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THE ARTS, LIBRARIES, AND MEDIA

THE ARTS

Ministry for the Arts

For many years Victoria's involvement in the arts was scattered among different government departments. The National Gallery and the State Library were for a long period the responsibility of the Chief Secretary, whereas the State Film Centre and Documentary Film Council came within the Premier's Department. In addition, the Victorian Treasury made financial grants to artistic organisations of all types ranging from the Australian Elizabethan Theatre Trust to small local festivals, choirs, and brass bands.

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

Under this Act, the Ministry was set up to develop and improve the appreciation and practice of the arts in Victoria; to make the arts more available to the people of Victoria; to encourage and assist in the provision of facilities for the arts to be performed or displayed; and to advise and co-operate with other government departments, municipalities, and public authorities in the promotion and practice of the arts within Victoria. The Act required that a Director should be appointed who would be the head of the Ministry, and that there would be a body to be known as The Victorian Council of the Arts which would advise the Minister and the Director on matters concerning the arts referred to them and, from time to time, to make such recommendations to the Minister concerning the State's involvement in the arts. Under the Act, the National Gallery and the State Library were transferred to the new Ministry, together with the State Film Centre. The Ministry is responsible for recommending and administering grants and other forms of support made by the Victorian Government to arts bodies of all kinds.

In July 1973, the first Director of the Ministry for the Arts was appointed, and took up his duties in that month. The Premier assumed the portfolio of Minister for the Arts.

A number of major responsibilities had to be accepted immediately by the new Ministry. The Victorian Government had agreed that the performing arts section of the Victorian Arts Centre in St Kilda Road should be completed and it is one of the responsibilities of the Ministry to supervise this project.

One of the more significant artistic developments in Australia has been the growth in the numbers and quality of regional art galleries in Victoria. There were sixteen such institutions in 1980, the majority being professionally directed and providing in their areas a full service of exhibitions, educational activities, and scholarship. It is one of the Ministry's responsibilities to continue to raise the standard of regional galleries and to assist them in their work.

It is a further responsibility of the Ministry for the Arts to advise on and assist in the development of regional arts centres, this programme running parallel with the design and construction of the performing arts section of the Arts Centre.

The Victorian Government allocates funds for the development of public libraries through the Library Council of Victoria. The Library Council co-ordinates and funds public libraries run by municipal councils and regional library authorities throughout Victoria in partnership with local government. The work of the Library Council has met with considerable success — 99 per cent of Victorians now live in a municipality served by a public library.

The State Film Centre offers to the community of Victoria a wide range of audio-visual resources. 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 also assists other organisations to present special film projects.

Following the proclamation of the Victorian Film Corporation Act in July 1976, a Board of seven members was appointed. The Film Corporation was not established as a production company but as a body to encourage and promote the production, exhibition, and distribution of films, television programmes, and related areas. In its four years of operation, allocations totalling over $4.6m have been made available to the Corporation for investments and loans to further these aims. The Corporation has financed feature films, documentaries, television features, script development, government films, and associated activities. The Board is now backed by a support staff which not only assists in the processing of applications, but is also in a position to offer advice and direction to potential film makers. The Corporation hopes to be able to assist the industry further with the provision of sound stages and other facilities.

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

The Meat Market Craft Centre was officially opened in November 1979 as an art-craft centre for crafts of Australian origin. The Centre is housed in the historic Metropolitan Meat Market building, purchased by the Victorian Government in 1977. Essential restoration and conversion work on the building has been commenced and when completed, the Meat Market Craft Centre will offer a varied and multi-level number of spaces for access workshops, galleries, retail selling, a resource centre and meeting rooms, and workshops for craftsmen and craft groups. The Centre is envisaged as a focal point for the crafts in Victoria; providing opportunities to view, make, sell, or buy crafts of high quality, and for the training of craftsmen to a level of excellence.

The Ministry carries out, through its specialist liaison officers, surveys of the requirements of all bodies concerned with the arts within Victoria and recommends to the Victorian Government where financial and other assistance is considered desirable. Victoria already has a notable reputation in its support of the visual arts. Now through the work of the Ministry, Victoria is acquiring a similar reputation in support of the other art forms.

Victorian Arts Centre

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

The Centre is situated in St Kilda Road, Melbourne, just south of the Yarra River. The first stage, the National Gallery of Victoria, was opened in 1968, and attracts nearly 500,000 visitors each year. The building has galleries on three floor levels around three courtyards, and 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, used for banquets, concerts, and receptions, with its outstanding stained-glass ceiling, 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 of the Centre, the Theatres building, is now undergoing fitting and finishing for opening in 1983. This includes the State Theatre of 2,000 seats, for opera, ballet, and other large scale productions; the Playhouse, an 870 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 spaceframe spire, dramatically lit at night, will top the Theatres building to a height of 115 metres.

The third stage, the Melbourne Concert Hall, is at the Princes Bridge end of the site and is scheduled to commence performances in 1982. The auditorium of 2,500 seats is surrounded by extensive front-of-house and backstage facilities. Its prime use will be for orchestral music, but acoustics will be able to be varied to permit the performance of many different kinds of music. A major pipe organ, commissioned in Canada, has now been built and will be installed in the Hall prior to opening. The building will also contain a Performing Arts Museum which has already started operations and which will house displays on the performing arts.

Throughout the Centre, facilities for both performers and patrons will be of the highest quality, and will include computerised booking through the BASS system (which started trading in Victoria in December 1978), a bistro, bars, coffee lounges, and shops. Underneath the National Gallery, a 1,500 space car-park is now in use, with direct access to the Theatres building. Seating has been designed with the theatre-goer's comfort in mind and all buildings at the Arts Centre will be air-conditioned. The exterior of the Centre will be extensively terraced and landscaped.

Construction and operations of the Theatres and 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 Confederation of Australasian Arts Centres. In addition, the Trust operates the Sidney Myer Music Bowl and, as a result of recent legislation, now has close and formal links with the Victorian College of the Arts.

Information about this major arts project is available to the public at the Information Pavilion outside the National Gallery. This pavilion contains models, films, and slide shows and attracts over 100,000 visitors annually.

National Gallery of Victoria

General

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

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

Acquisitions

During 1979-80, a number of important acquisitions were made for the collections of the National Gallery of Victoria. Among these the principal acquisition was the collection

of 274 Indian miniatures from the Rajasthan region of Northern India. This rare collection, which has been described as one of the most important of its kind outside India, was acquired under the terms of the Felton Bequests' Committee and is perhaps the most important purchase made by that Committee during the 1970s.

The Art Foundation of Victoria, established in 1976, has enabled major works of art to come to the gallery. A notable purchase was the *Portrait of Dame Nellie Melba*, painted in 1902 by Rupert Bunny (1864–1947) which was unveiled by Her Majesty The Queen during a State Reception held in her honour in the Great Hall on 28 May 1980. Acquisition of this portrait of a great Australian gives the gallery another example of Edwardian portraiture.

Important acquisitions were made in all areas of the gallery's collections and only a very few—from several hundreds—may be noted here. The Department of Prints and Drawings added works by Chuck Close, David Hockney, Jacques Villon, Robert Rauschenberg, Max Klinger, and Bridget Riley to its European and American holdings. Australian collections were strengthened by the acquisition of drawings by John Perceval, Sidney Nolan, and Michael Shannon and, particularly, by the purchase of twenty-three drawing by Albert Tucker (b. 1914) and a gift of 196 etchings by Fred Williams (b. 1927). This gift, made through The Art Foundation of Victoria, provides the National Gallery with an unparalleled collection of Williams' important graphic work.

The acquisitions made for the Department of Decorative Arts were diverse with materials of many kinds being represented. During the past few years, an attempt has been made to strengthen the gallery's representation of Australian silver—an area in which there is renewed interest, and increasing scholarship—and the donation of another group of important nineteenth and twentieth century pieces gives the collection a richness and diversity which cannot be found in any other Australian gallery.

Through the continuing generosity of the Felton Bequests' Committee, three more important vases were added to the group of Greek antiquities. Two of these, a Band Cup, c. 540 B.C., by the Hermogenes Painter and a Nicosthenic Amphora, c. 540 B.C., by the Nicosthenes Painter, were bought in London at the auction of the Castle Ashby collection. The third vase is a black ground lekythos, mid-fifth century B.C., by the Achilles Painter. This latter vase forms a valuable pendant to the white ground lekythos by the same painter acquired in 1971.

National Gallery Society

The National Gallery Society, which has functioned since 1947, had a membership in December 1980 of about 11,500 persons. It offers free entry to the Gallery, and a continuing programme of lectures, films, and other activities, including a programme of acquisition on behalf of the Gallery.

Education Services at the National Gallery

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

Education Services poster/calendars are sent twice yearly to every school in Victoria. Through this, teachers are informed of arrangements for booking visits to the Gallery, of temporary exhibitions, and of other special activities featured in the education programme.

Government and non-government schools use these services and many of the students come from country centres throughout Victoria. Tertiary institutions such as teachers' colleges and art schools also utilise the facilities offered. Weekly lectures provide students

of the Australian Ballet School with a special elective for their course; and there has been a steady demand for special "in-Gallery" seminar sessions from teacher groups and other educational organisations.

The education programme is relevant to teachers and students of history, literature, and social studies, as well as art and craft.

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

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

Departments

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

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

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

Temporary exhibitions

Four major international exhibitions were among the forty-two temporary exhibitions displayed in the Gallery during 1980. These included "A Century of Modern Masters: America and Europe", from the Thyssen-Bornemisza collection, which attracted 68,000 visitors; "Leonardo, Michelangelo, and the Century of Genius", an exhibition of master drawings from the British Museum, which brought a work of Leonardo da Vinci to Australia for the first time; "Pompeii AD 79" which was seen by 173,517 members of the public while on display at the Gallery; and "French Painting: The Revolutionary Decades", which presented masterpieces from the Louvre and other French galleries, opened to the public on 17 December 1980. All four international exhibitions were brought to Australia under the auspices of the Australian Gallery Directors Council.

Further reference: Bequests and funding. *Victorian Year Book* 1980, pp. 712-13

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 buildings in 1915. The Castlemaine collection was begun in 1913, but was not housed in its present building until 1931. The remaining eleven galleries were established between 1961 and 1971; Hamilton, 1961 (collection begun 1957); Shepparton, 1965 (collection begun 1935); Mildura, 1966 (collection begun 1956); Swan Hill and Sale, 1964; Horsham and Benalla, 1968 (new gallery opened at Benalla in 1975); Ararat, 1970; 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. This association is recognised by the Victorian Government which, through the Ministry for the Arts, provides funds for administration and the salary of a full-time executive officer. While the purpose of the Regional Galleries Association is to promote the interests of all its members in presenting the visual arts to the people of Victoria, each gallery remains autonomous having complete freedom in its collecting policy, administration, and exhibitions programme.

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 $547,000 in 1980-81. Each gallery now receives a basic annual grant of $10,000 plus a $2 for $1 subsidy on all money contributed by local government or raised by public subscription to a maximum of $25,000 per gallery. These grants are intended for the day to day running of the gallery; special grants are made for capital works or large maintenance projects. Money required for the purchase of works of art must be raised by the local community. The present funding system is under review.

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

Drama

General

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

Of the professional companies, the Melbourne Theatre Company offers productions of the "classics" and new Australian plays at the Russell Street and Athenaeum Theatres. The company has now expanded its operations to theatre workshops and the mounting of small productions in the new drama space, the Athenaeum 2. The Australian Performing Group, known more generally as the Pram Factory, after the former usage of its premises, concentrates on a style of theatre best described as group-developed. In addition to a variety of programmes mounted by the group itself, the Pram Factory provides resources for other community groups and has also diversified its activity into the area of film production. Experimental projects by various groups are staged at La Mama Theatre. The Alexander Theatre on the campus of Monash University presents a diverse range of productions throughout the year.

The Playbox Theatre Company (formerly the Hoopla Theatre Foundation) has now become a recognised part of the theatre in Melbourne, and is based at the Playbox Theatre. In addition to mounting productions of new Australian and overseas material,

the Foundation also offers a platform to other companies, both within Victoria and interstate and provides a playreading/workshop service for playwrights.

Professional children's theatre is undertaken by the Children's Arena Theatre, the Creative Arts Theatre, and the Handspan Puppet Company. The Victorian Government has purchased the St Martin's complex, South Yarra, for conversion to a Youth Arts Centre.

There are four professional community theatre companies established in Victoria: the Murray River Performing Group, which is based in Albury and serves the Albury-Wodonga region, the West Community Theatre which operates from Essendon in the western suburbs of Melbourne, the Mill Company, which works in collaboration with Deakin University in the Geelong area, and the Crosswinds Theatre-in-Community, which is based in Benalla and is partially funded by the Education Department. These companies not only provide their localities with professional actors and performances, but they also act as resources for local groups.

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

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

Regional arts activity workshops providing professional facilities for touring companies and amateur companies are now opening in Victorian country regions. There are now five such centres open (Ararat, Echuca, Geelong, Kyneton, and Warburton) with a further two under construction.

Melbourne Theatre Company

The Melbourne Theatre Company began in 1953 as the Union Theatre Repertory Company (U.T.R.C.) when John Sumner, with the approval and support of the University of Melbourne, started a professional repertory venture in the theatre housed in the University's Union Building.

At the time of the Company's founding, there seemed little hope of success. The difficulties were many: there was no audience in Melbourne accustomed to the idea of a season of plays changed at regular fortnightly intervals; the University was situated in an area that was then regarded as unfashionable and run down; and Victoria lacked a pool of actors and technicians with wide professional experience.

However, the first season of thirty-one weeks saw the presentation of fifteen plays and resulted in the overall sale of 38,507 seats. This was sufficiently encouraging for the University of Melbourne to continue its patronage, and the U.T.R.C. as the Company was then known, became a regular feature of the local scene. The Australian Elizabethan Theatre Trust came into association with the Company in 1959 as a subsidising agency, but it was only in 1966 that the U.T.R.C. finally left the Union Theatre at the University and established a city headquarters at the Russell Street Theatre. In 1968, the Company's name was changed officially to that of Melbourne Theatre Company, soon to become familiarly abbreviated to M.T.C.

Audience interest grew beyond the capacity of the Russell Street Theatre, and for a period of four years from 1973 the Company occupied St Martin's Theatre as an additional playhouse. In 1977, a move was made from St Martin's to the greater capacity offered by the historically interesting Athenaeum Theatre in Collins Street. A generally classical season of plays is presented in the main auditorium at the Athenaeum, and works of an experimental nature are shown in the upstairs playing space known as Athenaeum 2. Contemporary plays of note are produced at Russell Street, with preference given, whenever possible, to Australian scripts.

Apart from its role as a pioneer for other major drama companies in Australia, the M.T.C. has inaugurated projects unique in themselves. These include *Young Parent's Previews,* a free crèche service which enables parents to attend special performances at the theatre, and *Curtain Up,* a scheme by which country theatre-lovers in various parts of Victoria are offered subscriptions with assured transport to the city. These are in addition

to the more usual activities of a responsible drama company such as a play reading service, the workshopping of plays, and Schooldays for students, during which a play is not only performed but discussed in depth.

The Company is in receipt of annual subsidies from the Australia Council, the Victorian Ministry for the Arts, and the Melbourne City Council.

Further reference: Drama, *Victorian Year Book* 1963, pp. 180-3

Music

Melbourne Symphony Orchestra

The Melbourne Symphony Orchestra (MSO) comprises 90 players under the direction of its Chief Conductor Hiroyuki Iwaki who has now completed seven years in that post. Throughout 1980–81, eight other international conductors also directed the Orchestra.

The MSO is funded annually by the Australian Broadcasting Commission (ABC), the Victorian State Government, ($150,000), the Melbourne City Council ($22,000), and the University of Melbourne ($18,000). Up to June 1981, most concerts were performed in Melbourne; however, the Orchestra also gave two concerts in Geelong, one in Sale, Albury, Castlemaine, Shepparton, Wangaratta, Ballarat, Warragul, and two in Canberra.

In all, the Melbourne Symphony Orchestra gave 121 concerts during 1980–81. This figure includes schools and free concerts. Attendances for the performances totalled approximately 200,000 persons.

In addition to its public concerts, the MSO performs regularly on ABC radio and television.

During 1980, the MSO recorded Tchaikowsky's Piano Concerto No. 1 from a Duo Art reproducing piano roll made by the late Percy Grainger.

Further reference: Music, *Victorian Year Book* 1975, pp. 886-95

The Dance

The Australian Ballet, 1980

The Australian Ballet opened its activities for 1980 at the Palais Theatre, Melbourne, on 21 February with Rudolf Nureyev's full-length version of *Raymonda* reproduced by the company's artistic director Marilyn Jones.

Following seasons in Sydney and Canberra, and a successful series of performances in The Peoples' Republic of China, The Australian Ballet returned to Melbourne in two triple bills during July. The first, commencing on 3 July, was *A Tribute to Borovansky* paying homage to the late Edouard Borovansky, the pioneer of ballet in Australia, with three works associated with The Borovansky Ballet; John Cranko's *Pineapple Poll,* Michel Fokine's *Scheherazade,* newly designed by Melbourne artist Greg Irvine, and David Lichine's *Graduation Ball,* the two latter works being reproduced by former Borovansky artists Vassilie Trunoff and his wife Joan Potter (now ballet master and ballet mistress, respectively, of the London Festival Ballet). A second programme, opening on 11 July, offered revivals of John Butler's *Threshold* and Balanchine's *Ballet Imperial,* and the local première of Graeme Murphy's *Beyond Twelve.*

On 9 October, following seasons in Adelaide, Perth, and Brisbane, the company presented *Swan Lake* at Melbourne's Palais Theatre featuring Michela Kirkaldie as Odette/Odile and guest artist Aleksandr Godunov as Prince Siegfreid. The following week saw a revival of Ashton's *Cinderella* with Michela Kirkaldie and Kelvin Coe leading the cast, and Ray Powell and Colin Peasley appearing as the two Ugly Sisters. The final programme of the 1980 Subscription Series was the Melbourne première of *The Three Musketeers,* a full-length ballet after Alexandre Dumas' novel with choreography by Andre Prokovsky to music of Verdi, arranged and orchestrated by Guy Woolfenden, and designed by Peter Farmer, the same trio who were responsible for the ballet *Anna Karenina.*

Australian Dance Theatre

The Australian Dance Theatre first commenced operations in 1965; the company ceased operations in 1975 but was re-formed in January 1977.

The Company held its first major season at Her Majesty's Theatre, Adelaide in June, performing ballets choreographed by Christopher Bruce, Norman Morrice, and Jonathan Taylor.

In June 1977, the Company became the first ballet company to receive joint major funding by two State Governments, with the Victorian and South Australian Governments as well as the Australia Council supporting it. This enabled the Australian Dance Theatre to perform on a regular basis in both Melbourne and Adelaide and tour in the country areas of both States.

Also in 1977, the Company took part in the "Come Out" Youth Festival, toured South Australia and Victoria for the respective State Arts Councils, and held its first major Melbourne season at the Palace Metro Theatre. Workshop seasons for young choreographers were also commenced.

In 1978, the Australian Dance Theatre combined with the South Australia State Opera in their production of Sir Michael Tippet's opera *Midsummer Marriage* which opened the Adelaide Festival of Arts. The Company also held its own Festival Season at the Opera Theatre, Adelaide.

At the request of the Department of Foreign Affairs, the Australian Dance Theatre toured South East Asia in September 1978 appearing in Jakarta, Hong Kong, Singapore, Penang, Kuala Lumpur, and Manila.

In 1978 and 1979, the Australian Dance Theatre took part in "Ballet Festival" held at the Sydney Opera House. Also during 1978, the Company was awarded the National Critics Award for "maintaining a continuous standard of excellence".

In 1980, the Company received an invitation from John Drummond, Director of the Edinburgh Festival, to appear in that year's Festival. It presented two repertoire programmes and the full length Taylor/Triffitt production, *Wildstars*. Following the Edinburgh Festival the Australian Dance Theatre toured Holland and Poland.

The Australian Dance Theatre is active in children's theatre, producing in conjunction with the choreographer, Ariette Taylor, *Me and Me Mum and Dad, Filthy Children, Give Us Time,* and *Eggs*.

Further references: Ballet, *Victorian Year Book* 1974, pp. 443-6, 1977, pp. 902-3

Opera

The Victoria State Opera is a professional organisation subsidised by the Victorian Ministry for the Arts and the Music Board of the Australia Council.

In 1979, the company's two main Melbourne seasons at the Princess Theatre featured Bizet's *The Pearl Fishers* with Yvonne Kenny and Noel Mangin and Mozart's *La Clemenza di Tito* with Lauris Elms, Margaret Haggart, Halina Nieckarz, and Isabel Veale. A production of Donizetti's *The Elixir of Love* was taken on tour to six regional centres in association with the Victorian Arts Council.

One of the highlights of the company's presentations for 1979 was a production of *Inner Voices*—a music theatre work by the young Australian composer, Brian Howard, based on Louis Nowra's play, with Lyndon Terracini in the leading role.

Twice upon a Time, a children's opera by Peter Narroway, was toured throughout some 300 primary schools in Victoria.

The Australian Opera, which is the national company, presented eleven operas throughout Melbourne seasons in the Princess and Palais Theatres: Verdi's *La Traviata,* Puccini's *La Boheme, Madama Butterfly,* and *The Girl of the Golden West,* Wagner's *The Meistersingers of Nuremberg,* Mozart's *Don Giovanni,* Scarlatti's *The Triumph of Honour,* Tchaikovsky's *The Queen of Spades,* and the double bill *Cavalleria Rusticana* and *Pagliacci.*

Opera Melbourne continued its policy of giving young singers the opportunity to study and perform operatic roles. During 1979, it presented public performances of Johann Strauss' *Die Fledermaus* and Rossini's *Barber of Seville.*

Festivals

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

As part of its community arts programme, the Ministry for the Arts pays for the arts content of a number of annual festivals in country centres. Several of the rural cities have adopted a particular flower as the emblem of their festival and as an attractive and

distinctive addition to the decorations of their streets and squares. Among others, grants are made to the Ararat Golden Gateway Arts Festival, the Kyneton Daffodil and Arts Festival, the La Trobe Valley Festival, and the Maryborough Golden Wattle Festival.

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

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

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

Further reference: Melbourne Moomba Festival, *Victorian Year Book* 1980, pp. 719–20

Free Entertainment in Parks

"Free Entertainment In Parks" (FEIP) is presented by the Melbourne City Council and the Victorian Ministry for the Arts with annual grants. During 1979-80, a sum of $193,162 was received from the Council and $115,600 from the Ministry. In addition, more than $250,000 accrues each year from private enterprise through donations and services.

"Free Entertainment In Parks" was introduced by the Melbourne City Council's Parks, Gardens, and Recreations Department in December 1972, with nine productions, 80 artists, and a grant of $3,000. The growing response of the audiences is shown in the following table:

VICTORIA—FREE ENTERTAINMENT IN PARKS

Year	Productions	Artists	Estimated audiences
1975–76	135	12,750	1,000,000
1976–77	162	17,500	1,000,000
1977–78	176	22,500	1,050,000
1978–79	179	27,500	1,150,000
1979–80	180	32,000	1,500,000

The programme during 1979-80 consisted of 34 festivals between 21 October 1979 and 27 April 1980.

The festivals in the 1980-81 programme cover most forms of the performing arts and run for periods of seven to ten days. Some of the most popular established festivals include Dance Week, Australia Week, Melbourne Cup Carnival, Children's Festival, Glamour Week, Country Music Week, and Jazz Week. The programme has become a major tourist attraction. It won the Develop Victoria Council Tourism Awards in 1977 and 1980.

Further references: *Victorian Year Book* 1980, p. 720; Royal Society of Victoria, 1963, pp. 171–2; Drama, 1963, pp. 180–3; Painting in Victoria, 1964, pp. 166–70; Sculpture in Victoria, 1964, pp. 171–4; Drama, opera, and ballet, 1968, pp. 443–6; Ballet, 1974, pp. 443–6, 1977, pp. 902–3; State Film Centre, 1969, pp. 517–8; Music, 1975, pp. 886–95

National Trust of Australia (Victoria)

The National Trust of Australia (Victoria) is an independent citizen organisation, governed by its own Council, and serviced by more than seventy advisory committees, all acting in an honorary capacity. In addition, it has access to numerous honorary advisers

PAINTINGS FROM RAJASTHAN
in the National Gallery of Victoria

This collection, acquired through the Felton Bequest Committee, is one of the most important of its kind outside India. It is featured here as the first in a series of selections from the National Gallery of Victoria Collections which will be included in subsequent editions of the *Victorian Year Book*.
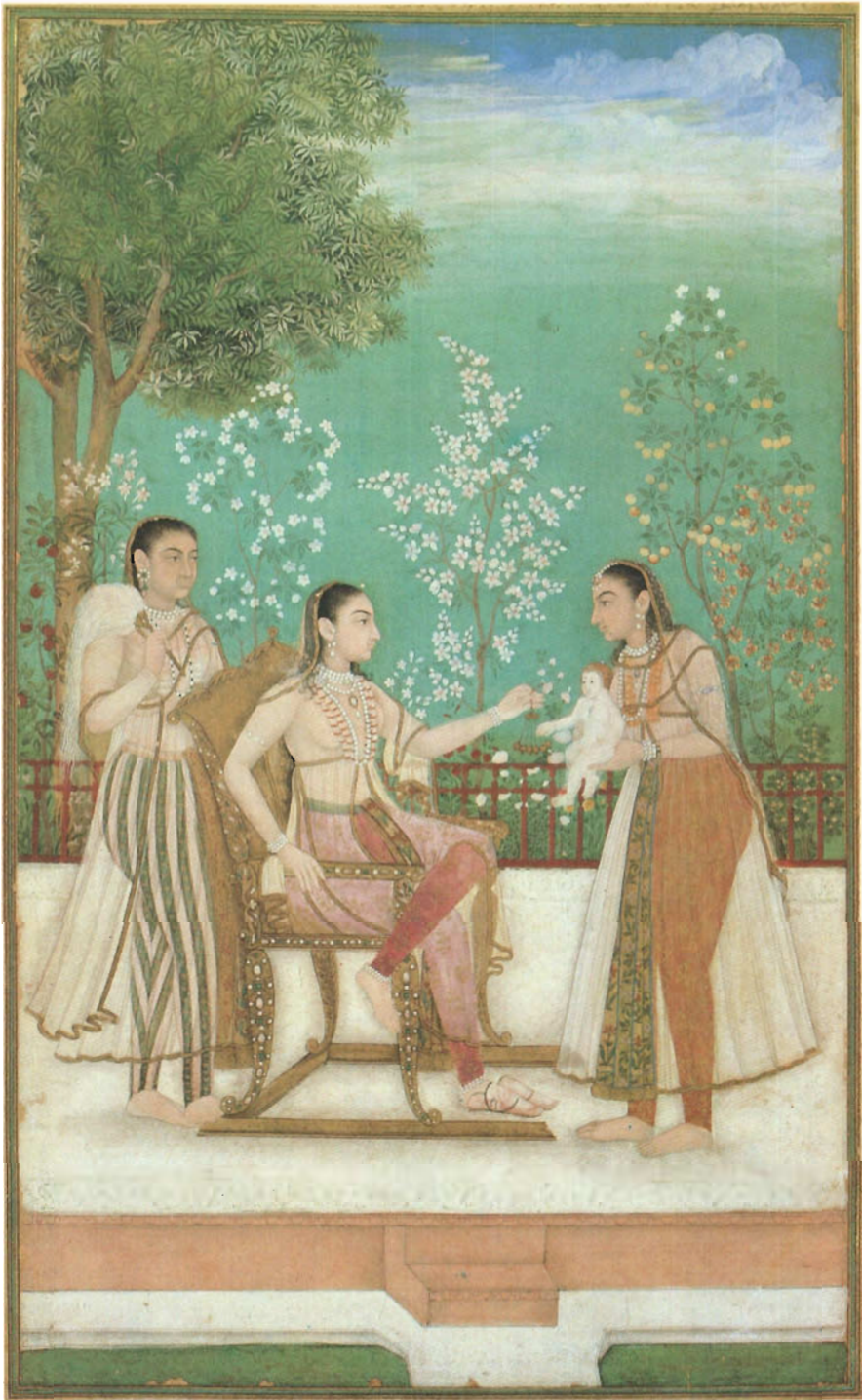

Maharana Sangram Singh Hunting Cranes at Nahar Magra
Udaipur, C.1720
47 x 82 cm
Artist unknown.

National Gallery of Victoria

Maharana Jagat Singh Attending the *Rasalila*
Udaidpur, 1736
Attributed to Jai Ram
60 x 45 cm.

Lady Playing with a Child
Bikaner, late 17th Century
23.3 x 14.3 cm
Artist unknown.
National Gallery of Victoria

PRIVATE COLLECTIONS

This is the first in a series of reproductions from private collections held by Victorians who have devoted themselves to collecting in their chosen fields. This reproduction is of a painting from the collection of Joseph Brown, OBE.

Bush Track, Dromana 1875
by Abram Louis Buvelot
Exhibited in the Temporary Exhibitions Gallery of the National
Gallery of Victoria during 1980 in aid of Austcare.

Joseph Brown Collection

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 sixty. With its headquarters at "Tasma Terrace", 4 Parliament Place, Melbourne, it covers the whole of Victoria by means of twelve area branches or committees.

Fundamentally, it is 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.

With a basic membership fee of $12 per person ($18 family), the Trust had 21,820 members at 30 June 1980, an increase of 12.4 per cent on the previous year. The success of "Heritage Week, 1980" was seen as the principal reason for this increase. New members continue to join but there is a recurring wastage because of age, movement interstate and overseas, and financial reasons. 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 1980, the Trust had classified and recorded a total of 2,808 buildings, etc., and 108 landscapes.

The major activity during 1979–80 was "Heritage Week, 1980" held in March 1980. This followed from a pilot week in 1979. "Heritage Week, 1980" included seminars, lectures, film showing, special openings of historic buildings, City walks and stalls, and activities for school children. The activity was State-wide, notable regional examples being in the Albury-Wodonga area—where a comprehensive week's programme was organised; the Geelong area—which saw a special exhibition in the City and the official opening of the restored "Barwon Park" Stables at Winchelsea, and Port Fairy—where HMAS *Attack* paid a special visit and provided working parties to assist in maintaining historic areas under Trust management.

In addition to its properties, the Trust also has extensive collections of antiques, paintings, *objets d'art,* and relics. It has carriage and costume collections of outstanding quality, and a unique collection of ornamental cast iron. It owns a sailing ship and has an interest in a paddle steamer.

In preserving the National Estate, the Trust seeks to include examples of the best of all types, grand houses ("Como"), boom-type mansions ("Illawarra"), early pre-fabs (La Trobe Cottage and the Iron Houses), 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), as well as important landscapes (Mt Sugarloaf) and gardens ("Rippon Lea"). Of the more than fifty properties it owns throughout Victoria, fifteen were open to the public on a regular basis at 30 June 1980. These attracted 638,301 paying visitors during 1979–80. Including visits by members, functions, and activities, it is estimated that well over one million persons enjoy these properties every year.

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 although no obvious gains were made in 1979–80, there were no further demolitions.

On occasion, the Trust has to purchase an historic building when all other preservation action has failed. An example of this was the acquisition of "Clarendon Terrace" at 208-12 Clarendon Street, East Melbourne. This was not only an important building in its

own right, but a vital feature of the "streetscape" and the overall East Melbourne environment. Viable usage is always a problem in such cases, and the Trust welcomed an approach during 1979-80 from the Sir Robert Menzies Foundation to make this their National Headquarters (see below).

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, Echuca, Queenscliff, and parts of Melbourne), as well as to local government throughout Victoria in connection with individual buildings and landscapes. It is represented on many government councils and committees—Historic Buildings Preservation Council; Government Advisory Committee on Places of Historic Interest; Government Buildings Advisory Council; Archaeological Relics Advisory Committee; National Estate Committee; and Lal Lal Blast Furnace Reserve Management Committee. The study of historic gardens, commenced in 1977-78, was completed, and when published will provide a definitive work on this subject.

The Trust has produced several publications, ranging from specific surveys (e.g., Mornington Peninsula, Arthur's Seat quarrying, Royal Botanic Gardens, Queen Victoria Market, Landscape, and Conservation in North East Victoria), to booklets and leaflets for individual properties and tour (including walking tour) notes. It has produced two Technical Bulletins entitled *Exterior Paint Colours (TB1.1)* and *Lettering and Signs on Buildings c.1850-1900 (TB2.1)*, and work is progressing on others in this series. The Trust publishes a Register of Classified and Recorded Buildings and Landscapes, with regular amendments, and has also been instrumental in publishing a gourmet cookery book and two books on gardening. It has produced one major book entitled *Historic Buildings of Victoria (1966-67)*, and has co-operated with other States in the Australian Council of National Trusts' book series entitled *Historic Buildings of Australia*. During 1979-80, work progressed on an important study of the law regarding compensation. This is a most important aspect of preservation work. The National Trust Bookshop, located at "Tasma Terrace", Melbourne, is becoming well known as a source of authoritative literature dealing with preservation, conservation, and associated topics.

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 (on a two for one basis). National Estate grants from the Commonwealth Government continued during 1979-80, again on a reduced scale, and limited financial support was also obtained from the Historic Buildings Preservation Council. Matching Trust expenditure is always involved in these grants, as well as very stringent expenditure conditions.

Clarendon Terrace

"Clarendon Terrace" situated at 208-12 Clarendon Street, East Melbourne, is a terrace of three two-storied houses erected in 1857-58 for Charles Lister, a wine and spirit merchant and brewery owner. The architect was Mr Pritchard, and the builder, Robert Huckson. Upon completion, the houses were leased to a number of occupants, including G. C. Levey, M.L.A. and Ah Mouy, a well-known Chinese merchant. Charles Lister sold the property in 1874 and the building passed through the hands of various owners. The building at 210 Clarendon Street was converted to flats in the middle of this century.

In architectural terms, Clarendon Terrace is a comparatively early building in Melbourne, but it is of primary importance for its portico supported on four giant orders, a feature very rare in Victoria. The crowning of the portico by a parapet instead of a pediment is also unusual. Internally, although extensive alterations have been made, a number of the original features remain, including the distinctive skylights to the stairways. There are also substantial cellars. Construction of the main building is in bluestone with brick dressings, while the main facade is stuccoed. The rear wings are constructed in brick and there are distinctive brick walls dividing the rear gardens.

"Clarendon Terrace" has been one of the Trust's greatest preservation battles. Classified in 1958 it progressively suffered damage by neglect for many years. It had been placed in the Victorian Government's Historic Buildings Register immediately following the introduction of the *Historic Buildings Act* 1974, but this did not prevent it from becoming a potential casualty when the owners applied to the Historic Buildings Preservation Council for a permit to demolish in 1977. This permit was granted, and the building seemed doomed. However, the Council of the National Trust, in view of the importance of the building, and its great value, commenced representations which culminated in purchase by the Trust with financial support from the Victorian Government.

Initial plans were to develop the Terrace of three houses into a town house complex, which could be sold at a profit, thus enabling the Trust to institute a "rolling fund"—putting the profit back into the purchase and preservation of other historic buildings. However, when approached by an organisation with a proposal whereby the building could not only be preserved but could continue to contribute to Australia's history, it accepted this as a far more appropriate use. "Clarendon Terrace" has now, therefore, become the Australian headquarters of the Sir Robert Menzies National Foundation for Health, Fitness and Physical Achievement.

The Foundation will lease the building for 45 years with the right of first refusal of purchase in the event of the National Trust deciding to sell. Two of the three houses will be reconstructed internally to meet the Foundation's requirements, while the third will be faithfully restored to the period, so far as practicable. In return for the Foundation meeting the costs of restoration, the National Trust will lease for a peppercorn rental, and also contribute any money remaining at credit in the "Clarendon Terrace" Appeal account held by it.

When restored, the Terrace will be able to be viewed by the public. The two houses initially occupied by the Foundation will incorporate a Sir Robert Menzies Gallery, which the public will be encouraged to view. The third house, although probably leased initially, will be able to be viewed on a number of occasions each year.

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; Tasma Terrace, 1980, pp. 722–4

LIBRARIES

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

Library Council of Victoria

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

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

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

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

State Library of Victoria

General

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

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

By 1900, it was evident that the Library had outgrown its existing accommodation. In March 1908, therefore, the Librarian recommended that the most fitting way to celebrate the jubilee of the institution would be to erect a new building. On 14 November 1913, the notable octagonal reading room, with its associated bookstacks was opened. The most recent additions to the building were made in 1965 when the La Trobe Library wing, housing the State's Australiana collections, was opened. An extensive relocation programme has been in progress during the past six years to provide for the better utilisation of space in the present building and the development of more comfortable facilities for both the staff and the public. A major achievement of this relocation programme has been the establishment of the Art, Music, and Performing Arts Library in the Queen's Hall, the recently restored location of the original Public Library. Another notable achievement was the new Reference and Information Centre which is not only more accessible than the old Inquiry Room, but offers an improved range of materials, facilities, and services.

The State Library is organised on a departmental basis. The Resources Development Department is responsible for the acquisition by purchase and by gift and exchange of all library materials. The Cataloguing Department is responsible for the cataloguing and processing of all books acquired and for maintaining the catalogues. This area of activity is being considerably changed by the application of computer technology due to the Library's participation in CAVAL, a co-operative organisation of Victorian academic and research libraries. The Main Reference Library houses the principal bookstock of the State Library and offers a varied service covering general reference inquiries of all kinds together with a specialised art, music, and performing arts reference service. Further specialisations have recently added to the strength of the State Library through appointments in the fields of Community Affairs, Business Services, and Ethnic Services. Through its External Services Section, the State Library maintains an inter-library loans

service, a municipal support service which is intended to supplement the resources of Victorian public libraries and to help them in the assistance they offer to borrowers, and a selective lending service to those country borrowers who are not served by a municipal or regional library service. The La Trobe Library houses the Australian, New Zealand, and Pacific collections of the State Library. In addition, the State Library is responsible for staffing and generally advising the various libraries maintained in Victorian Government departments.

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

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

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

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

Australiana collections

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

In addition to its bookstock, the La Trobe Library contains approximately 20,000 volumes of newspapers, including nearly all Victorian newspapers. These are supplemented by indexes and collections of press cuttings. The Library is also active in the collection of manuscript materials, particularly the private papers of prominent Victorians and of Victorian organisations. This research collection of original papers is rich in material

relating to the early history and development of Victoria. Particular treasures include original papers of Batman, the Port Phillip Association, Wedge, Bourke, Fawkner, Burke and Wills, Henty, Mackinnon, Armytage, Shillinglaw, Coppin, Black, McCulloch, La Trobe, Redmond Barry, and Turner. In recent years, a substantial collection of documentary material reflecting Victoria's twentieth century history has also been acquired.

A valuable collection of paintings, prints, photographs, and negatives of historical interest has also been developed. Numbering more than 260,000 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 government departments), complete sets of law reports, and Parliamentary Papers and other political material.

Municipal library services

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

Public library services offer 99 per cent of the total Victorian population access to information, recreational and cultural services. These libraries are maintained by 201 of the State's 211 municipalities from both municipal funds and from subsidies and grants made by the Victorian Government through the Library Council of Victoria.

Regional libraries, which numbered thirty in 1979–80, serving 169 individual municipalities, consist of groups of councils which establish, on a co-operative basis, a regional library committee to administer the library service for the region. The committee in each region employs library staff and authorises the purchase of books and other library materials and is generally in charge of public library services within the region. Many councils provide modern library buildings and facilities. Forty-three bookmobiles are operating in Victoria, thirty-one in country regions, and twelve in the Melbourne metropolitan area. In 1979–80, 1,432,650 borrowers used the services which had a total bookstock of 5,735,000 volumes and which recorded 24,061,000 loans.

The Library Council of Victoria distributed $12.03m in subsidies and grants in 1979–80. Of this amount, $11.422m was a library subsidy paid on a $2 for $1 basis up to a maximum grant per municipality of $3.00 per head of population. A rural library establishment and regional library development grant of $599,000 and special projects grants of $10,000 were also made. In 1979–80, subsidised municipalities estimated that they would provide $13.4m for the maintenance of their services and another $1m for buildings to house their libraries.

Special projects

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 full evaluation and reporting is a condition of the grant so that the insights gained can be of benefit to all Victorian public libraries.

In 1979–80, $10,000 was made available for special grants to public libraries. From this fund assistance was given to projects involving the taking of a pictorial and sound census of an inner urban area, and the introduction of electronic language translators to complement other library language resources.

Technilib

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

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. By October 1980, 20 library services were using the scheme.

Australian Advisory Council on Bibliographical Services—Victorian Regional Committee

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

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

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

The AACOBS Victorian Regional Committee consists of the State Librarian, the Principal Librarian of the State Library, the university librarians, the CSIRO Librarian, the Parliamentary Librarian, and representatives of college, special, and public libraries.

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

Further references: Special and research libraries, *Victorian Year Book* 1964, pp. 163–5; Development of regional library services, 1965, pp. 184–6; La Trobe Library, 1966, pp. 167–8; Board of Inquiry into Library Services, 1966, pp. 168–9; Manuscript collection in the La Trobe Library, 1967, pp. 441–2; Public records in Victoria, 1968, pp. 439–40; Arts Centre, 1969, pp. 460–1; Swan Hill Folk Museum, 1971, pp. 435–6; Sovereign Hill, Ballarat, 1972, p. 409; Science Museum of Victoria, 1972, pp. 414–15; 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

MEDIA

Community Services Centre

The Community Services Centre, located at 356 Collins Street, Melbourne, provides a general information, referral, and advice service for the community. In particular, the Centre provides a free interpreting service for organisations and individuals, an advisory service for migrants, and information about government departments. Complaints of discrimination received at the Centre are referred to the Commissioner for Equal Opportunity and requests by women for information and advice are referred to the Women's Advisory Bureau, also located at 356 Collins Street, Melbourne.

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

The press
Metropolitan press, 1980

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. In addition to these three metropolitan dailies, the *Australian Financial Review* and *The Australian* are published in Melbourne through facsimile transmission from Sydney.

Two Sunday newspapers, *The Sunday Press,* a joint venture of The Herald and Weekly Times 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 1980 was 118,286, an increase of 7,988 from the same period in 1979. But it remained behind *The Sunday Press,* whose circulation rose from 122,806 in 1979 to 131,717 last year. 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. These newspaper companies also own some major suburban companies.

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

All three dailies increased their cover prices in 1980 due to cost increases, which affected sales. Early in 1980, *The Age* went from 14 cents to 20 cents. A week later *The Sun* and *The Herald* increased their prices to 15 cents. In the winter audit (1 April to 30 September) *The Herald* and *The Sun* suffered significant declines in sales: from 403,313 and 637,332, respectively, in the summer audit (1 October 1979 to 31 March 1980) to 393,185 and 629,381, respectively. Circulation of *The Age* fell marginally from 244,981 to 243,367. But by the end of the year the position of all three papers had improved and the indications were that the total market in 1981 would return to its former level.

The 1979–80 financial year saw a record after-tax profit for The Herald and Weekly Times Limited. In the year to 30 September 1980, the company's after-tax profit was $21.13 million, compared with $20.12 million the previous year. David Syme & Co. Limited recorded an after-tax profit of $2.62 million for 1979–80. The $995,000 fall was attributed to higher taxation resulting from the absence of the benefits of the 40 per cent investment allowance on the offset press installed in 1978–79.

A highlight of the financial year was the acquisition by John Fairfax Limited of 14.9 per cent of The Herald and Weekly Times Limited shares to help that company resist a takeover bid by News Corporation. An unsuccessful call was made on John Fairfax Limited to allow control of David Syme & Co. Limited to revert to the Syme family and associated interests.

Suburban press, 1980

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 1,521,876 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.

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

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

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

Broadcasting and television services

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

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

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

(3) public broadcasting 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 Commission

Radio broadcasts of the Australian Broadcasting Commission in Victoria can be seen as being divided into four main strands. In Melbourne there are the three networks heard from 3LO, 3AR, and ABC-FM. The third main service is the one 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 *Broadcasting and Television Act* 1942. 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 are operas, concerts by overseas artists, and orchestral music.

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 Brisbane, Perth, Hobart, Newcastle, and Launceston in 1980. It was extended to Ballarat, Mount Gambier and Bunbury in 1981. 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.

News service

The ABC Independent News Service was established in June 1947 following an amendment to the Broadcasting Act, which required the Commission to broadcast regular Australian news and information obtained by its own staff. The Commission is unique in that it gathers all its own news within Australia. Other similar organisations depend to a large extent on news agencies. The ABC's policy is that the news of the day should be

given accurately and objectively. The selection of news items for inclusion in bulletins is based solely on their interest as news, and the staff are trained to present this news without bias.

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

Within Australia, the ABC News Service provides a network coverage throughout the nation, producing news for national, State, and regional bulletins. Regional journalists report matters of more than district interest to their State office and these offices in turn pass on news of wider than individual State interest to the National Newsroom. The ABC employs some 300 journalists, and approximately 650 correspondents act for the service throughout Australia and some Pacific islands; these persons are from all walks of life and are paid on a contributory basis. In Victoria alone the ABC News Service employs about 45 journalists in the domestic Radio and Television News Service and about 20 journalists in Radio Australia. Their work is supplemented by information supplied by some 110 correspondents throughout the State, and by staff newsmen at Sale, Horsham, and Albury. The Commission has developed its own cadet journalist training scheme.

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

Radio Australia

The headquarters of Radio Australia, the overseas service of the ABC, is in Melbourne. The service began in December 1939, and now broadcasts in nine languages, directed mainly at Asia and the Pacific. Radio Australia broadcasts 24 hours a day in English, nine hours in Indonesian, two hours in Japanese, three hours in Standard Chinese, two hours in Cantonese, two and one-half hours in French, one and one-quarter hours in Neo-Melanesian, and one and three-quarter hours in Basic English for Papua New Guinea, one hour in Thai, and one hour in Vietnamese. The programmes include 68 news bulletins daily, including 46 in English.

At Radio Australia, a staff of approximately 170 deals with the news and produces a wide range of programmes. This staff includes about 80 foreign language programme officers, mostly recruited from their countries of origin. Radio Australia's audience is estimated at more than 100 million, mainly in South East Asia. Each working day an average of 1,000 letters are received from overseas listeners at Radio Australia head office in Melbourne.

Radio Australia's signal suffered severely when Cyclone Tracy destroyed the service's three 250 kW transmitters at Cox Peninsula, Northern Territory, on 25 December 1974. Their restoration is scheduled for completion in 1982. Although transmission continued through the Shepparton and Lyndhurst transmitters in Victoria, reception in Asia deteriorated. Two temporary transmitters were established at Carnarvon, Western Australia, in December 1975 to restore reception in part for listeners in Asia. The ABC is building new studios for Radio Australia as the first stage of an ABC studio and office complex at Burwood East, Melbourne, to replace outdated studios in the central city.

Public broadcasting

Public broadcasting stations are operated by non-profit making groups for a special purpose such as educational, community, or special interest. During 1978, twenty-four licences for public broadcasting stations were offered and accepted, and at 30 June 1979 twenty-seven of these stations had commenced operation, four of them in Victoria.

Stations 3MBS, 3PBS, and 3RRR serve the Melbourne area, while 3GCR serves the Churchill (Gippsland) area.

Special Broadcasting Service

The Special Broadcasting Service began operations on 1 January 1978 as an independent statutory authority, responsible initially for ethnic radio broadcasting in Australia. The duties and responsibilities of the Service are detailed in Part IIIA of the *Broadcasting and Television Amendment Act* 1977.

The National Ethnic Broadcasting Advisory Council and the State Ethnic Broadcasting Advisory Committee in Victoria and New South Wales were established to advise the Special Broadcasting Service and Commonwealth Government Ministers.

Arrangements were made to subsidise ethnic groups on public broadcasting stations located in Canberra, Lismore, Tamworth, Bathurst, Newcastle, Campbelltown, Hobart, Perth, Adelaide, Brisbane and Armidale.

Translators from 2EA were installed in Wollongong and Newcastle and both 2EA and 3EA transmitters were upgraded to 5 kW which enabled 3EA to be received in Geelong and beyond. Radio station 3EA Melbourne transmits on 1224 kHz/5 kW in 47 languages, 47 hours per week.

Experimental Ethnic Television trials were run by SBS through ABC Channel 2 in Melbourne and Sydney in mid-1979 and early 1980. A public discussion paper was prepared by SBS and NEBAC and the Ethnic Television Review Panel, which also arranged public consultations. The Commonwealth Government then established the Independent and Multicultural Broadcasting Corporation (IMBC) to absorb all SBS functions, to provide multicultural television services on Channels 0 and 28 (UHF), and to support public television.

The IMBC legislation failed to pass the Senate in May 1980; the Senate Standing Committee on Education, Science and the Arts subsequently recommended that SBS carry on the multicultural television operation scheduled to start on 24 October 1980, while legislative amendments were to be explored by the Commonwealth Government.

Channel 0/28 began television operations as planned on 24 October 1980. Transmissions are similcast from Sydney on a micro-wave link, with only a small news and current affairs staff in Melbourne.

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

At 30 June 1980, there were 131 commercial broadcasting stations in operation in Australia of which twenty-two were in Victoria. Seven commercial FM broadcasting stations were in an advanced stage of development at 30 June 1980. Two FM stations (3EON and 3FOX) went to air in July and August 1980, respectively.

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

VICTORIA—COMMERCIAL BROADCASTING STATIONS IN OPERATION AT 30 JUNE 1980

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

At 30 June 1980, the average weekly hours of operation of Victorian commercial broadcasting stations were: Melbourne 164, and country 134.

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

Television

National television

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

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

VICTORIA—NATIONAL TELEVISION STATIONS IN OPERATION AT 30 JUNE 1980

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

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

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

COMPOSITION OF NATIONAL TELEVISION PROGRAMMES, 1979–80

Programme category	Number of hours	Percentage of Total trans-mission hours	Australian origin, in each category	Programme category	Number of hours	Percentage of Total trans-mission hours	Australian origin, in each category
Education	1,246	28.04	54.81	Presentation	245	5.52	100.00
Drama	817	18.38	11.21	Special arts and aesthetics	41	0.92	59.33
Sport	764	17.20	77.59	Religious matter	49	1.09	100.00
Public interest	577	12.98	77.29	Musical performance	63	1.41	40.37
News, newsreel, and weather	300	6.76	100.00	Cartoons	53	1.20	8.46
Variety and acts	260	5.86	52.15	Panel and quiz games	28	0.62	55.59
				Total(a)	4,443	100.00	58.81

(a) All figures are based on actual running times of programmes in minutes and seconds, but totals are taken to the nearest whole hour. Any discrepancies in totals are due to rounding.

All ABC programmes are telecast in colour seven days a week. The improvement of both the quantity and quality of Australian television programmes is a matter of continuing concern to the Commission. The ABC has maintained Australian content well above 50 per cent of its television output since the introduction of colour television 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. Scattered throughout Victoria are cameramen who film for the ABC on assignment. News items on videotape

from ABC offices around Australia are sent to Melbourne on the coaxial cable, or on micro-wave links. Late items can be fed directly through the cable into news bulletins.

Overseas film 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, and in the La Trobe Valley. 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 $200 plus an amount based on the gross earnings receipts during the preceding financial year, assessed on a sliding scale varying from 1 per cent for amounts up to $0.5m to 6 per cent on amounts exceeding $5m. Colour television using the Phase Alternation Line (PAL) system was introduced in Australia late in 1974 and services became fully effective in March 1975.

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

VICTORIA—COMMERCIAL TELEVISION STATIONS IN OPERATION AT 30 JUNE 1980

Location	Call sign	Date of commencement
Melbourne	HSV7	November 1956
Melbourne	GTV9	January 1957
Melbourne	ATV10	August 1964 *(a)*
Bendigo	BCV8	December 1961
Ballarat	BTV6	April 1962
La Trobe Valley (Traralgon)	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.

VICTORIA—COMPOSITION OF COMMERCIAL TELEVISION PROGRAMMES, 1979
(Percentage of total transmission time devoted to each category)

Programme category	Melbourne commercial stations	Country commercial stations
	per cent	per cent
Cinema movies	17.3	12.0
Other drama	31.2	32.8
Light entertainment	21.4	22.8
Sport	7.8	10.5
News	5.1	7.1
Children	8.9	6.0
Family activities	1.8	1.3
Information	2.8	2.8
Current affairs	1.9	2.4
Political matter	—	0.1
Religious matter	1.4	1.7
Education	0.4	0.5
The arts	—	—
Total	100.0	100.0

Television translator stations

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

VICTORIA—TELEVISION TRANSLATOR STATIONS IN OPERATION AT 30 JUNE 1980

Area served	Parent station	Channel	Date of commencement
COMMERCIAL STATIONS			
Warrnambool-Port Fairy	BTV6 Ballarat	9	June 1966
Swan Hill	BCV8 Bendigo	11	May 1967
Portland	BTV6 Ballarat	11	July 1968
Alexandra	GMV6 Goulburn Valley	10	October 1968
Eildon	GMV6 Goulburn Valley	3	August 1969
Myrtleford	AMV4 Upper Murray	9	December 1969
Nhill	BTV6 Ballarat	7	October 1970
Bright	AMV4 Upper Murray	11	March 1973
Corryong-Khancoban	AMV4 Upper Murray	10	November 1975
Orbost	GLV8 La Trobe Valley	7	June 1978
Foster — Toora	GLV8 La Trobe Valley	6	November 1978
Lakes Entrance	GLV8 La Trobe Valley	10	March 1980
NATIONAL STATIONS			
Warrnambool-Port Fairy	ABRV3 Ballarat	2	October 1966
Portland	ABRV3 Ballarat	4	May 1968
Alexandra	ABGV3 Goulburn Valley	5A	September 1968
Orbost	ABLV4 La Trobe Valley	2	April 1969
Eildon	ABGV3 Goulburn Valley	1	August 1969
Nhill	ABRV3 Ballarat	9	October 1970
Myrtleford	ABGV3 Goulburn Valley	2	December 1970
Corryong-Khancoban	ABAV1 Upper Murray	9	December 1974
Cobden	ABRV3 Ballarat	8	April 1979
Colac	ABRV3 Ballarat	5A	May 1979

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

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