of Chinese seventeenth century paintings in the collection. Zhu Da was a direct descendant of one of the Ming Emperors. A child prodigy, he mastered the fine arts of poetry, calligraphy, seal carving, and painting by the age of eight. The paintings are inspired by the Four Great Masters of the Yuan Dynasty but he transformed their styles with his own individually creative idiom.

### Exhibitions

The 1983 exhibition programme opened with *Qin Shihuang: Terracotta Warriors and Horses*, an exhibition to celebrate ten years of diplomatic ties between the Peoples' Republic of China and Australia. Great public interest was expressed in these life-size terracotta works of seven warriors and two horses, created more than 2,000 years ago to serve China's First Emperor of Qin (259-210 B.C.) in

his afterlife. Associated objects found at the tomb site, also on exhibition, demonstrated some of the advanced technology of that period of Chinese history. The second International Cultural Corporation of Australia exhibition for 1983 was *Japan: Masterpieces of the Idemitsu Collection*. Opening in May, at the final venue of its five State tour, the exhibition displayed Japanese ceramics, scrolls, painted screens, textiles, and armour from the Jomon Period (2,000 B.C.) to the nineteenth century. The elegant and refined aesthetics of Japan were amplified by the inclusion of a teahouse in the exhibition, and one in the Education Section, where demonstrations of the Tea Ceremony were held for the public. It has become a practice of the Gallery to supplement the public viewing of exhibitions with a programme of lectures, films, and demonstrations that provide further insight into the art objects.

Concurrently with 'The Entombed Warriors' as the Chinese exhibitions was popularly called, *Internal Directions in Glass Art* was shown in the Temporary Exhibitions Gallery. The changes that new ideas and technology have brought to the medium of glass gave this exhibition a radical dimension.

The 1983 year was, however, dominated by the Gallery's own internal collection, *The Great 18th Century Exhibition*. Drawn from the Gallery's holdings, the exhibition placed the extensive collection of eighteenth century material in a new context. This new context was physical as well as aesthetic and historical. Supported by an illustrated, thematic book, the works on display ranged from paintings, prints, drawings, and sculpture, to porcelain, furniture, silver, glass, jewellery, and costumes. The Great 18th Century Exhibition Festival provided musical recitals, dance programme, prose and poetry readings, and a play. Due to its great popular appeal the exhibition was extended for a further four months.

In other areas 1983 was a year of Australian exhibitions. In painting, *The John McCaughey Memorial Prize* was held in August, followed by *Nolan: The city and the plain and Vox Pop: Into the Eighties*. In photography the year opened with a retrospective of *Laurie Wilson*, followed by *Axel Poignant*, *In the Lucky Country*, *Portrait of Elizabeth*, and *Whyalla: Not a Document*. Noel Counihan's seventieth birthday was celebrated with a retrospective exhibition of prints, and the potter H.R. Hughan's ninetieth birthday was similarly honoured by an exhibition of his work.

At Banyule a touring exhibition of *Eric Wilson's* and *Blamire Young's* work was followed by a review of the ten years of collecting by the Michell Endowment of the works of young, emerging Australian artists.

Among the more than twenty-five exhibitions shown in 1984, *4,000 Years of Rings* from the Schmuckhausen Museum, Pforzheim, Germany, provided a condensed history of style in 300 rings from Ancient Egypt to the present day.

The 1984 exhibition programme was dominated by three major events. First was the continued renovation of the European Gallery and the reinstallation of the Gallery's collection under the banner of *500 Years of European Art*. This now means that almost all of the Gallery's important holdings in this area are on view.

The second was *Picasso*. This first major exhibition of Picasso's work to be seen in Australia contained more than 170 paintings, works on paper, and sculpture. Drawn largely from the Marina Picasso Collection, this exhibition traced Picasso's artistic development from his early days in Barcelona to his last years in Paris. By borrowing key works from the Tate Gallery, London, The National Museum of Art, Washington, Cleveland Art Museum, and the Centre Pompidou, Patrick McCaughey, the Gallery's Director and curator of this exhibition, brought to Australia the most significant exhibition of twentieth century art since *Modern Masters: Monet to Matisse* in 1975.

The third event of 1984 was the *Australian Sculpture Triennial*. Two major decorative arts exhibitions for 1984 were *Vienna 1913: Joseph Hoffmann's Gallia Apartment*, the first showing of the Gallery's Gallia collection, and *Fables and Flowers: Chelsea Porcelain*, 230 examples of the works of Chelsea's eighteenth century ceramic factory. An exhibition of *Medieval and Illuminated Manuscripts in Australian Collections*, Lenton Parr's Sculpture, 156 Cartier-Bresson photographs, and the re-opening of the new Oceanic Gallery concluded the year.

#### *National Gallery Society*

The National Gallery Society of Victoria was formed in 1947. Its aims are to stimulate and sustain the public's interest in the National Gallery and support the Gallery with funds for acquisitions. In December 1983, the Society had over 12,000 subscribers for whom a programme of activities is arranged to cater for many different interests in the arts. The Society also organises functions for the public which includes concerts in the Great Hall and lectures on the Gallery's collection. Members of the Society obtain free entry to the Gallery and have their own clubrooms. The Society is governed by

a Council elected from the members and employs a full-time staff of four to manage the day to day running of its activities.

#### *Melbourne Concert Hall*

The Melbourne Concert Hall is designed primarily for the presentation and enjoyment of symphonic music; the acoustics in the hall allow the audience to appreciate a wide range of performances. It also aims at visual excitement, with finishes designed by John Truscott. The concrete walls are painted in colours and patterns that are found in Australia's mineral and gemstone deposits, creating strata that suggest the impression that the huge auditorium has been carved out of a hillside. The walls and ceiling have been handpainted in colours of the Australian continent – coral, sand, lavender, and grey – while the aisle carpets, as with the foyer carpet, change hues on each level, each being a shade of rhodonite. Five craftsmen worked for eighteen months applying three coats of dye to bring about the appearance of mineral and gemstone lodes found in Australia.

Australia's wool, timber, and livestock industries complement each other in the finished design. All carpets and seats are of wool; Australian timbers are used on the floors, stage, and wings; and leather lines all foyers. The facilities provided for artists have been designed with care and patrons have at their disposal five bars, a bistro, roomy foyers, and an undercover car park beneath the National Gallery.

Concerts are not the only entertainment provided. The Performing Arts Museum also features changing sight and sound displays, and the Melbourne Concert Hall is included in daily guided tours of the Centre.

All of the 2,600 seats in the Melbourne Concert Hall – balcony, circle, and stalls – have an excellent view of the stage. The seats are covered in Australian wool and the balcony seats have ample leg room and high backs, similar to airline seats. The four colours of the seat coverings pick out the colours on the walls and ceiling and are scattered throughout the auditorium. The parquet is of Brush Box from New South Wales. On both sides of the Hall hang 24 Australian wool acoustic banners which can be raised or lowered to alter the reverberation of the sound, being adjusted by micro-processor assisted electric winches. Above the stage are 24 perspex shells which, like the banners, can be changed for different acoustic responses.

The Grand Concert Organ was built by Casavant Freres of Quebec, Canada. It is of mechanical action with 4 manuals, 60 speaking stops, 4 couplers, and 4,189 pipes. The organ is free standing and is encased in solid oak. The facade pipes are made of polished tin. Key and stop action is mechanical. The organist, in the traditional classic arrangement cannot be seen by the audience, and communicates with the stage through closed circuit television.

#### *The Theatres*

The Theatres, the last stage of the Victorian Arts Centre to be completed, reach six levels below St Kilda Road. The three auditoria are underground with the office space and restaurant above ground. The largest venue is the State Theatre, which seats 2,000. The Playhouse, with its foyer collection of Aboriginal artworks, seats 880 and is designed specifically for drama. The Studio, a modern experimental space, can seat between 200 to 400 in a variety of configurations. There are also 70 dressing rooms, two rehearsal rooms, staging facilities, luxury foyers, and a plaza.

Above ground on the St Kilda Road level are the Westpac Gallery and The Vic Restaurant which seats up to 240 people. On the next level up is the Country Visitors Lounge complete with coffee and tea making facilities, showers, and relaxing seats. The ANZ Pavilion, a functions area capable of holding up to 750, is on the next level again with the administrative offices next to it and on the level above.

The St Kilda Road entrance is dominated by a three level high mural by Sydney artist Hugh Oliveiro. The mural is painted in 76 frames.

The Smorgon Family Plaza, the central foyer area, has walls and ceiling of reflecting black glass, making the Plaza, already huge, seem vast. The floor is covered in a rich, red carpet and in its centre is embossed the Victorian Coat of Arms. From the Smorgon Family Plaza every part of the building is accessible: the carpark under the National Gallery; the Playhouse; the State Theatre; and the Studio. Also from the Plaza concert-goers can travel by escalator to the covered walkway that leads to the Concert Hall.

The State Theatre makes the most startling impact. Marble-topped bars, walls of mirrors, and red plush interspersed with original Australian artworks set the scene for entry into the auditorium. It is in the State Theatre auditorium that John Truscott's design detail has achieved its ultimate aim – to



provide a place of beauty without detracting from the activity on the stage. Rich raspberry reds dominate the auditorium colour scheme. The ceiling is decorated with 75,000 tiny brass domes.

The State Theatre's stage is the equivalent of the floor space of eight suburban houses, and the proscenium is nine metres high. The curtain, designed by Graham Bennett, is of especially woven, rich red, plush. It is emblazoned with hand-painted decorations depicting Victorian wildflowers, the State's Coat of Arms, and an outspread lyrebird's tail. The State Theatre is mainly used by The Australian Opera, the Victoria State Opera, and The Australian Ballet.

The Stage can be used in a variety of configurations with an interchangeable revolve, separately sprung ballet stage, and main centre stage, all serviced with 111 flylines and the latest technical machinery.

The Playhouse is designed for drama production and is used for much of the year by the Melbourne Theatre Company. It too has elaborate staging facilities, with the flexibility to stage a wide range of theatre, including Elizabethan, with a modified thrust stage.

The Studio, the smallest of the three, is a multi-purpose auditorium. It has modular seating and caters for theatre-in-the-round or conventional seating, and can be used for television production. It is the Centre's home for experimental theatre, and also a venue for late night cabaret.

Further references: *Bequests and funding, Victorian Year Book 1980*, pp. 712-13; *Education Services at the National Gallery, 1980*, pp. 718-19; *Development of the National Gallery and the Victorian Arts Centre, 1984*, pp. 646-7

### Regional art galleries

Victoria has a unique network of sixteen regional art galleries established in the following country cities and towns: Ararat, Ballarat, Benalla, Bendigo, Castlemaine, Geelong, Hamilton, Horsham, La Trobe Valley (Morwell), Langwarrin (The McClelland Gallery), Mildura, Mornington, Sale, Shepparton, Swan Hill, and Warrnambool. Four of these country galleries were founded late in the nineteenth century. In 1884, the Ballarat Fine Art Gallery became Australia's first provincial gallery; the Bendigo and the Warrnambool galleries both began in 1887, although the Warrnambool Gallery was closed for many years and re-opened in its present building in 1972; Geelong's collection was begun in 1896, and was installed in its present building in 1915. The Castlemaine collection was begun in 1913, but was not housed in its present building until 1931. The remaining eleven galleries were established between 1961 and 1971: Hamilton, 1961 (collection begun 1957); Shepparton, 1965 (collection begun 1935); Mildura, 1966 (collection begun 1956); Swan Hill and Sale, 1964; Horsham and Benalla, 1968 (new gallery opened at Benalla in 1975); Ararat, 1970; McClelland Gallery at Langwarrin, La Trobe Valley Arts Centre at Morwell, and the Mornington Peninsula Arts Centre, 1971.

In 1957, the six galleries then operating founded the Victorian Public Galleries Group as a forum for their common problems; they have since been joined by the ten other more recently constituted galleries in an organisation known as the Regional Galleries Association of Victoria. The galleries are allied in membership of the Regional Galleries Association of Victoria for mutual support and exchange of ideas in order to work together in presenting the arts to the people of Victoria. Each gallery is autonomous in running its own affairs while adhering to the aims and ideas of the Association. Overall policy is decided at an annual general meeting. The Association is supported financially by member galleries and is recognised by the Victorian Government which, through the Ministry for the Arts, provides funds for administration and the salary of a full-time executive officer. While the purpose of the Regional Galleries Association is to promote the interests of all its members in presenting the visual arts to the people of Victoria, each gallery remains autonomous, having complete freedom in its collecting policy, administration, and exhibitions programme.

In 1983 a cataloguing project was begun with the aim to catalogue the collections of works of art in the regional galleries under a standardised system of computerisation. A full-time Registrar was appointed through the Regional Galleries Association of Victoria to undertake this task with salary funded by the Ministry for the Arts.

A Conservation Centre was established in Ballarat in 1977 which provides specific service to the regional galleries for the care of their collections. Two professionally qualified conservators each with specific expertise (of works on paper, and of paintings) are employed by the Association. Funding of their salaries is shared by the Australia Council (Visual Arts Board), and the Victorian Government (Ministry for the Arts). Member regional galleries also make contributions to support it.

Ararat, Bendigo, Geelong, Castlemaine, Swan Hill, and the McClelland Galleries are governed by boards of trustees or similar committees; the remaining galleries are controlled by their municipal councils. All galleries now are State supported, total grants having grown from \$20,000 divided

among eight galleries in 1961 to \$720,000 in 1982-83 when a new formula for funding Victoria's regional galleries was applied. This involves a subsidy of a \$3 (Government) to \$1 (local contribution) basis up to a maximum subsidy for each group of galleries under the classifications (1,2, and 3) which were recommended by the Regional Galleries Association of Victoria and are now approved by the Victorian Ministry for the Arts. These grants are intended for the day to day running of the gallery; special grants may be applied for, to finance capital works of large maintenance projects. Money required for the purchase of works of art must be raised by the local community. There is growing public awareness of the significance of Victoria's regional galleries and this is shown by the corporate sponsorship which provides additional funds for acquisitions.

Since 1972, the regional galleries have acquired selected works by contemporary Australian artists donated by Georges Australia Limited from the Georges Invitation Art Prize. This was an annual event until 1982. The total amount of money for acquisitions increased from \$3,000 in 1977 to \$10,000 in 1982.

The Caltex-Victoria Art Purchase Fund was established in May 1976 by the Victorian Government in association with Caltex Australia Pty Ltd to provide funds jointly to assist Victoria's regional galleries to acquire works of art which complement the unique nature of each gallery's permanent collection. In 1982 Caltex increased its annual contribution from \$12,000 to \$14,000 per year. The total fund is now \$28,000.

In 1981, the Ian Potter Foundation commenced a three year project to improve security, climate control, and storage for works of art in regional galleries and also to provide management training for all the directors of the galleries. This financial assistance was matched with Victorian Government and local funds and substantial improvements were made possible through the sponsorship of this project.

Since 1982, Mitchelton Vintners have sponsored the Mitchelton Print Exhibition organised by the Benalla and Shepparton galleries. This is a biennial event, and is providing the foundation of the Mitchelton Print Collection in the two organising regional galleries.

In 1984, the Victorian Minister for the Arts launched the Statewide-Victorian Government Art Foundation which comprises two separate funds: the Statewide Regional Art Collection, and the Victorian Regional Galleries Art Foundation. Under joint sponsorship, the total value of this Foundation will be \$100,000 per year. It is intended to run for an initial period of ten years commencing in 1984.

#### *City of Ballarat Fine Art Gallery*

The City of Ballarat Fine Art Gallery was the first provincial art gallery to be established in Australia. It was established in 1884 by a group of interested citizens led by James Oddie. The original premises were rented, but the foundation stone for the present gallery building was laid in 1887 to commemorate Queen Victoria's Golden Jubilee.

The Gallery was run by a Council until October 1978 and is now owned by the City of Ballarat. The Gallery possesses a large and comprehensive collection of Australian art including Colonial and Heidelberg School paintings, as well as Australian prints dating from Cook's voyages to the present day. While painting and prints form the largest part of the Australian collection, there are also smaller collections of sculpture, ceramics, and costume.

The Lindsay sitting room and the large number of works by the five artists from that family is a popular feature of the Gallery. The sitting room from the Lindsay home in Creswick was reconstructed in the Gallery, complete with furnishings and *objets d'art*, in 1966 when the old family house was demolished.

The non-Australian part of the collection includes a rare group of Medieval and Renaissance manuscripts, oriental rugs that were collected early this century by a Melbourne art patron, and some English and European paintings and decorative arts from the eighteenth and nineteenth centuries.

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

#### **The William Angliss Art Fund**

The William Angliss Art Fund was established in 1972 to consider the work of Australian sculptors. The committee involved felt there was a lack of appreciation of this art form by many Australians and that this fund would give sculptors the possibility of being recognised. The works to be chosen would be displayed in the National Gallery of Victoria, the Melbourne Concert Hall, and the gardens surrounding these buildings. The first purchases were conducted at 'The Mildura Sculpturescape' in 1973. This was the largest exhibition ever staged in Mildura with 106 works by 85 sculptors. For the

first time the exhibition was largely moved outside of the gallery on to a twenty acre site running parallel to the bank of the Murray River. The Committee was attracted to the works of Owen Broughton, Marc Clark, John Gardiner, Vlasse Nickoleski, and Bernard Sahm. These five works were purchased by the fund and positioned in the National Gallery of Victoria and the garden behind.

During 1973 the opportunity arose to commission Clement Meadmore to provide a major sculptural design. After much consideration the committee decided upon *Dervish*. This work took many years to fabricate and, as he was living in New York, the negotiations were often difficult. However, it was finally positioned in 1982 on the banks of the Yarra River in front of the Melbourne Concert Hall. In 1973 Meadmore was awarded a citation by the American Academy of Arts and Letters in New York which read: 'A forceful sculptor of simple twisting forms in black or earth colour'. His work displays simplicity, power, and originality.

After organising the acquisition of *Dervish*, another major work to link the Theatres with the Concert Hall of The Victorian Arts Centre was considered, and Inge King was invited to bring forward some of her works. A maquette of *Forward Surge* was thought to be suitable for this position and after many years of fabrication the finished four piece steel structure, set in concrete and finished in matt black, was positioned to provide the link between the two buildings.

During 1976 there was an opportunity to purchase a major work by one of the United States' leading sculptors, Alexander Calder. He was particularly famous for his mobiles. Several members of the Fund visited *Pearl's Gallery* in New York to view a number of Calder's works and the committee decided upon *Night and Day* which would be positioned in the foyer of the National Gallery of Victoria. This striking piece of sculpture has been admired by many visitors to the gallery.

The committee was fortunate during the next few years to make further acquisitions – the works of Clifford Last, Augustine Dall'ava, Anthony Prior, Geoffrey Bartlett, and Less Kossatz were brought by the Anglist Fund and placed around the National Gallery of Victoria. These works have created much interest and have made many more people aware of Australian sculpture.

### Music

#### *The Melbourne Symphony Orchestra*

The Melbourne Symphony Orchestra (MSO) comprises 88 players under the direction of its Chief Conductor Hiroyuki Iwaki who in 1983 began his 9th year in that post. The MSO is funded annually by the Australian Broadcasting Commission (ABC), with additional grants made to the Orchestra by the Victorian Government, \$175,000 (in 1981-82), and the University of Melbourne, \$25,000 (in 1983 to 1985).

The 50th Anniversary of the ABC occurred in 1982; during this half century the ABC established six symphony orchestras throughout Australia as well as a training orchestra located in Sydney.

In addition to its regular appearances in the City of Melbourne, the MSO has given performances in the Melbourne suburbs of Clayton, Broadmeadows, Moorabbin, and St Kilda. Country tours include Albury, Ballarat, Canberra, Hamilton, Horsham, Sale, Shepparton, Wangaratta, Warragul (one performance each), and Castlemaine every second year. The Orchestra also gives two concerts in Geelong each year. During 1981-82, it gave 117 concerts including School and Free Concerts. Attendances for the performances totalled approximately 250,000 persons.

The Orchestra performs regularly on ABC Radio (AM and FM) and ABC Television. It also provides the background music for cinema and television productions and has released a number of commercial recordings including, in 1982, its first digital recording.

In June 1982, the Melbourne Symphony Orchestra made its new concert home in the Melbourne Concert Hall of the Victorian Arts Centre, which was officially opened in November 1982.

#### *The Sun Aria*

The Sun Aria began in 1924 with a title befitting the art form it honours: 'The Sun News Pictorial Prize for an Aria from Grand Opera . . . to be sung in English'. The Sun Aria, devised by the late Thorold Waters, *The Sun's* long-serving music critic, has grown to the stature of a classical song contest of international recognition, and is considered to be Australia's foremost opera competition.

The Soldier Memorial Sun Aria Trust Fund was established in 1949 by the Herald & Weekly Times Limited as a memorial to the Australian soldiers who lost their lives in the service of their country. The object of the Fund was to provide and maintain vocal scholarships and, in so doing, to encourage the vocal development of Australian singers. The trustees fulfil this objective by awarding scholarships to selected Sun Aria winners who decide to continue their studies overseas under a known, experienced tutor. Final box office receipts are lodged with the Fund each year. All expenses are paid by *The Sun News Pictorial*.

There is no formula for winning the Sun Aria, nor is there a formula that guarantees national or international success for the singer chosen by the judges as a winner.

For a number, there has been no significant music horizon beyond The Sun Aria. However, there are Sun Aria winners who have gone on to achieve fame, if not fortune, in the world's greatest opera houses. Those who can be listed among 'famous' Sun Aria winners include Majorie Lawrence, Sylvia Fisher, John Lanigan, David Allen, Raymond Myers, Kiri Te Kanawa, John Pringle, Bruce Martin, John Pickering, Jonathon Summers, and John Fulford.

Some Sun Aria winners have stayed overseas, others have been drawn back to Australia to continue their careers or enjoy their retirement.

It can be a step to high honour as it was for the 1965 Sun Aria winner, the New Zealand soprano Dame Kiri Te Kanawa, whose voice gained her an invitation from H.R.H. The Prince of Wales to sing at his wedding.

Over 100 entrants compete in heats and a semi-final held at the Royal South Street Society's Memorial Theatre, Ballarat, in September of each year, and six are chosen to contest the final which is held in Melbourne in October.

In 1982, The Sun Aria transferred from the Melbourne Town Hall to the Concert Hall at the Victorian Arts Centre, where it attracts a capacity audience of over 2,500.

The winner of the Sun Aria receives a cheque for \$2,000 and is eligible for consideration for The Sun Aria Scholarship worth \$7,500. The Reserve award is worth \$500 and the Scholarship \$2,000. Both scholarships are administered by The Sun Aria Trust Fund.

Since Lawrence Power, from Adelaide, became the historic first Sun Aria winner at Ballarat in 1924, the Aria has been synonymous with great singing and great singers.

### Free Entertainment in Parks

'Free Entertainment in Parks' (FEIP) is presented by the Melbourne City Council and supported by the Ministry for the Arts. During 1983-84 a sum of \$85,000 was received from the Council in cash, an estimated additional \$100,000 in services, and \$50,000 from the Ministry for the Arts. Funds were also supplemented through private enterprise, sponsorship, and back-up promotion.

The programme during 1983-84 presented forty productions between 26 October and 25 April with an ambitious programme envisaged for Melbourne's and Victoria's 150th Anniversary celebrations.

Further references: *Victorian Year Book* 1975, pp. 886-95, 1984, pp. 651-3

### FREE ENTERTAINMENT IN PARKS, MELBOURNE

Year	Number of Productions	Artists	Estimated audiences
			'000
1977-78	176	22,500	1,050
1978-79	179	27,500	1,150
1979-80	180	32,000	1,500
1980-81	211	37,500	1,650
1981-82	170	37,500	1,700
1982-83	111	34,000	1,500

### Arts Management Australia

Arts Management Australia Pty Ltd (AMA) was founded in 1977 and is based in South Yarra, Melbourne. AMA commissions educational entertainments for young audiences, which tour throughout Victoria and NSW, the success of which have established AMA as a major independent presenter of children's theatre.

It travels two different programmes, one in each of second and third school terms, which are seen by over a quarter of a million children annually.

Dancers perform each story in the form of a ballet-pantomime. For the past five years, Australian choreographer Rex Reid, has directed these programmes. Reid is the founding director of the Adelaide-based Dance Centre Company. Earlier productions were prepared by Tasmanians Kenneth Gillespie and Ken McSwain, and performed by the Tasmanian Ballet.

Programmes draw on the rich heritage of traditional children's stories including *Alice in Wonderland*, *Carnival of the Animals*, *Cinderella*, *Hansel and Gretel*, *Nutcracker Ballet*, and *The Wonderful Wizard of Oz*.

AMA's essential concern is that of introducing children to great music. Occasionally, as with the

*Nutcracker Ballet* and *Carnival of the Animals*, there is existing music applicable to the story. But for originally developed stories, music appropriate to the character of the individual tale is selected, e.g. for *Cinderella* – Grieg, for *Alice in Wonderland* – Handel, and for *The Wonderful Wizard of Oz* – Gershwin.

Returning to original texts, highly skilled playwrights accurately re-tell the fables in a way completely accessible to children. Where there is no existing story-line, original scripts are prepared.

Scripts are then recorded by such actors as Gordon Chater, John Waters, and Patricia Kennedy, and their narration is mixed with a carefully selected musical score.

For the past three years, the second term programme in Melbourne has been accompanied by John Hopkins, Dean at the Music School of the Victorian College of the Arts and internationally acclaimed conductor, directing the VCA Orchestra. The orchestra is positioned on-stage, so that children in the audience can gain an appreciation of the juxtaposition of music, narrative, and action.

AMA's Melbourne shows are based in the Melbourne Concert Hall at the Victorian Arts Centre, and have quickly become popular children's shows at the Centre. Similar seasons are staged at the Sydney Entertainment Centre utilising the Conservatorium Symphony Orchestra.

In offering these specially-prepared, full-staged productions for young audiences, AMA provides children with a unique introduction to the special magic of live theatre.

**Further references:** *Victorian Year Book* 1980, p. 720; Royal Society of Victoria, 1963, pp. 171-2; Drama, 1963, pp. 180-3, 1982, p. 703; Painting in Victoria, 1964, pp. 166-70; Sculpture in Victoria, 1964, pp. 171-4; Drama, opera and ballet, 1968, pp. 443-6, 1977, pp. 902-3; State Film Centre, 1969, pp. 517-8; Melbourne Moomba Festival, 1980, pp. 719-20; Melbourne Theatre Company, 1981, pp. 721-2; The Dance, 1981, pp. 722-3; Musica Viva in Australia, 1982, p. 704; The Australian Boys' Choir, 1982, pp. 704-5; The Cinema, 1982, pp. 705-6, 1984, pp. 658-60; Developments in performing arts, 1984, pp. 651-8

#### NATIONAL TRUST OF AUSTRALIA (VICTORIA)

The National Trust of Australia (Victoria) is an independent citizen organisation governed by its own Council, and serviced by more than seventy advisory committees, all acting in an honorary capacity. In addition, it has access to numerous honorary advisers from every relevant profession. Founded in 1956, it is a company limited by guarantee. It employs a permanent Administrator and a staff of more than seventy. With its headquarters at 'Tasma Terrace', 4 Parliament Place, Melbourne, it covers the whole of Victoria by means of thirteen area branches or committees.

The trust is basically an educational organisation dedicated to the preservation of the National Heritage and the National Estate – both the built and natural environment. It contributes substantially to the culture, education, and (by way of tourism) the economy of Victoria. The Trust has over 20,000 members at 30 June 1984.

The aims of the Trust are to protect, preserve, and, if appropriate, acquire for the benefit of the public, land and buildings of beauty or of national, historic, scientific, architectural, archaeological, or cultural interest; to safeguard natural features and scenic landscape; to conserve wildlife; and to encourage and promote public appreciation, knowledge, and enjoyment of these things.

It is a member of the Australian Council of National Trusts. The Trust carries out its work by a system of classification of buildings, objects, areas, and landscapes, this being done by expert voluntary committees comprising members of the appropriate disciplines for the tasks. National Trust classifications are accepted throughout Victoria by all sections of the community. At 30 June 1984, the Trust had 'Classified' and 'Recorded' a total of 3,168 buildings and 179 landscapes, compared with 3,091 buildings and 177 landscapes at 30 June 1983.

The major activity during 1983-84 was 'Heritage Week' held in April 1984, which included seminars, lectures, film exhibitions, special openings of historic buildings, city walks, and stalls and activities for school children. The activity was an Australia wide promotion with all States combining to celebrate Australia's heritage and joining in programmes which furthered the work of the Trusts.

In addition to its properties, the Trust also has extensive collections of antiques, paintings, *objets d'art*, and relics, including carriage and costume collections, a unique collection of ornamental cast iron, a sailing ship, and a tool collection.

In preserving the National estate, the Trust seeks to include examples of the best of all types, grand houses ('Como'), boom type mansions ('Illawarra'), early pre-fabs (La Trobe's cottage and the Iron Houses), important homes ('Barwon Grange', 'The Heights'), institutions (Old Melbourne Gaol), commerce (Castlemaine Market), places of worship (St Peters at Cape Bridgewater, Bendigo Joss House), the gold era (Beechworth Powder Magazine), literary shrines ('Lake View', Chiltern), early homesteads and houses (McCrae Homestead, Blackwood Cottage), houses with outstanding early decoration ('Labassa'), early hotels (the *Steam Packet*, Portland, and the *Star*, Beechworth), as well

as important landscapes (Mt Sugarloaf), and gardens ('Ripponlea'). Of more than sixty properties it owns throughout Victoria, twenty were open to the public on a regular basis at 30 June 1984 compared with fifteen properties at 30 June 1983. These attracted 450,864 paying visitors during 1983-84, compared with 484,029 paying visitors during 1982-83.

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

On occasions, the Trust has to purchase an historic building when all other preservation attempts have failed. Examples were the purchase and removal of an Iron House from North Melbourne to the Trust's Portable House Site in Coventry Street, South Melbourne, and the purchase of 'Labassa' in Caulfield in the same year. The three portable houses on the site were opened in 1982 and the restoration of 'Labassa' is now in progress. The Trust was bequeathed a property near Skipton, called 'Mooramong', in 1982. The bequest was designed to ensure the preservation of the homestead, together with its gardens, to create an adjoining 360 hectare wildlife sanctuary and flora and fauna park, and to operate about 1,000 hectares of the property as a buffer zone. In developing this buffer zone, the Trust is able to demonstrate good farming/conservation techniques in the management process.

The Trust carries out a wide range of educational, cultural, and social activities in support of its aims. These include inspections, excursions, tours, lectures, and seminars; fund raising in support of its work; technical advice in connection with buildings and alterations in environmental areas (e.g. Maldon, Beechworth, Hawthorn, South Melbourne, and parts of the City of Melbourne), as well as advice to local government throughout Victoria in connection with individual buildings and landscapes. It is represented on many government councils and committees: the Historic Buildings Council; Archaeological Relics Advisory Committee; National Estate Committee; Roadside Conservation Committee; and the 'The Briars' Committee of Management.

The Trust has produced several publications, ranging from specific surveys (e.g. Mornington Peninsula, Arthur's Seat quarrying, Royal Botanic Gardens, Landscape surveys, and Conservation in North East Victoria and the Dandenong Ranges), to booklets and leaflets for individual properties and tour (including walking tour) notes. It has produced Technical Bulletins entitled *Exterior Paint Colours (TB11)*, *Lettering and Signs on Buildings c. 1850-1900 (TB21)*, *Principles of Cleaning Masonry Buildings (TB31)*, and *Planting c. 1850-1900 (TB41)*. Work is progressing on other bulletins in this series.

The Trust publishes a Register of Classified and Recorded Buildings and Landscapes, with regular amendments, and has been instrumental in publishing a gourmet cookery book and a number of books on gardening. It has produced one major book entitled *Historic Buildings of Victoria* and has co-operated with other States in the Australian Council of National Trusts' book series entitled *Historic Buildings of Australia*. During 1983 an important publication regarding the historic gardens of Victoria was published.

The Trust receives a general administrative grant from the Victorian Government of \$50,000 per year, and one from the Commonwealth Government of \$30,000 per year, to assist its research work. Apart from these grants, the Trust must find its own administrative income from membership subscriptions, donations, and miscellaneous income (e.g. book royalties, rents, etc.). For preservation, the Victorian Government contributes \$50,000 per year. National Estate grants from the Commonwealth Government continued during 1983-84 and financial support was also obtained from the Historic Buildings Council.

Further references: Como, *Victorian Year Book* 1975, pp. 899-900; La Trobe Cottage, 1976, pp. 777-8; National Trust in Beechworth, 1977, pp. 907-8; Rippon Lea, 1978, pp. 774-6; Polly Woodside, 1979, pp. 705-6; Werribee Park, 1979, pp. 706-7, 1984, p. 650; Tasma Terrace, 1980, pp. 722-4; Clarendon Terrace, 1981, pp. 726-7

### LIBRARIES

Public library services in Victoria are provided by the State Library of Victoria and by free municipal or public libraries in 208 municipalities throughout the State. These services are co-ordinated under the Library Council of Victoria.

#### Library Council of Victoria

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

Following consideration of the Board's report, the Victorian Parliament passed the *Library Council of Victoria Act 1965*, the principal object of which was to constitute the Library Council of Victoria, replacing the former State Library Trustees and the Free Library Service Board. The Council consists of a president and eight members appointed by the Governor in Council. Under the Act, the Council must include the holder of a senior academic office in a Victorian university, one representative from metropolitan and one from non-metropolitan municipalities, a professional librarian, a person distinguished in the field of education, and a person distinguished in the field of commercial or industrial administration. The Act 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 of Victoria and to advise the Victorian Government on the promotion of public library services throughout the State. The responsibility originally vested in the council to manage and control the preservation of public records passed to the Public Record Office following the passage of the *Public Records Act 1972*.

### State Library of Victoria

#### *General*

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

Suggestions for a library to provide for the literary and educational needs of the community were made to Lieutenant-Governor C.J. La Trobe by a group of influential citizens in the 1850s. Five trustees were appointed in 1853, under the chairmanship of Mr Justice (later Sir Redmond) Barry. The foundation stone was laid on 3 July 1854 and the Library opened on the present Swanston Street site on 11 February 1856. The original appropriation for the building and for the purchase of books was \$26,000.

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

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

The State Library operates as a branch of the Ministry for the Arts. Apart from the usual general reference services, specialised service is offered in several fields. These are Australian, Art, Music and Performing Arts, Community Affairs, Business Services, and Ethnic Services. The External Services Section supplements the resources of the Victorian public libraries by supplying them with books and information, and is responsible for the Library's inter-library loan services. The State Library is also responsible for staffing and generally advising the libraries maintained in Victorian Government departments.

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

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

Extensive collections of newspapers and government publications from Australia, the United Kingdom, the United States, New Zealand, and Canada are maintained as well as collections from international organisations such as the United Nations. The Library has a stock of over 1,000,000



books and periodicals as well as substantial collections of manuscripts, maps, microforms, films, art exhibition catalogues, theatre programmes, ephemera, and sound recordings.

#### *Australiana collections*

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

In addition to its bookstock, the La Trobe Library contains over 60,000 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, Fawcner, Burke and Wills, Henty, Mackinnon, Armytage, Shillinglaw, Coppin, Black, McCulloch, La Trobe, Redmond Barry, and Turner. In recent years, a substantial collection of documentary material reflecting Victoria's twentieth century history has also been acquired.

A valuable collection of paintings, prints, photographs, and negatives of historical interest has also been developed. Numbering more than 280,000 items, this collection includes paintings by Gill, Russell, von Guerard, Liardet, Strutt, and Burn; engravings by Ham, Thomas, Cogne, and Calvert; and photographs by Fauchery, Caire, Lindt, and Nettleton.

Material dealing with the history of Victoria is supplemented by virtually complete collections of Victorian technical and scientific publications (including those of the Royal Society of Victoria and kindred societies as well as those of Victorian Government departments), law reports, Parliamentary Papers, and other material.

#### **Municipal library services**

The modern movement in municipal library service dates from the inception of the Free Library Service Board in 1947. Under the *Library Council of Victoria Act 1965*, the control of the Board passed to the Library Council and in 1966 its office was redesignated the Public Libraries Division of the Library Council of Victoria. In 1982 the Division was combined with the Government Department Libraries Unit to form the Consultancy and Public Library Services Division. Following the pattern established by the Free Library Service Board, the Consultancy and Public Libraries Services Division is concerned with the promotion, subsidy, inspection, and organisation of public libraries throughout Victoria. In addition, the Division offers a wide ranging advisory service concerning all aspects of public librarianship in Victoria.

Public library services offer 99.7 per cent of the total Victorian population access to information, recreational, and cultural services. These libraries are maintained by 208 of the State's 211 municipalities from municipal funds and from subsidies and grants made available by the Victorian Government through the Library Council of Victoria.

Regional libraries, which numbered twenty-nine in 1983-84 serving 178 individual municipalities, consist of groups of councils which establish, on a co-operative basis, regional library committees to administer the library services for the regions. The committee in each region employs library staff and authorises the purchase of books and other library materials and is generally in charge of public library services within the region. Many councils provide modern library buildings and facilities. Forty bookmobiles are operating in Victoria, twenty-three in country regions and seventeen in the Melbourne metropolitan area. In 1982-83, 1.75 million borrowers used the services which had a total of 6,782,500 volumes and recorded 28.8 million loans. This compares with 1.66 million borrowers, 6,549,200 volumes and 27.8 million loans, respectively, for 1981-82.

The Library Council of Victoria distributed \$16m in subsidies and grants in 1983-84, compared with \$12.38m during 1982-83. Of this amount, \$14.95m (\$11.09m during 1982-83) was a library subsidy paid on a \$2 for \$1 basis up to a maximum grant per municipality of \$3.70 per head of



population. A rural library establishment and regional library development grant of \$550,000 and special projects grant of \$15,000 were also distributed, compared with \$825,775 and \$15,000 respectively, for 1982-83. In 1982-83 subsidised municipalities estimated that they would provide \$25m for the maintenance of their services. Special projects grants to public libraries have been made over the past few years to promote and stimulate innovative approaches to library service, particularly in areas where a recognised need for action has been hampered by lack of relevant data based on local experience. Only a small number of demonstration projects can be funded each year, but evaluation and reporting is a condition of the grants so that the insights gained can be of benefit to all Victorian public libraries.

#### **State Government library services**

Under the *Library Council of Victoria Act 1965*, another function of the Council is to provide advisory services to libraries in Victorian Government departments. This function was discharged through a Government Department Libraries Unit which operated as a department of the State Library of Victoria. Following the review of the structure of the Library Council in 1982, this unit was absorbed into the Consultancy and Public Libraries Services Division.

Excluding the Education Department which has a separate system, there are at present forty specialist subject libraries in nineteen Victorian Government departments providing a wide range of services designed to meet the information needs of departmental officers in the discharge of their policy development research, administration, inspection, and extension responsibilities. Some of these collections, notably in the oldest established departments, Agriculture, Minerals and Energy, and Law date from the mid-nineteenth century and contain much unique and valuable material. Together the departmental library collections make a very significant contribution to the State's bibliographical resources and are extensively used through inter-library loan by the academic and research community Australia wide. All contribute to the National Union Catalogues of Monographs (NUCOM), Scientific Serials in Australian Libraries (SSAL), and Serials in Australian Libraries Social Sciences and Humanities (SALSSAH).

At 30 June 1983, these libraries held 762,000 volumes of books, reports, serials, extensive collections of maps, pictures, photographic slides, motion pictures, and video recordings. They handled almost 90,000 inquiries in that year, performed 2,300 searches on computerised data bases, and loaned over 20,000 items on inter-library loan. The total staff involved in the provision of library services was 110.

These libraries are taking a leading role in the establishment of publicly available computerised data bases of Australian material, e.g. the Australian Bibliography of Agriculture (ABOA), the Australian Water Database (STREAMLINE), and the Australian Road Research Documentation (ARRD).

#### **Inter-library co-operation**

##### *Technilib*

Following a feasibility study into the establishment of a computer based co-operative centre for the cataloguing and processing of library materials for Victorian public libraries, Technilib was established in 1975 under section 799 of the Local Government Act and began operating in 1976. The Board of Directors consists of a representative of the Library Council of Victoria and a councillor from each of the library authorities using the centre. At December 1983, twenty-two library services were participating in the services.

##### *Co-operative Action by Victorian Academic Libraries (CAVAL)*

The Library Council is represented on the Board of Directors of CAVAL Limited, a consortium established in 1977 to promote co-operative action between Victorian academic libraries and incorporated under the *Companies Act 1961* in 1978. CAVAL supports a reciprocal use programme among university and college libraries, and is now turning its attention to co-operative storage.

##### *Australian Bibliographic Network*

In June 1983, the State Library joined The Australian Bibliographic Network (ABN) together with all libraries in CAVAL except Monash. ABN is based at the National Library of Australia in Canberra and forms a valuable national database of bibliographic information and Australian libraries stock holdings. Its primary function at this stage is its shared cataloguing programme in which the State Library participates.

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

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

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

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

Further references: Special and research libraries, *Victorian Year Book* 1964, pp. 163-5; Development of regional library services, 1965, pp. 184-6; La Trobe Library, 1966, pp. 167-8; Board of Inquiry into Library Services, 1966, pp. 168-9; Manuscript collection in the La Trobe Library, 1967, pp. 441-2; Public records in Victoria, 1968, pp. 439-40; Arts Centre, 1969, pp. 460-1; Swan Hill Folk Museum, 1971, pp. 435-6; Sovereign Hill, Ballarat, 1972, p. 409; Science Museum of Victoria, 1972, pp. 414-15; National Museum of Victoria, 1972, pp. 415-16; Victoriana in State Library, 1974, p. 448; Book publishing, 1965, pp. 181-3, 1980, pp. 278-9; Special projects, 1981, p. 730; Technilib, 1981, p. 731; Australian Advisory Council on Bibliographical Services-Victorian Regional Committee, 1981, p. 731; Libraries, 1934 to 1984, 1984, pp. 664-7

## MEDIA

### Victorian Government Information Centre

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

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

### The press

#### *Metropolitan press, 1982*

Two Melbourne publishing companies produce most of Victoria's newspapers. The Herald and Weekly Times Limited, Australia's largest newspaper group, publishes the morning tabloid, *The Sun*, and the evening broadsheet, *The Herald*. David Syme & Co. Limited publishes the other Victorian morning newspaper, *The Age*, a broadsheet. The Sydney-based newspaper group John Fairfax & Sons Limited acquired full control of David Syme & Co. Limited in September 1983 when the Syme family decided to sell most of their shares to Fairfax. In addition to these three metropolitan dailies, *The Australian Financial Review* and *The Australian* are published in Melbourne through facsimile transmission from Sydney.

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

Two Sunday newspapers, *The Sunday Press*, a joint venture of The Herald and Weekly Times Limited and David Syme & Co. Limited, and *The Sunday Observer*, produced by Peter Isaacson Publications, are also published. *The Sunday Observer's* average circulation in the six months ended 30 September 1984 was 116,900, a fall of 14,609 or 10 per cent from the same period in 1983. It remained behind *The Sunday Press*, whose circulation fell 5,842 or 4 per cent to 140,125 between 1983 and 1984. The comparatively low figures are attributed to the fact that neither newsagency services nor home delivery are available in the Melbourne metropolitan area on Sunday.

After raising their cover prices in each of the three years to 1982 the prices of the three dailies were relatively stable in 1983 and 1984, although in April 1984 *The Herald* and *The Sun* raised their cover prices from 25c to 30c, matching the weekday price of *The Age*. The price of the Saturday edition of *The Age* stayed at 40c.

In the six months to 30 September 1984 only *The Herald* managed to keep its average daily circulation ahead compared with the same period in 1983, with an increase of 417 or 0.1 per cent to

337,003. The circulation of *The Sun* fell 21,241 or 3.6 per cent to 591,684, while the circulation of its morning competition, *Th Age*, lost 2,762 or 1.1 per cent to 238,327.

Both groups reported good recoveries in profit in 1983–84 after the depressed conditions of the previous year. In the year to 30 June 1984, David Syme & Co. Limited lifted its after-tax profit 100 per cent to \$4.73m from \$2.36m the previous year. In the year to 30 September 1984 The Herald and Weekly Times Limited lifted its after-tax profit 34 per cent to \$32.73m from \$24.41m the previous year.

Late in 1984 David Syme & Co. Limited launched *Winners Weekly*, a free weekly newspaper distributed throughout Melbourne. It was joined soon after by *Melbourne Look*, published by the Herald and Weekly Times Limited. In June 1984, a free weekly newspaper called *City Extra*, a joint venture between Leader Associated Newspapers Pty Ltd and Standard Newspapers Pty Ltd, commenced distribution.

#### *Suburban press*

Suburban newspapers in Victoria are still maintaining their predominantly free weekly distribution. Fifty papers cover the suburban area as well as Geelong, Ballarat, and Bendigo. They match the growth of the suburbs and the provincial cities with 1,505,294 copies of newspapers being printed and distributed weekly.

Most publishers are members of the Circulations Audit Bureau and each week publish their audited circulations. Independent surveys have delineated the role of the local newspapers and latest surveys available have revealed a further significant increase in readership. Suburban newspapers can locate markets that are defined geographically or socio-economically and are ideal for the test marketing of new products or services.

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

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

#### *Country press*

At 1 July 1984, there were 99 newspapers being published in cities and towns outside the Melbourne Statistical Division. Of these, 74 had paid circulations, 23 were distributed free, and two had a mixture of free and paid circulation.

Since the introduction of new technology in the printing industry in the early 1970s, many country newspapers in Victoria have installed photo composing equipment and web-offset presses. In the non-dailies area, this has led in many cases to a new method of production whereby the initial processes of composition and platemaking are carried out in the town of publication, with the plates or paste-up pages taken to central printing plants for printing on high speed presses. The largest of these printing plants are located at Morwell, Shepparton, Koo-Wee-Rup, Swan Hill, Horsham, and Ballarat.

Weekly newspapers predominate among country newspapers, with 75 published once a week, 10 twice a week, 8 three times a week, 1 five times a week, and 5 six times a week.

Total circulation per issue in July 1984 was 596,576, the circulation of the paid newspapers being 271,782 and the free papers 324,794. Daily newspapers had a total paid circulation of 96,719 per issue, and non-dailies a paid circulation of 175,063 per issue.

In the west and south-west of Victoria, within the Statistical Divisions of Barwon, South Western, and Central Highlands, there were 23 locally published newspapers, 18 with paid circulation and 5 distributed free. Total paid circulation per issue of these newspapers was 97,379 and free distribution 121,259. In the north-west and north, comprising the Wimmera, Northern Mallee, and Loddon-Campaspe Statistical Divisions, 32 locally produced newspapers had a total paid circulation of 81,675 and 4 newspapers had a free distribution totalling 48,241 per issue. In the Goulburn and North Eastern Statistical Divisions to the north and north-east of Melbourne, there were 21 local newspapers, 17 with paid circulations totalling 44,074 and 4 with free distribution totalling 34,798. In the east and south-east of Victoria, 23 newspapers were published in the Statistical Divisions of East Gippsland, Central Gippsland, and East Central. Of these, 11 were paid circulation, 10 were distributed free, and 2 had partly-paid and partly-free distribution. Total paid circulation per issue was 48,654 and total free distribution 120,496.

Further references: Country press, *Victorian Year Book* 1967, pp. 445–8; 1978, pp. 783–4; Press in Victoria, 1984, pp. 672–6

### 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 and other acts, including the *Australian Broadcasting Corporation Act* 1983, is one of the responsibilities of the Minister for Communications. Commonwealth bodies which are directly involved include the Department of Communications, the Australian Broadcasting Corporation, the Australian Broadcasting Tribunal, the Australian Telecommunications Commission, and the Special Broadcasting Service. Basically, the Australian broadcasting and television system is comprised of the following types of stations:

- (1) national broadcasting and television stations financed by the Commonwealth Government broadcasting programmes of the Australian Broadcasting Corporation;
- (2) commercial broadcasting and television stations operated by companies under licence;
- (3) public broadcasting stations operated by corporations under licence on a non-profit basis; and
- (4) stations operated under the aegis of the Special Broadcasting Service.

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

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

### Radio

#### *Australian Broadcasting Corporation*

Radio broadcasts of the Australian Broadcasting Corporation in Victoria can be seen as being divided into four main strands. In Melbourne there are three networks heard from 3LO (Radio 1), 3AR (Radio 2), and ABC-FM. Radio 3 is devised with a non-metropolitan audience in mind, and can be heard from 3GI (Sale), 3WL (Warrnambool), 3WV (Horsham), and 3MT (Omeo). There are two domestic shortwave stations—VLH and VLR—operating from Lyndhurst and covering northern Australia; nine shortwave transmitters at Shepparton and two at Lyndhurst operate for Radio Australia, the ABC's overseas service.

The ABC broadcasts under the *Australian Broadcasting Corporation Act* 1983. ABC programmes cover a wide range, such as Parliament, news, current affairs, features, drama, religion, sport, variety, programmes of special interest to the rural population, and music. Included in the music programmes on Radio 2 and 3, and ABC-FM, are operas, concerts by overseas artists, and orchestral music. The ABC has six symphony orchestras including the Melbourne Symphony Orchestra (see page 736).

#### *Frequency modulation radio*

The ABC's stereo frequency modulation (FM) radio service began broadcasting in Sydney, Melbourne, Canberra, and Adelaide on 24 January 1976 and in the other State capitals in 1980. By 30 June 1984, the service was being received in twenty-five additional major centres throughout the nation. During the 1980s, the service is planned to be expanded to other major regional centres. The programme format is predominantly classical music but also includes light music, rock, jazz, and folk, together with drama, features, and other spoken word programmes which exploit the creative possibilities of stereophonic sound. Based in Sydney, 2JJJ-FM broadcasts modern music programmes directed at young people.

#### *News service*

In Victoria alone the ABC News Service employs about 50 journalists in the domestic Radio and Television News Service and about 20 journalists in Radio Australia. Their work is supplemented by

information supplied by some 110 correspondents throughout the State, and by staff newsmen at Sale, Horsham, and Albury. The Commission has developed its own cadet journalist training scheme.

In Victoria, the ABC broadcasts four national bulletins each weekday which emanate from Melbourne and include international, national, and State components, plus twelve State-orientated bulletins. At weekends eleven State bulletins are broadcast each day. There is also 'Newsvoice' from Monday to Friday. The output of 'News in Brief' bulletins, mostly on the hour, increases to fourteen a day when the Commonwealth Parliament is not sitting. ABC regional radio stations at Sale and Horsham provide seven bulletins of local news daily. Much local news of interest to listeners in northern Victoria is also broadcast from the ABC studios at Albury on the Victoria-New South Wales border via station 2CO.

The News Service also produces 'This Week in Parliament' on Friday evenings (Radio 2/3) when State Parliament is sitting, 'This Week in Business' on Saturday mornings (Radio 2/3), and 'The Newsmakers' (3LO).

### *Radio Australia*

Radio Australia broadcasts to the world, with special emphasis on South-East Asia and the Pacific, from new studios at East Burwood (23 kilometres from Melbourne). It broadcasts 24 hours a day in English and for lesser periods in Indonesian, Standard Chinese, Cantonese, Thai, Vietnamese, Japanese, French, and Neo-Melanesian. From midnight to dawn, Radio Australia is also broadcast over ABC stations in the Northern Territory.

In December 1982, Radio Australia's \$7.5m studio complex was opened on an 18 hectare site. There is a multi-lingual staff of 170 presenting music, language, and news and public affairs programmes. World news in English is broadcast every hour, 24 hours a day. These broadcasts are also transmitted in the eight other languages.

### *Public broadcasting*

Public broadcasting stations are operated by non-profit making groups for a special purpose such as educational, community, or special interest. At 28 September 1984, 51 stations were in operation, eight of them in Victoria. Stations 3CR, 3MBS, 3PBS, and 3RRR serve the Melbourne area; 3GCR serves the Churchill (Gippsland) area, 3CCC the Central Victorian area from Harcourt, 3MBR Murrayville and nearby towns, and 3RPC the Portland area.

### *Special Broadcasting Service*

The Special Broadcasting Service (SBS) was established by the Commonwealth Government on 1 January 1978 to provide multilingual radio services and, if authorised by regulations, to provide multilingual television services. A regulation authorising the provision of multilingual television services was gazetted in August 1978. The Service is also empowered by the *Broadcasting and Television Act 1942* (as amended) to provide broadcasting and television services for such special purposes as are prescribed by the Commonwealth Government.

In carrying out its functions in Victoria, the SBS provides multilingual broadcasting services to the Melbourne metropolitan area and Geelong through radio station 3EA which broadcasts in 50 languages for 126 hours per week, and a multicultural television service on VHF Channel 0 and UHF Channel 28 to the Melbourne metropolitan area and Geelong. The SBS also provides subsidies to public broadcasting station 3GCR-FM Churchill for the production and presentation of ethnic radio programmes.

### *Commercial broadcasting*

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

The fee for a licence for a commercial broadcasting station is based on the gross earnings during the preceding financial year, assessed on a sliding scale formula up to \$10m. On amounts exceeding \$10m, the fee is based on a fixed percentage or 5.5 per cent, whichever is the smaller.

At 30 June 1984, there were 137 commercial broadcasting stations in operation in Australia, of which twenty-four were in Victoria.

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

**COMMERCIAL BROADCASTING STATIONS IN OPERATION, VICTORIA,  
AT 30 JUNE 1984**

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

At 30 June 1984, the average weekly hours of operation of Victorian commercial broadcasting stations were: Melbourne 168, and country 139.8. At 30 June 1983, the average weekly hours were: Melbourne 168, and country 138.7.

### Television

#### *National television*

The ABC's television service in Victoria includes ABV Channel 2, Melbourne, and eight 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 and translator stations in Victoria are shown in the following tables:

**Further references:** *History of broadcasting, Victorian Year Book 1961*, pp. 164-6; Australian Broadcasting Control Board, 1964, pp. 177-8, 1977, pp. 915, 918; *Radio Australia*, 1966, pp. 174-5, 1975, pp. 904-5; Educational broadcasts to schools, 1968, pp. 449-52; Development of ABC radio programmes, 1969, pp. 467-8; *Radio and Television*, 1984, pp. 661-3

#### NATIONAL TELEVISION STATIONS IN OPERATION, VICTORIA, 1983

Transmitter location	Call sign	Date of establishment
Melbourne	ABV2	November 1956
Bendigo	ABEV1	April 1963
Ballarat	ABRV3	May 1963
La Trobe Valley (Tralagon)	ABLV4	September 1963
Goulburn Valley (Shepparton)	ABGV3	November 1963
Upper Murray (Albury)	ABAV1	December 1964
Murray Valley (Swan Hill)	ABSV2	July 1965
Mildura	ABMV4	November 1965
Mount Dundas	ABWV5A	July 1981

#### NATIONAL TRANSLATOR STATIONS IN OPERATION, VICTORIA, 1983

Translator location	Channel	Parent station
Warrnambool-Port Fairy	2	ABRV3
Portland	4	ABRV3
Alexandra	5A	ABGV3
Orbost	2	ABLV4
Eildon	1	ABGV3
Nhill	9	ABRV3
Myrtleford	2	ABGV3
Corryong-Khancoban	9	ABAV1
Colac	5A	ABRV3
Cobden	8	ABRV3
Casterton	3	ABWV5A
Coleraine	2	ABWV5A
Cann River	11	ABLV4
Foster	11	(a)ABLV4

(a) New station since 30 June 1983.

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

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

## COMPOSITION OF NATIONAL TELEVISION PROGRAMMES, 1982-83 AND 1983-84

Programme category	1982-83			1983-84		
	Number of hours	Percentage of —		Number of hours	Percentage of —	
		Total transmission hours	Australian origin, in each category		Total transmission hours	Australian origin, in each category
Drama —						
Action interpersonal	691	13.98	10.56	740	15.01	19.05
Serious comedy and satire	10	0.20	—	9	0.19	78.51
Humour, situation, and farce	173	3.49	6.21	206	3.49	6.89
Drama documentary	5	0.09	—	12	0.24	65.05
Total	878	17.76	9.45	968	19.62	17.62
Public interest —						
News comment and topical items	235	4.75	100.00	248	5.03	97.64
Documentaries	183	3.70	30.26	270	5.48	25.99
Discussion and interviews	9	0.19	100.00	73	1.48	99.54
Travel and nature study	64	1.30	21.39	23	0.47	77.35
Science	40	0.80	38.50	24	0.49	14.91
Special events	37	0.76	100.00	39	0.79	37.87
Total	613	12.40	66.93	677	13.73	62.20
Special arts and aesthetics —						
Ballet and mime	3	0.06	—	22	0.44	91.32
Creative effects and animation	210	4.24	27.14	317	6.44	29.97
Discussion and resumé of the arts	5	0.10	—	2	0.04	100.00
Portrayals	—	—	—	24	0.50	—
Miscellaneous	3	0.06	—	5	0.10	—
Total	221	4.46	25.79	370	7.52	31.62
News, newsreel, and weather	321	6.50	100.00	295	5.99	100.00
Religious matter	53	1.08	98.16	51	1.03	100.00
Sport	934	18.89	81.46	647	13.11	80.81
Rural (extension and discussion)	12	0.25	100.00	11	0.22	100.00
Education (formal)	1,276	25.80	49.33	1,308	26.52	47.83
Musical performance	50	1.02	51.32	74	1.51	62.96
Variety and acts	257	5.20	61.16	229	4.64	78.49
Panel and quiz games	11	0.22	100.00	—	—	—
Presentation	318	6.43	100.00	302	6.11	99.93
Total transmission (a)	4,945	100.00	57.39	4,933	100.00	55.57

(a) In the tabulations above, the hours and percentages for 1982-83 and 1983-84 refer to transmission time and not to production. Much of the material transmitted during 1982-83 and 1983-84 was, in fact, produced in previous years.





Emanuel Phillips Fox  
(Australian 1865-1915)  
*The Love Story*, 1903  
Oil on canvas  
100.7 × 52.2cm.  
Acquired 1943

*City of Ballarat Fine Art Gallery*



The tattered remains of the flag (4 metres × 3 metres) the diggers flew at the Eureka Stockade is framed behind glass and hangs above the staircase landing at the City of Ballarat Fine Art Gallery.

*Victorian Tourism Commission*





The Dance Centre Company performing  
*The Wonderful Wizard of Oz.*

*Arts Management Australia Pty Ltd*



A special exhibition entitled 'One Hundred  
Years of Fashion Costumes, 1840 to 1940'  
was staged at the Benalla Art Gallery in  
November 1984.

*Telecom Australia*

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 Corporation. The ABC has maintained Australian content well above 50 per cent of its television output since the introduction of colour television in 1975.

#### *Television news*

The Victorian branch of the ABC Television News Service based at Ripponlea is integrated into the ABC news network, receiving copy by teleprinter from both the national news desk in Sydney and the news desk at the Victorian News Headquarters in Melbourne.

ABC Television News has a team of special reporters and cameramen in radio controlled cars to cover spot news or for special television reports. The ABC has its own helicopter and boats, and light aircraft are chartered as needed. Scattered throughout Victoria are cameramen who film for the ABC on assignment. News items from ABC offices around Australia are sent to Melbourne on micro-wave links. Late items from major centres can be fed directly into news bulletins.

Overseas reports arrive via satellites stationed over the Indian and Pacific Oceans. The reports come from the ABC's team of journalists in the world's major news centres, from the BBC, NBC (USA), CBC (Canada), and other Visnews members, plus Visnews staff camera crews. All ABC-TV and most Australian commercial television stations subscribe to the daily satellite run, and share the cost.

The ABC Television News Service broadcasts four separate national bulletins each weekday and two on Saturdays and Sundays. In addition, ABV2 provides two separate regional news services from Monday to Friday each week. These are relayed through country transmitters at Bendigo, Ballarat, Mildura, Swan Hill, Shepparton, Albury, the La Trobe Valley, and Mount Dundas, Western Victoria. One regional bulletin services Victoria's western, central, and north-eastern regions, while the other services the Gippsland region.

#### *Commercial television*

Commercial television stations are operated by companies under licences granted by the Australian Broadcasting Tribunal with technical operating conditions determined by the Minister for Communications. The stations obtain income from the televising of advertisements. The fee for a licence for a commercial television station is an amount based on the gross earnings receipts during the preceding financial year, assessed on a sliding scale formula up to earnings of \$45m. On earnings exceeding \$45m, a fixed percentage of 8 per cent is applied, whichever is the lesser amount. 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:

COMMERCIAL TELEVISION STATIONS IN OPERATION,  
VICTORIA, AT 30 JUNE 1984

Location	Call sign	Date of commencement
Melbourne	HSV7	November 1956
Melbourne	GTV9	January 1957
Melbourne	ATV10	August 1964 (a)
Bendigo	BCV8	December 1961
Ballarat	BTB6	April 1962
La Trobe Valley (Tralagon)	GLV8	December 1961 (a)
Goulburn Valley (Shepparton)	GMV6	December 1961
Upper Murray (Albury)	AMV4	September 1964
Mildura	STV8	November 1965

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

**COMPOSITION OF COMMERCIAL TELEVISION PROGRAMMES,  
VICTORIA, 1982-83 AND 1983-84**  
(Percentage of total transmission time devoted to each category)

Programme category	1982-83		1983-84	
	Melbourne commercial stations	Country commercial stations	Melbourne commercial stations	Country commercial stations
Cinema movies	14.6	17.4	14.2	12.2
Other drama	28.6	25.6	30.6	28.2
Light entertainment	18.1	19.0	20.5	19.5
Sport	11.9	13.0	9.7	14.5
News	8.7	8.1	8.5	7.8
Children	8.0	8.3	7.8	8.4
Family activities	2.0	1.4	1.4	1.6
Information	2.2	1.8	1.3	2.4
Current affairs	4.3	1.4	4.5	1.8
Political matter	—	—	—	—
Religious matter	1.1	3.6	1.1	2.8
Education	0.5	0.3	0.4	0.8
The arts	—	0.1	—	—
Total	100.0	100.0	100.0	100.0

Further references: Broadcasting and television programme standards, *Victorian Year Book* 1965, pp. 196-8; Television programme research, 1966, pp. 178-80; Television technical planning, 1967, pp. 453-4; Television programmes, 1970, pp. 470-1; Music in radio and television, 1971, pp. 445-6; ABC television drama in Victoria, 1972, pp. 423-4; Television translator stations, 1981, p. 738; Radio Australia, 1981, p. 734; Recent developments in broadcasting and television, 1984, pp. 663-4

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