7th Australian Media Traditions Conference

Trends, Traditions & Transformations

Conference Abstracts

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Melbourne
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Plenary Panel: The Promises of Pictures - photography, democracy, history

Jessica Lake, University of Melbourne
Jane Lydon, Monash University
Kathrin Schmieder, The Swinburne Institute
Melissa Gregg, University of Sydney

This session explores four eras when photography promised to democratise aspects of media. The four papers explore the ways social and cultural practices accommodated and resisted the promises of pictures.

Jessica Lake, Privacy, ‘pretty portraits’ and the democratization of vision in 19th century America

Prior to the 1880s, only those skilled in the science and mechanics of the camera and able to afford the weighty and expensive equipment necessary for capturing an image could call themselves ‘photographers.’ Other individuals desiring likenesses of themselves or their family members were required to sit and pose for professionals in studios or shops. However, with the release of George Eastman’s first ‘Kodak’ camera in 1888, photography was quickly refashioned into a relatively inexpensive and ‘delightful pastime’ for amateurs. The camera became the everyman’s sporting, travel and family companion. However for the everywoman, the arrival of the amateur camera was more problematic. As advertisements actively encouraged consumers to indulge in the thrills of capturing images of others without their knowledge or consent, women (particularly pretty young women) became vulnerable to the theft and exploitation of their likenesses by others. ‘A right to privacy’ emerged as a method of resistance against such harm. Paradoxically, the democratisation of vision initiated by Eastman worked to highlight the limited nature of ‘democracy’ and citizenship in late nineteenth century America.

Jane Lydon, Indigenous Australians in Australian visual culture between the wars

This article explores the role of photography in the recognition of the oppression of Indigenous Australians in the interwar period. Today, photographs of conflict and suffering are crucial evidence that make these phenomena real to us, but the interpretive frameworks that determine photographic meaning offer profound challenges to historians attempting to understand past visual cultures. During this period, images of Indigenous ill-treatment were framed by narratives of injustice, facilitated by photographic images that allowed events in remote places to be witnessed by mass audiences across the British Empire. While such imagery popularised reform and mobilised international support, recognition of Indigenous suffering was also heavily conditional upon its representation within conventional interpretive frameworks, as popular moral sensibilities suppressed images considered too shocking for public scrutiny. The politics of recognition relies upon Indigenous conformance to conventional notions of propriety and ideals of
authenticity, which may act to conceal or mask the abhorrent. Mainstream reluctance to view such ‘obscenities’ have had a lasting power to restrict public acknowledgement of the Aboriginal predicament.

_Kathrin Schmieder, The use of amateur photos in the professional environment of mainstream media_

Kodak revolutionized the production of images at the end of the 19th century and on one hand facilitated the understanding of photography as a democratic medium. On the other hand it prompted more serious photographers to carve out their own territory. This led to the establishment of related organizations and a divide between professionals and amateurs, or more precisely between professionals, serious amateurs and snapshot photographers – a divide, which largely characterized photography of the 20th century and reduced – it could be said – the democratic potential of photography.

Now at the beginning of the new millennium we are witnessing another turning point in photographic production as everyday people are not only able to take images, which has been possible since the introduction of the first snapshot cameras. Rather, the digital age transformed the camera into an everyday device, enabling people to process and publish photos independently, instantly and widely. This increasing accessibility is once again discussed in terms of democratization. In the same time it collides with traditional paradigm and practices of established institutions and possibly prompts new dissociations.

This paper looks at this issue and asks how on one hand established media organizations accommodate photos by non-professionals and how on the other hand conventions, professional standards and interests counteract this. In fact the paper argues that professional standards are necessary and asks how they can be adjusted to allow the participation of amateurs in the environment of mainstream media. Is the increasing accommodation of amateur photos a sign of increasing democratization or are they just filling materials in times of a growing demand for images and smaller budgets? To answer these questions the paper presents data from interviews and observations in Australia, Germany, the UK and the US, which were conducted in 2010/2011.

_Melissa Gregg, Visual ethnography: photography as method in cultural research_

My contribution will draw on two recent projects, a three year study of mobile and online technology use among office workers, and a consultancy for the SA government which produced a baseline study of the town of Willunga – one of the first release sites for the National Broadband Network.

The first study involved interviews with 25 white collar workers in Brisbane over the period 2007-9. Participants were interviewed in two locations – at work and at home – to find out how and where they used technology for work purposes. Each site was photographed as part of the interview.
Following the fieldwork, the images provided a range of insights useful for the study. The standardised aesthetics of office space became apparent both within and outside the formal work setting. This was a useful way of demonstrating the wider experience of professional obligations bleeding into and literally invading the private space of the home.

Photographs also demonstrated the generic features of white collar work for participants and audiences for the research. They created a sense of estrangement and defamiliarization – what literary formalists call ostranenie – as the workplace became a site for critical reflection. This countered some of the material otherwise gleaned from the interview context alone, in which workers would consider their experiences to be unique, isolated and ultimately insurmountable.

The second study used photographs to document the rhythms of everyday life in a country town. This second example extended the archiving properties of the visual to note patterns of life in local streets. A sample of these photos will show some of the benefits of ‘pedestrian criticism’ in generating rich cultural analysis.

About the authors

Jessica Lake is a lawyer and academic. After completing Bachelor of Arts (Hons) and LLB (Hons) degrees at the University of Melbourne (Australia), she worked for several years as a media and entertainment lawyer at a Melbourne law firm, providing advice to clients in the areas of defamation, privacy, trade practices, trade marks, copyright, telecommunications, licensing and contracts. Jessica is currently completing her PhD at the University of Melbourne jointly in Melbourne Law School and the School of Culture and Communication. Her thesis, titled ‘Privacy and the Pictures’, examines how the ‘right to privacy’ in the United States developed in response to rapid advances in visual technologies in the late nineteenth and early twentieth centuries. Her work has been published in both referred journals and newspapers. Jessica presently teaches LLB Media Law at the University of Melbourne.

Jane Lydon is a Future Fellow in the Monash Indigenous Centre at Monash University. Her books include Eye Contact: Photographing Indigenous Australians (Duke University Press, 2005), Fantastic Dreaming: The Archaeology of an Aboriginal Mission (Altamira Press, 2009) and (co-edited with Uzma Rizvi) the Handbook to Postcolonial Archaeology (LeftCoast Press, 2010).

Kathrin Schmieder was born in 1972 in the eastern part of Germany and studied from 1992 in Germany, Spain and the UK. After her honours degree in journalism and art history at Leipzig University in 1998 Kathrin was a freelance photographer and project manager, before she started working for the worldwide photo project “Imagine”, which invited 500 children in 45 countries to take photographs. It was the first of several participative projects, in which Kathrin worked as a photo editor, curator and project organizer. In 2006 Kathrin relocated with her partner and two sons to Melbourne/ Australia, where she continued her participative and photographic work.
Kathrin was awarded with an Australian postgraduate scholarship (APA) for doing her PhD on photography at the Swinburne Institute for Social Research, where she currently works.

Melissa Gregg is Senior Lecturer in Gender and Cultural Studies at the University of Sydney. She is author of Cultural Studies’ Affective Voices and co-editor of The Affect Theory Reader (with Gregory J. Seigworth). Her latest book, Work’s Intimacy, was published in 2011 by Polity.

Contact: j.lake@pgrad.unimelb.edu.au; jane.lydon@monash.edu;
kschmieder@swin.edu.au; melissa.gregg@sydney.edu.au
Plenary Panel: Making Media History

Christopher Lee, screenwriter, 'Paper Giants: The Birth of Cleo'
Phillipa McGuinness, publishing director, NewSouth Publishing
Michelle Rayner, executive producer, Hindsight, ABC Radio National

Chair: Ruth Harley, chief executive, Screen Australia

In this session we will hear from three people working in different media who have written or commissioned works about media history. They will discuss issues including:

- What made these stories worth telling?
- Why did they tell them in the medium and format they chose?
- How was media history used to tell wider social and political histories?
- What elements of the histories were left out? Might these elements be included in a different media format?

About the authors

Christopher Lee: A writer since the Eighties, Christopher Lee began his career as Head Writer of the ABC-BBC drama series POLICE RESCUE. He was co-writer of the telemovie THE SECRET LIFE OF US and an originating writer of the series that followed. He was a Script Executive for the Showtime drama LOVE MY WAY; co-creator and Script Producer of the Network TEN drama series RUSH; and writer of the ABC mini-series PAPER GIANTS: THE BIRTH OF CLEO, for which he received a Queensland Premier’s Literary Award. In 2009 he was awarded the Foxtel Fellowship for screenwriting excellence. He is a recipient of the Centenary Medal for screenwriting.

Phillipa McGuinness is publishing director of NewSouth Publishing, which publishes under the imprints NewSouth, UNSW Press and Choice. Previously senior commissioning editor at Cambridge University Press, she has published landmark and prize-winning books in Australian history, politics, current affairs, memoir and literary non-fiction. She is a former member of the Humanities and Creative Arts panel of the Australian Research Council. In 2011 she finds herself publishing few scholarly monographs but is happier overseeing a thriving list of general non-fiction.

Michelle Rayner is the Executive Producer of Hindsight, in the Features Unit at ABC Radio National. Michelle joined the ABC in 1988, and has worked across many forms of radio broadcasting at Radio National - from science through to arts programs. She was part of a producer exchange program, in 2002, with the BBC, and made programs for Radio 4, and Radio Scotland. Michelle has
an MA in History [UTS], and in 1999 won the NSW Premier’s History Audio-Visual award, for a documentary about the history of the Blue Mountains.

Dr Ruth Harley has been Chief Executive Officer of Screen Australia since 2008. She was Chief Executive of the New Zealand Film Commission from 1997-2008 and has more than 25 years’ experience in film and television, including as Executive Director of New Zealand on Air, Commissioning Editor at TVNZ and National Media Director of Saatchi and Saatchi in New Zealand. She holds a PhD from the University of Auckland and is a former Fulbright Scholar. She was awarded an OBE in 1996 for her commitment to broadcasting and the arts and a Companion of the New Zealand Order of Merit for her services to film in 2006.
Joint Keynote Address: Portia Faces Oz: The International After-Life of American Soap Operas

David Goodman, University of Melbourne, Victoria, Australia
Susan Smulyan, Brown University, Providence, Rhode Island, United States

After World War II, Australian production companies bought scripts of U.S. soap operas and dramas, rewrote them lightly, recast them with Australian actors using “neutral accents,” produced and broadcast them in Australia and New Zealand, and then exported the recordings to other Commonwealth countries such as South Africa and Jamaica. U.S. soap operas, such as “Portia Faces Life” and “Dr. Paul,” lived on long after drama had moved from American radio to television. A hybrid Australian-American cultural product found a global market. Based on archival research in the US and Australia, the paper aims to problematize the national and even nationalist frame of much radio history. Recent histories of radio, in both Australia and the US, stress the role of radio in constructing ‘imagined community’, but despite all the calls for a more transnational history, there is little hint that American radio, like American film, had a significant post-production history abroad. The paper examines the scripts, the sound, the political and cultural context, and the business arrangements that underlay this global radio production.

About the authors

David Goodman teaches American history at the University of Melbourne. His recent media history publications include Radio’s Civic Ambition: American Broadcasting and Democracy in the 1930s (New York: Oxford University Press, 2011) and an essay on ‘Distracted Listening’ in David Suisman and Susan Strasser (eds.) Sound in the Era of Mechanical Reproduction (Philadelphia: University of Pennsylvania Press, 2010). This joint project on Australian production of US radio scripts was supported initially by Research Fellowship in the Scholars and Artists in Residence program at the Australian National Film and Sound Archive, Canberra.

Susan Smulyan, Professor of American Studies, Brown University, Providence, Rhode Island, US, is the author of Selling Radio: The Commercialization of American Broadcasting (1992); Popular Ideologies: Mass Culture at Mid-Century (2007) and co-editor (with Kathleen Franz) of Major Problems in American Popular Culture (2011). She was a Arts Faculty Visiting International Scholar, School of Historical Studies, University of Melbourne, from January-June 2009, and held a Research Fellowship in the Scholars and Artists in Residence program at the Australian National Film and Sound Archive, Canberra.

Contact: d.goodman@unimelb.edu.au; susan_smulyan@brown.edu
A Companion to the Australian Media

Bridget Griffen-Foley, Macquarie University

A Companion to the Australian Media is the first ever comprehensive, authoritative study of Australia’s press, broadcasting and new media sectors. To be published in 2014, this is an edited volume that will feature over 540 entries contributed by more than 220 Australian industry figures and media scholars.

This session will provide a brief overview of the project. It will focus on the Companion’s objectives, coverage and contents. In doing so it will consider the rationale for the inclusion (and, by implication, exclusion) of headwords, the allocation of word lengths, the choice of authors, and the envisaged audience. The session will also discuss plans for the publication of the print volume by Australian Scholarly Publishing, and future options for electronic publishing.

http://scholarly.info/media/

About the author

Professor Bridget Griffen-Foley is an ARC Queen Elizabeth II Fellow and the Director of the Centre for Media History at Macquarie University. The author of four earlier books about the Australian media, she is now editing A Companion to the Australian Media. Bridget also administers the Australian Media History listserv and the Australian Media History database.

Contact: b.foley@mq.edu.au
Plenary Panel: Histories, Transnational Media and Asia

Rowan Callick, Asia-Pacific editor, *The Australian*

John Tebbutt, La Trobe University

Jason Jacobs, University of Queensland

International media play a crucial role in shaping perceptions, but this media form is also constantly having to revise itself as changing global forces impact on the critical role such perceptions have in international relations. This panel explores these tensions with a focus on Australians’ experience of ‘being in Asia’ as well as exploring more generally the changing role for public service broadcasters in Europe and Australia in the context of heightened concern from national governments in regards to managing perceptions and budgets.

*Rowan Callick, How perceptions of Asia are shaped by the Australian media*

Australian media have always played an important role in how Asia is understood. As an experienced foreign correspondent, reporting the region for over 15 years Rowan Callick will reflect on the manner in which media has shaped the Australians’ understanding of their place in the region and of their regional neighbours.

*John Tebbutt, Australian Television International*

In 1993, a decade after the ABC was empowered to complement Radio Australia with international television broadcasts, the Corporation established Australian Television International (ATVI). The project was rebranded Asia Pacific Television in 2002 and the Australia Network in 2006. Maintaining this network is as fraught as establishing it. A mix of advertising and government funding, managed through a tender process by the Department of Foreign Affairs, funds the service, refocusing public broadcasting around entertainment and public diplomacy. The tender process has become increasingly fraught as the ABC vies with commercial operators to run a public/commercial service that they are mandated to provide by legislation. The tender process is currently live for the next iteration of the Australia Network. This presentation will explore the history of the ABC’s international satellite television broadcasts, addressing tensions that have emerged in this hybrid public broadcasting model.

*Jason Jacobs, Nation Inside Nation: BBC Worldwide and a brief history of the BBC’s commercial activities*

The BBC’s identity as a public service broadcaster is constituted by its relationship to conceptualizations of the national and the commercial. When its primary audience was a national one that was relatively stable and unified in a managed duopoly, commercial overseas sales were pursued to alleviate the burden of licence fee taxation. To some extent the more recent fragmentation of the national audience is compensated for by the expansion of the global one. But
this is only part of the story. Tracking the history of the commercial in the BBC can illuminate the fluid nature of the conceptualization of the public in the wider context of how state funded institutions manage their survival and/or dominance in the national and international marketplace. In this paper I will present some of the ways in which the BBC developed its commercial reach in Europe, North America, as well as offering some thoughts how this inflected its thinking about the nature of the mediums with which it engaged.

About the authors

Rowan Callick is the Asia-Pacific editor of The Australian. He graduated BA Hons from Exeter University in England, then worked in Papua New Guinea for ten years, heading a publishing and printing company. Shifting to Australia, he worked for The Australian Financial Review for almost 20 years, including four years as its Hong Kong based China correspondent. He joined The Australian in 2006 as its Beijing based China correspondent until 2009. He won Walkley awards for Asia-Pacific coverage in 1997 and 2007 and the Graham Perkin Award for Australian Journalist of the Year for 1995.

John Tebbutt is Coordinator of the Media Arts: Screen + Sound Program in La Trobe University's School of Communication Arts and Critical Enquiry. He is completing an Australian Research Council project titled 'The ABC in Asia and its role in cultural exchange'. John has a number of publications on Australian foreign correspondents and international media most recently looking at the ABC role in the early days of Visnews and its establishment in Asia. He is a member of the collaborative research network The Listening Project and the Australian Radio Audio Researchers Association. John's radio productions have been broadcast nationally.

Jason Jacobs is Reader in Cultural History in the School of English, Media Studies and Art History, University of Queensland. His first book, The Intimate Screen is a study of early television drama; his second, Body Trauma TV explores the aesthetics of the hospital drama in relation to the contemporary cultural imagination. He is currently working on an Australian Research Council funded project called 'Worldwide: the history of the BBC's commercial arm'. He is also completing two books: one on the television western Deadwood and the other on its author, David Milch.
Public Lecture: 'The Great Tradition' or 'The Great Transformation'? reading trends in media history

Paul Duguid, University of California, Berkeley

If we take media as a term for technology, we see change occurring at an almost exponential rate. If we take it, however, as a term for the institutional structure of journalism, much as the press has been used for many years, then we see change occurring much more slowly--too slowly, some would say, to survive. Historically, journalism has long battled to hold these competing forces--technological and institutional--together. Thus, as this talk will propose, looking at the past may help us contemplate the future.

About the author

Paul Duguid teaches a course on the History of Information with Geoffrey Nunberg at the University of California, Berkeley, and writes regularly for the Times Literary Supplement.

The 2000 book he wrote with John Seely Brown, The Social Life of Information (Harvard Business School Press), ‘deserves to be one of the best-read books of the internet age’, according to the Financial Times. It was included on a 2011 Wall Street Journal ‘recommended reading list’ on how businesses can harness technology to make the most of information. Writing in the New York Review of Books in 2010, Anthony Grafton said: ‘Though the year 2000 did not bring the world’s computers to a halt, it did form a milestone in the development of scholarship, thanks to two prescient books ... The Social Life of Information and [Peter Burke’s] A Social History of Knowledge: From Gutenberg to Diderot ...’.

Paul is also a professorial research fellow at Queen Mary, University of London; a visiting fellow in business history in the School of Management at York University (UK), and an honorary fellow of the Institute for Entrepreneurship and Enterprise Development at Lancaster University School of Management. From 1989 to 2001 he was affiliated to the Office of Central Management at the famous Xerox Palo Alto Research Center (PARC).

Contact: duguid@ischool.berkeley.edu
Plenary Panel: Reflections on Fairfax Media: can its history help us understand its present and shape its future?

Sybil Nolan, freelance book editor and University of Melbourne

David McKnight, Journalism and Media Research Centre, UNSW

Margaret Simons, The Swinburne Institute

_Sybil Nolan, The Age and Fairfax editorial culture_

In May, when journalists at Fairfax newspapers wrote a petition to their chairman, Roger Corbett, against plans to cut sub-editing staff, artists and designers, the main point that it made was: 'To remove production from these newspapers is to cut the heart from them, removing the history and institutional memory that sets Fairfax newspapers apart from the rest of the media.'

What does the twentieth-century history of one of the Fairfax papers, The Age, have to tell us about its editorial culture both now and in the future, and by extension about the newspaper's future? At a time when Fairfax's existence seems under threat, it is interesting to consider that The Age was under constant pressure from competitors from the thirties to the fifties. The closure of the Argus in 1957 helped save it, but that is far from the entire story of why the paper continued. Although The Age's circulation tumbled to 100,000 during the Depression, it kept going, partly because it had such a strong editorial culture. This culture owed much to its staff, but more to its proprietors, the Syme family, who maintained their management roles well into the era of Fairfax-family ownership, and who jealously shaped and guarded the paper's editorial identity. This is a significant point of departure for discussion of the paper today, when staff journalists now feel it incumbent on them to remind the people who pay their salaries of The Age's history and traditions. Secondly, continuities in staff and Syme service to The Age also contributed to the paper's coherent editorial culture, another relevant factor to discussion of the contemporary Fairfax papers.

_David McKnight, The need to reassess journalism's role as the news media's business model collapses_

Newspapers, especially family-owned newspapers, have been key social institutions for more than 100 years. While this social role has been logically quite distinct from their role as businesses which manufacture a product for sale, it has usually been acknowledged only by critics of their ideological role as 'pillars of their establishment'. With the unbundling of news from advertising and the emergence of what is called the 'crisis in the business model' of newspapers, we are beginning to see a distinction develop between the business and the social role of newspapers more clearly. For a long time newspapers have been the source of the vast bulk of news which has been reproduced and relied on by radio, TV and now internet-based news services. While a range of criticism can still be leveled at the adequacy of news and its social role, what now emerges is a
radical shift in the terrain for discussion: what, if anything, will replace the regular and
comprehensive coverage of politics and related areas of news when the business model needed to
pay for professional staff seems to have a very short lifespan.

*Margaret Simons, Still Maintaining Your Age*

This paper will discuss the "Maintain Your Age" campaign, of which the author was a member as a
then staff journalist at The Age. The newspaper's charter of editorial independence was spurred in
1988 as part of the successful campaign to prevent the British media mogul Robert Maxwell from
taking over The Age after Warwick Fairfax's ill-advised, ill-starred purchase of the Fairfax group in
1987. The campaign sparked an extraordinary response from readers and eminent citizens
willingly stepped forward, including former prime ministers and bitter political foes, Gough
Whitlam and Malcolm Fraser.

**About the authors**

Sybil Nolan wrote her PhD thesis on Robert Menzies' relationship with *The Age*. Her MA thesis
explored historical themes in the *The Age's* editorial identity.

Associate Professor David McKnight is a Senior Research Fellow at the Journalism and Media
Research Centre at the University of NSW. He is the author of three books on topics diverse and is
engaged with Dr Penny O'Donnell in a major research project about quality journalism in Australia.

Dr Margaret Simons is a journalist, author and commentator. She runs the journalism program at
Swinburne University and is the author of two books about the Australian media, *Fit to Print* and
*The Content Makers*. 

Panel: Epistemologies of Media Piracy: Law, Culture, History

Kathy Bowrey, UNSW
Ramon Lobato, The Swinburne Institute for Social Research
Julian Thomas, The Swinburne Institute for Social Research
James Meese, PhD candidate, Swinburne University of Technology

For media industries, media piracy is a scourge and threat. For regulators, it is an intractable policy problem. For many consumers, it is a part of daily media experience and engagement. For others, it is a business opportunity. This shapeshifting quality is one of the reasons piracy makes such a difficult object of analysis for media scholars, especially when one considers the range of disciplines that have a legitimate stake in the topic: law, economics, public policy studies, media anthropology, cultural studies, and so on.

Nonetheless, there is a growing scholarly interest in the topic, as evidenced by the expanding literature on economic displacement effects, user behaviour, media long tails, and so on. And while these empirical studies take us closer to an understanding of the global scale of copyright infringement, there is a deeper epistemological question that remains unanswered. Piracy poses a fundamental challenge to our ways of thinking about media industries, involving informal modes of exchange which lie outside the knowable limits of media industries analysis; hence, how we come to know as an empirical “truth” – the means of data-gathering, measurement, analysis – is a matter of some controversy. Similarly, piracy is understood as a deviant practice yet in all likelihood it is the norm of global media consumption rather than the exception. And, while the current “copyright wars” rhetoric foregrounds the novelty and danger of peer-to-peer networks, piracy has been a constant presence throughout the history of media since the print era; yet these histories rarely form part of current debates.

This panel offers an interdisciplinary dialogue about piracy as an object of scholarly research. Four speakers with backgrounds in law, media history and cultural studies will showcase research into specific pirate practices and circuits while also engaging some of the larger questions of methodology and epistemology that lie behind the current scholarly interest in pirate networks.

About the authors

Kathy Bowrey is a Professor and Associate Dean (Research) at the Faculty of Law, UNSW, Sydney. Her research is primarily in the areas of history and philosophy of IP, copyright, art, new media, western laws affecting indigenous cultural and intellectual property and legal theory.

Ramon Lobato is an ARC postdoctoral research fellow at the Swinburne Institute for Social Research, Swinburne University of Technology. His primary research area is audiovisual

James Meese is a PhD candidate with the Centre of Excellence in Creative Industries and Innovation (CCI) at the Swinburne Institute for Social Research, Swinburne University of Technology. His research is situated in the field of critical copyright studies, and his thesis is specifically interested in how the various subjects of copyright law come into being. His writing has appeared in *Computers and Composition* and *Media International Australia*.

Julian Thomas is Director of the Swinburne Institute for Social Research and Professor of Media and Communications at Swinburne University of Technology. His research interests are in new media, information policy and the history of communications technologies. Before coming to Swinburne in 2000, he taught new media at RMIT, and worked on the staff of the Productivity Commission’s Broadcasting Inquiry.

**Contact:** k.bowrey@unsw.edu.au; rlobato@swin.edu.au; jthomas@swin.edu.au; jamesmmeese@gmail.com
Matthew Allen, Curtin University of Technology

Gaining a Past, Losing a Future: Web 2.0 and Internet Historicity

This paper considers the emergence of the historicity of the Internet – that is, the explicit sense with practical consequences that the Internet has a history, and that it exists within a history which, through our use of it, also defines us as beings in time. For many years, the Internet existed as a kind of cultural future-in-the-present. For example in the 1990s, talk of the ‘Internet frontier’ was a metaphor to give cultural substance to this new and inexplicable space called cyberspace. But it was also a temporal metaphor: the frontier was the future, as much as it was a place. The alterity of the Internet, where people found freedoms not imaginable in ‘the real world’ was also an alternative time, a world of future possibilities, made real through the magic of networked computing. The Internet might have had a history, but it had no historicity. That has changed because of Web 2.0, and the effects of Tim O’Reilly’s creative marketing of that label. What can we make of the last decade of the web, which has in popular commentary, clever marketing, and actual socio-technological development, become a second version of the web we had in the 1990s? What are the consequences of coming into history for the Internet, or have we reached a time when all we have is ‘the contemporary web’? If so, how might 'the future', which is such an important part of the coding and marketing of high-technology developments, work its way back into the web?

About the author

Matthew Allen is Professor of Internet Studies, Curtin University. He is a Teaching Fellow of the Australian Learning and Teaching Council, and is currently researching the link between student learning and online knowledge networking. He is also a critic and researcher of the social uses and cultural meanings of the Internet, most recently analysing the development of Web 2.0 and also writing on Internet connectivity. He served as President of the Association of Internet Researchers from 2005-2007. He is the author of several articles and papers on things Internet, as well as on television, popular culture and Australian history.

Contact: m.allen@exchange.curtin.edu.au
Fay Anderson, University of Melbourne

‘The Rat Pack’: how the Australian media report genocide

Peter George, a former ABC Foreign Correspondent, when recounting the media’s conduct during the Bosnian war in the early 1990s said: ‘It became a rat pack, as most wars do, in which the race to produce the more horrific images, and the more horrific stories, outweighed the need to tell the story and the balance of the story. There was a failure in which I would include myself.’ The pressures surrounding the reporting of genocide first became evident during the Allied liberation of the concentration camps in 1945 in the Nazi Occupied territories. The Holocaust transformed the coverage of war atrocity. Using first-hand accounts, letters, diaries and interviews with over forty foreign correspondents, the paper will provide an historical and comparative analysis of the Australian coverage of the Holocaust, the Balkans and the recent conflict in Chechnya. It will examine the process of revelation, reporting conventions, journalists as witnesses, the lexicon of slaughter and naming of genocide, the ascendancy of photographic evidence and the notion of ‘something must be done’ and ‘liberation’ journalism. While the paper argues that the Holocaust influenced the reporting of genocide in these explicit ways, Australian media organisations also failed to heed the lessons, continuing to focus on certain conflicts while ignoring equally urgent humanitarian crises, privileging elite sources and framing genocide in particular ways.

About the author

Dr Fay Anderson is a senior lecturer at the Australian Centre in the School of Historical and Philosophical Studies, University of Melbourne. This research was funded by a University of Melbourne Grant in 2010 and inspired by a three year Australian Research Council linkage project with Dr Richard Trembath on the history of Australian war reporting from the New Zealand War in the 1860s to the present conflicts in Afghanistan and Iraq. Melbourne University Publishing published their co-authored book Witnessess to War: The History of Australia Conflict Reporting in 2011.

Contact: faa@unimelb.edu.au
Rural Cinema: Past, Present and Future

Film exhibition began in Australia in the 1890s, spreading relatively quickly from the city to country areas, facilitated by travelling showmen. The emerging rural film industry attracted a varied mix of entrepreneurs, who created eclectic exhibition spaces, from basic corrugated iron sheds through to elaborate art deco movie palaces. While many have since been demolished, a significant number of pre-WWII buildings survive. They help underpin the rich aesthetic diversity that continues to characterise the rural industry. Since the 1950s, drive-in theatres have flourished and fallen, and multiplexes have expanded to fill many of the gaps.

While representing a minor segment of the national market, the rural exhibition industry is nonetheless economically significant. In 2010, for example, 40% of screens were located outside the five major capital cities and accounted for a third of box office revenues (Screen Australia, 2010a, 2010b). While researchers have begun to engage with rural cinema, their interest has tended to focus largely on its exotic and grass-roots situations. Issues of industry rural exhibition, and the commercial imperatives that drive it, have largely been ignored.

This paper seeks to address some of this neglect by examining the history of film presentation in rural Australia. Focusing on key major developments, it will consider how these events have shaped the structure of the contemporary industry, in particular, the present coexistence of conglomerate and individual business interests, and issues arising from the transition to digital film projection.

About the author

Karina is a final year PhD candidate in the School of Humanities at Griffith University. Her essays have been published in Media International Australia and Studies in Australasian Cinema, and she has edited special cinema issues for both journals. Work in progress includes a co-edited collection for Intellect Books, Watching Films: New Perspectives on Movie-Going, Exhibition and Reception, due for publication in 2012. Forthcoming journal publications include an essay for Particip@tions (November 2011).

Contact: karina.aveyard@griffithuni.edu.au
Mark Balnaves, Curtin University of Technology

The Australian Finance Sector and Social Media: Towards a History of the New Banking

The speed at which modern social and mobile networks and the Internet generally can spread news is striking. Modern issues and crisis management is based on the idea that issues can be tracked and then tackled before they become a crisis, therefore limiting cost and damage. However, the speed at which an event unfolds within social networks cannot often be tracked or even noticed before it is too late, despite modern analytics. Social media’s potential role as a massive social ‘sensor’ is a large, poorly defined, but very open problem. Government, intelligence, business, and commerce, are all looking at how to make use of it, both to detect trouble and opportunity and to respond. Topics include detecting ‘bursts’ of a topic, discovering how information diffuses in these networks, and finding those who are exerting the most influence. This paper looks at the emergence of a series of threats to the modern financial banking sector, seen through the eyes of senior strategists as well as in the context of key events. These events include, not least, Google taking out a banking licence in the Netherlands and purchasing a currency platform, and the rise of peer to peer banking, in its infancy. Google as a hyper giant, an aggregator, has a natural advantage in the peer-to-peer world as a bank, and the financial sector is watching it closely. The author provides an historical timeline to these developments and their relevance to Australia.

About the author

Mark Balnaves is Professor and Senior Research Fellow in New Media at Curtin University. His Fellowship focuses on the role of new media, especially social networking tools, in enhancing the link between citizens and governments

Contact: m.balnaves@curtin.edu.au
Carmela Baranowska, Australian Catholic University

Cold Blood: Documenting East Timor 1975-1989

During the first fourteen years of Indonesia’s occupation of East Timor (1975-1989) reporting by Western journalists was rare and tourists were banned. Despite these severe limitations, two breakthrough Australian documentaries were produced on East Timor: Shadow over East Timor (1987) and Buried Alive (1989). This paper will examine how these filmmakers broke through the Indonesian information blockade.

The persistent testimonies of East Timorese who were bearing witness to ongoing human rights abuses had been ignored in official Australian government statements. Importantly, Shadow Over East Timor and Buried Alive placed these refugee testimonies alongside those of US, Australian and Indonesian officials. In this documentary strategy the powerful and the powerless sit side by side, however uneasy. The simple editing device works to highlight the documentary as a genre well-suited to long-form and historical argument.

This paper is part of a larger project which asks the question: can the media stop human rights abuses? If, as Noam Chomsky has argued, the media was complicit in East Timor’s genocide how did specific documentaries lead to its independence from Indonesian military rule?

About the author

Carmela Baranowska is currently Lecturer in Media at Australian Catholic University. She is a Rory Peck and Walkley award winning journalist and filmmaker who has been working on human rights, conflict and media for nearly twenty years.

Contact: carmela.baranowska@acu.edu.au
Transmedia Broadcasting at the Ten Network

The future of Australian television broadcasters in the new media landscape is uncertain. Recent research by Nielson Online has shown that Australian television viewing hours have been surpassed by Internet usage. Yet, despite the challenge of the Internet, Australian television broadcasters, in contrast to their overseas counterparts, have approached the platform by employing a traditional television approach, broadcasting an identical program across a variety of platforms. This paper examines one example of transmedia broadcasting in the case of the Ten Network. In 1999, the Ten Network launched its website ten.com.au and formed a joint venture with Village Roadshow Limited, Village Ten Online (VTO), similar to Network Nine’s joint venture with Microsoft which launched NineMSN in 1998. The first major announcement was in October 2000, with the launch of the website scape.com (Kaye, 2001), targeted toward the ‘highly sought-after under-40s internet market’ (TEN, 1999, p15), with the inclusion of movies, music and matchmaking (VTO, 2000). Five months after the launch of scape and an investment of forty-four million dollars, the site was closed down (Kaye, 2001), an extremely different outcome to NineMSN, a site still currently live. This paper reviews the Ten experiment and discusses its implications for transmedia broadcasting media in the commercial television sector.

About the author

Marc C-Scott studied at Swinburne’s National School of Design, where he completed a Bachelor Degree of Design (Multimedia Design) with Honours in 2004, and runs his own multiplatform production company Digital Science. He is currently researching a PhD on transmedia broadcasting in Australia with Central Queensland University, and lecturing full-time at SAE Institute's Melbourne campus.

Contact: m.c-scott@cqu.edu.au
Robert Carey, Monash University

Can the Catholic Press Reinvent Itself? A Colonial Case Study

The Australian Catholic press has a history which extends from the earliest colonial times until the present moment. Its heyday, which saw a healthy readership among the congregations and, at times, a vigorous engagement with contemporary issues, is well and truly over, as the Church confronts the reality of depleted congregations, a discrediting of its authority and the arrival of the internet.

At the dawn of the Catholic press, the Australasian Chronicle appeared in Sydney. Its editor, William Duncan, was a staunch defender of the rights of the Church against a hostile establishment. Duncan was especially distinguished from more recent Catholic editors in that his proprietor, Archbishop John Bede Polding, gave him a relatively free hand in editorial policy, creating, for a while, a harmonious working team. In this early colonial example of the Catholic press can be found a microcosm of the elements which constituted subsequent incarnations of the Catholic press: the tension between editor and proprietor, the ebbing and flowing of readership, the rivalry with other newspapers and the engagement of the Catholic community with wider society.

While the Catholic press now appears to have reached a denouement, it might be assumed that the members of congregations have the same needs as their predecessors to know what is happening in their Church and to hear the voices of their compatriots. This paper will investigate whether there are lessons to be learnt from Catholic press history that might be key to a re-enlivened Catholic media in the internet age.

About the author

Robert Carey is a former editor of the Adelaide diocesan publication SA catholic, a former chairman of the Australasian Catholic Press Association and former production editor of the London based weekly The Tablet. He is currently a lecturer in journalism at Monash University.

Contact: robert.carey@monash.edu
Andrea Carson, University of Melbourne

The Watchdog Role of Newspapers: from the Golden Age to the Digital Economy

This paper uses empirical research to examine the role of investigative journalism of broadsheet newspapers in 1971 – considered a golden era for Australian newspapers – compared to the present era. The paper analyses the investigative journalism content of news sections of selected metropolitan broadsheet dailies, from more affluent times to the current Internet age when newspaper circulations and revenues are in decline.

The paper is grounded in established theories of the public sphere, democracy and the media. In Australia, as in other developed democracies, investigative journalism has traditionally played an important role informing the public sphere and promoting democracy by holding public figures to account. History has shown that societal outcomes from investigative journalism have included Royal Commissions, law reforms and custodial sentences for corrupt public figures exposed by these reportages. While investigative journalism is not exclusively the domain of broadsheet newspapers, it has consistently delivered quality investigative journalism to the Australian public sphere.

However, newspapers, particularly broadsheets, have suffered circulation and revenue falls since the 1990s, which has adversely impacted upon their businesses. How this has affected quality investigative journalism is largely subject to speculation. This paper represents the first empirical study of the Australian, The Age, the Sydney Morning Herald and the National Times to determine if the Australian public is losing valuable investigative reports—both in terms of depth and breadth of reporting—because of technological change, in part, responsible for print cost-cutting.

About the author

Andrea Carson is a PhD candidate at the University of Melbourne in the School of Social and Political Sciences. Her research topic is Investigative Journalism and the Public Sphere: the Watchdog Role of Newspapers in the Internet Age. Her study involves examining the role of investigative journalism in Australian broadsheet newspapers in an era of declining revenues to support it. Her examination uses qualitative and quantitative research methods involving interviews, and content analyses.

Contact: andrea.carson@optusnet.com.au
Anna Clark, University of Technology Sydney

Interrogating the History Wars and the Media

The Australian history wars have generated intense public debate in recent years. Fought over sites such as public commemorations, museums and school syllabuses, this ongoing, anxious historical dispute forcefully demonstrates the contested politics of public memory. While the history wars continue to stimulate argument and analysis in newspapers, opinion pieces and public commentary, little is known about how this debate is actually mediated to a public audience. This paper uses some recent research on ordinary Australians’ understanding of the history wars to examine the problematic relationship between the media and the ‘mainstream’ over the representation of this contested national past.

About the author

Anna Clark is a postdoctoral fellow in public history at the University of Technology, Sydney. Her current project, Whose Australia? Popular Understandings of the Nation’s Past uses interviews with Australians from around the country to catalogue and examine their thoughts on history and national identity.

Contact: anna.clark@uts.edu.au
Liz Conor, University of Melbourne

Indigenous Print Artefacts

In a succession of rooms around north-east Victoria, the nineteenth-century amateur antiquarian, R.E. Johns, amassed, selected, compiled and arranged into order artefacts of south-east Australian Aborigines. In addition to a diary, a large file of correspondence, testimonials and memoranda pertaining to his work as a warden of the gold fields, coroner and police magistrate, Johns kept scrapbooks from the age of 16. Now held in the Museum of Victoria, these five large ledgers come to public attention through Tom Griffiths’ artful analysis of antiquarians in his acclaimed *Hunters and Collectors* (1996). But they also provide a scintillating record of the relation between settler imaginings of Indigenous Australians and print culture. This paper will chart that relation, through a cultural history of the print media of Johns’ day, and the 'ephemeral portraits' of Aborigines he arranged through this 'redistribution of existing media' for posterity.

About the author

Liz Conor teaches at the National Centre for Australian Studies and has recently completed an Australian Research Council postdoctoral fellow in the Department of Culture and Communications at the University of Melbourne. She is the author of *The Spectacular Modern Woman: Feminine Visibility in the 1920s*, [Indiana University Press, 2004], former editor of *Metro Magazine* and *Australian Screen Education*, and has published essays and freelance articles in *The Age, The Australian, Sydney Morning Herald, Arena, Overland, Metro, Sydney Child, The Drum*, and in a range of academic journals.

Contact: liz.conor@unimelb.edu.au
Rebecca Coyle and Susan Ward, Southern Cross University

Seeing Green: Auditing Environmental Communication in Australian Prime Time Television Drama

In 1993 *Media Information Australia* published findings by two social health scientists, Christopher Rissel and William Douglas, on the frequency and character of environmental issues in six Australian soaps broadcast in prime time—*Neighbours*, *Home and Away*, *E Street*, *A Country Practice*, *GP* and *Skirts*. Their line of inquiry was based on the ascendance of environmental reporting in official news sources and the growing significance of environmental degradation (as a potential health issue amongst other concerns). With soap operas presented as “prime communicators of values and discourses of social issues”, this study investigated how environmental issues had been portrayed in such television shows in 1990.

Eleven years later, we have replicated the original survey in the context of today’s transformed media landscape, focusing on content broadcast free-to-air. This paper will discuss preliminary findings of our research, in the light of shifting discourses in environmentalism, the move to digital technology, and moves by the industry here in Australia and internationally to green industrial practice.

About the author

Rebecca Coyle (Southern Cross University) is Associate Professor and Deputy Head of School, School of Arts and Social Sciences, Southern Cross University.

Susan Ward is a research associate with School of Arts and Social Sciences, Southern Cross University and the Global Change Institute, University of Queensland.

Contact: rebecca.coyle@scu.edu.au; susan.ward@scu.edu.au
Robert Crawford, University of Technology Sydney


The history of Australian advertisements can be traced back to the first edition of the *Sydney Gazette* in 1803. However, the first Australian advertising agencies would only emerge a hundred years later. For over a century, advertising’s growth demonstrated that it had been capable of selling itself. Such growth would also give rise to the establishment of advertising agencies in the 1920s. Advertising in the trade press, they sold advertising as an indispensable and modern business tool. Such advertisements sought to create a new market for themselves and, indeed, their work. By the 2000s, advertising agencies in Australia were now part of the multi-billion global business. While such expenditure demonstrated that the agencies had successfully cultivated a market for their services, their periodic advertisements in the trade nevertheless indicated that this market was not static. Agencies understood that advertising, as a commodity, still needed to be sold to its market. By undertaking a comparison of these agency advertisements in the trade press in the 1920s and 2000s, this paper will illustrate how their respective advertisements and appeals have changed. Moreover, it will also explore the different ways that the advertising agencies have actively interacted with their market(s) in order to ensure the survival of their industry. As such, this paper will demonstrate that is advertising is a commodity that is both bought and, indeed, sold to a multiplicity of markets.

About the author

Robert Crawford is a Senior Lecturer in Public Communication at the University of Technology, Sydney. His work has largely focused on the history of Australian advertising and associated industries. He is the author of *But Wait, There’s More ... a History of Australia’s Advertising Industry, 1900-2000* (Melbourne University Press, 2008) and the co-editor of *Consumer Australia: Historical Perspectives* (Cambridge Scholars Publishing, 2010). He is currently working on a history of pubs and hotels in the Pyrmont-Ulmo region.

Contact: robert.crawford@uts.edu.au
Denis Cryle, Central Queensland University

The Press and Government Broadcasting: a Historical and Comparative Retrospective on the Work of Neville Petersen

This paper revisits historical rivalries between established and emerging media, namely the press and broadcasting, during first half of the twentieth century. In so doing, it constructs a dialogue between Neville Petersen’s broadcasting research and the author’s press research over a similar period. In his major work, *News Not Views. the ABC, Press and Politics 1932-1947*, Petersen elaborated in detail the ongoing constraints imposed by Australian newspaper proprietors on the fledgling Australian Broadcasting Commission, in their struggle, ultimately unsuccessful, to restrict its news supply and influence.

Drawing on subsequent press research based on international forums, the author will revisit this rivalry, particularly Petersen’s thesis that Australian press proprietors exercised disproportionate influence over the national broadcaster in comparison with other English-speaking countries, such as Britain and Canada. In this context, the paper addresses Petersen’s thesis of Australian exceptionalism, identifying in the process those developments which made local rivalry between newspapers and the national broadcaster such a significant and protracted one.

About the author

Denis Cryle is Professor of Communication and Media Studies at CQU University and the author of *Murdoch’s Flagship: Twenty-Five Years of the Australian Newspaper* (2008). He is currently co-authoring a book on the Empire/Commonwealth Press Union with Chandrika Kaul and working on a biography of Sir Charles Todd.

Contact: d.cryle@cqu.edu.au
Cross-Media Training in ABC Local Radio: Some Recent History

Changes to media work and audience relations bring their own challenges, not least to the professional identity and practices of content producers who move from working in a single medium (in this case, radio) to cross-platform production. This can be especially so in the context of the cultural and regulatory frameworks of public service media. This paper discusses the way that ABC regional radio stations have developed multi-skilled production capacity and new ways of communicating with their audiences, using the World Wide Web. The World Wide Web offered the potential to add value to the broadcast output, not only through extending its life and availability, but also through adding images and text to audio, through appealing to a wider range of people within a local community, and extending audience participation. This was an appealing offer in the context of workplaces with relatively few resources, such as regional radio stations. In order to exploit this potential, the ABC needed to train a ‘new breed’ of producer. This paper looks at the way they went about it, the impact in the local workplaces, and the changes that have occurred over the past decade. The paper concludes that the institutional provision even of excellent cross media training is not sufficient to enable the most successful implementation of such workplace change. The best outcomes will more likely result when there is recognition of broader career needs of individual employees, as well as better understanding of the implications of so-called ‘user generated content’.

About the author

Anne Dunn is Associate Professor in the Department of Media and Communications at the University of Sydney. Anne spent more than 20 years working as a presenter, media researcher, journalist, producer and director, for commercial television, for SBS and the ABC. She moved into management at ABC Radio in the early 90s. Anne’s research interests are public broadcasting, the impact of new media on professional broadcasters, media ethics and broadcast journalism education. Her most recent book is Media, Markets and Morals (Wiley Blackwell), co-authored with Edward Spence, Andrew Alexandra and Aaron Quinn.

Contact: anne.dunn@sydney.edu.au
David Dunstan

Newspaper Lives: Management, Patronage and Succession at the Herald and Weekly Times Limited in the Twentieth Century

It was in the late nineteenth and early twentieth century that newspapers became large and complex business organisations mirroring the growth of societies and the impacts and contributions of new communications technologies. The management and control of newspapers was transformed by practitioners of ‘the new journalism’ who sought to cater to emerging mass markets. Entrepreneurs and editor managers rose from the ranks to become powerful figures in control of expanding media empires. Press barons and later media moguls ended up controlling large business conglomerates and wielding disproportionate influence politically and socially. The story of Sir Keith Murdoch and the Melbourne based Herald and Weekly Times group draws extensively on and reflects this mythology. It was an enterprise in which the management of human resources was crucial and Murdoch involved himself extensively in the employment of journalists, in patronage and putting his personal stamp on the organisation. Yet in the end he was not able to dictate his successor. This paper explores the politics and experiences of patronage and succession in editorial management at the H&WT with particular reference to Sir Keith’s career and that of his successor, Sir John Williams.

About the author

Dr David Dunstan is Senior Lecturer with the School of Journalism and Australian and Indigenous Studies at Monash University where he co-ordinates the Graduate Publishing Program. David is researching the history of the Melbourne Herald and the H&WT group generally. He has written extensively on subjects relating to the history of Melbourne and is a long time contributor to the Australian Dictionary of Biography and chairs its Victorian working party.

Contact: david.dunstan@monash.edu
Glen Fuller, University of Canberra

A Brief History of Enthusiasm Belonging to Contemporary Australian Modified-Car Culture 1973-2003

The current media ecology includes numerous forms of media content that service more or less subcultural or mainstream enthusiast scenes, including 'foodie' culture, 'music scenes' and a multitude of other media that service various niche enthusiast markets. The scene of modified-car culture is relatively unique in that it has had a segment of the cultural industries servicing the niche markets it represents since the 1960s. Through historical research of a 'popular archive' of hundreds of magazines, club newsletters, websites and other enthusiast media, this paper maps the changes to the scene of modified-car culture from 1973 until 2003.

The scene is mapped by tracing the transformations to the composition of power relations (dispositif) between the state (governmental regulatory bodies), social institutions (online and offline car clubs, and federations), enthusiast cultural industries (magazines, event promoters, and later importers) and different populations of enthusiasts (from interested public to highly skilled and devoted enthusiasts). The character of enthusiasm has changed along with the composition of the scene during these various eras. At times the character of enthusiasm has been more active, and at other times more passive. This paper shall argue that the cultural industries servicing an enthusiasm face something of a contradiction: the enthusiasm needs to be active so to reproduce itself, while at the same time enthusiasts are turned into consumers by cultivating a more passive enthusiasm.

About the author

Glen Fuller has worked in the magazine industry for several years. He completed his PhD at the Centre for Cultural Research, University of Western Sydney, in 2007 and is now an Assistant Professor of Journalism and Communications, University of Canberra.

Contact: glen.fuller@canberra.edu.au
Showdown in The Strand: Britain and America, wire and wireless

The Commonwealth Communications Council met for the first time at Halifax House in The Strand in April-May 1944. Replacing an Imperial Communications Advisory Committee operating since 1928, the CCC’s primary task was to review the international communications networks of Britain and its colonies and dominions, including Australia. In the weeks leading up to D-Day, the CCC held nineteen sessions, taking evidence from some of the main figures in imperial communications. They included the heads of the London-based Cable and Wireless, Edward Wilshaw, and the Australian-based Amalgamated Wireless (Australasia) [AWA], Ernest Fisk.

Each laid out their own vision for the future of British international communications. Fisk, a Marconi man, presented a plan for a global wireless network, managed by a federation of independent nation states. Wilshaw, having spent his whole working life at the global cable giant Eastern Telegraph and its successor Cable and Wireless, argued for a single Empire Corporation, headquartered in London, with cable at its heart. Neither got their way and neither lasted long in the restructured organisations that resulted. About the only thing they agreed on was the need for the Commonwealth to reassert Britain’s place in the post-war world. On that, they were both disappointed. This paper assesses a decisive technological, political and economic moment and the personalities that shaped it.

About the author

Jock Given is professor of media and communications at The Swinburne Institute for Social Research. He previously worked as Director of the Communications Law Centre, Policy Advisor at the Australian Film Commission and Director, Legislation and Industry Economics, Department of Transport and Communications. Currently, he is chief investigator on Australian Research Council funded projects about post-war British international telecommunications and, with Gerard Goggin and industry partners the ABC and Screen Australia, audiovisual fiction distribution.

In recent years, Jock has published articles in Media History, Business History, the Historical Journal of Film Radio and Television, Historical Records of Australian Science, Journal of Information Policy, Telecommunications Policy and Info. He has edited or co-edited issues of the Telecommunications Journal of Australia (on e-Health), Communication Politics & Culture (on broadband) and Media International Australia (on media policy). His books Turning off the Television: Broadcasting’s Uncertain Future and America’s Pie: Trade and Culture after 9/11 were published in 2003 by UNSW Press.

Contact: jgiven@swin.edu.au
Melissa Gregg, University of Sydney

A Typical Country Town? How Histories of Media Use Matter in the NBN Debate

In the press release announcing the first-release sites for the Federal Government’s National Broadband Network (NBN), a number of criteria were used to justify the five chosen locations. These included ‘housing density, housing type, geography, climate and local infrastructure’ (nbnco.net.au). The South Australian town of Willunga was described as a ‘small rural town’ with ‘dispersed housing’. As such it was taken as representative of the country constituencies so crucial to securing support for the large-scale investment project. Aside from these official statements, however, what is there to know about the history of Willunga that made it an ideal first-release site? Are there local histories that have contributed to the decision to grant its residents access to high-speed broadband before the rest of the country?

This paper shares findings from ethnographic research conducted in Willunga during the 2010 NBN roll-out. It highlights the importance of established patterns of media use in securing support for high-speed broadband. But it also shows a number of social and economic factors specific to Willunga. These factors trouble some of the common arguments supporting the provision of fibre to the home, which often favour the entrepreneurial and business benefits of broadband.

This paper proposes further opportunities to be gained through community-oriented uses for broadband. If Willunga is more representative of a ‘tree-change’ or ‘sea-change’ community than a country town per se, what it shares with other regional and rural locations is a strong sense of the importance of voluntarism and civic duty.

About the author

Melissa Gregg works in the Department of Gender and Cultural Studies at the University of Sydney. Her most recent book, Work’s Intimacy (Polity 2011) investigates the impact of new communication technologies on personal and professional life. Her previous writing on telecommunications infrastructure and provision can be found in Media International Australia – a special co-edited issue on ‘Wireless Cultures and Technologies’ (2007) – and in the ‘Rural Cultural Studies’ issue of Cultural Studies Review (2010).

Contact: melissa.gregg@sydney.edu.au
Stephanie Hanson, University of Wollongong

Broadcasting Policy and the Presumption of Place: a Focus on the Policy Incentive of Localism

The experience of many individuals living across rural Australia challenges the dominant impression that television ‘arrived’ in September 1956, then spread rapidly across the country, quickly evolving into a pervasive nation-shaping cultural force. Although by 1960 all state capitals could boast at least one commercial and one public station, outside of the metropolis, access to the new technology was limited and was to remain so in some instances for decades. Many of the difficulties associated with the expansion of television throughout the Australian countryside can be attributed to technological and economic constraints. However, there can be little doubt that policy decisions made according to the political priorities of the 1950s and early 1960s, coupled with very particular understandings of place, also worked against the speedy dispersion of television services.

This paper focuses specifically on the policy incentive of localism, the principle appealed to when the country commercial licences were allocated. Localism both assumed and actively sought to reinforce distinct television communities based largely on pre-existing and set regional boundaries. Evidence is drawn from rural towns and villages scattered across the south-eastern corner of Australia as documented in local newspapers of the period to firstly, demonstrate how strict adherence to localism significantly delayed the establishment of commercial services across the district and secondly, to explore the tensions that arose as a by-product of the licensing process, when official and vernacular interpretations of place came into conflict.

About the author

Stephanie Hanson is in the final year of her PhD candidature at the University of Wollongong. Her research interests include the histories of media in rural Australia and the role of communications technologies in the formation of new cultural geographies. Her current project uses the introduction of free-to-air television to the far south-eastern corner of Australia as a case study in the local cultural consequences of poor access to media and communications technologies. Publications include ‘Electrical Wonders of the Present Age: Cinema-going on the Far South Coast of NSW and Rural Discourses of Modernity’, Screening the Past, no. 24, 2009, pp. 1-9).

Contact: stephanie_hanson@uow.edu.au
Madeleine Hastie, Macquarie University

Larrikins and Ockers: Sports Personalities and Masculinity on Sydney’s Commercial Television

Since colonial times, sport has occupied a vital role in the social and cultural fabric of Australian life. Its partnership with television has accelerated sport’s expansion as a central component of Australian popular culture. The ‘liveness’ and ‘spectacle’ of sports television programming is key to its popularity; however it is the sports personalities and ‘stars’ that lie at the heart of television, and provide the foundation for commercial station identification. From the early days of Australian commercial radio, the sports commentator has reflected a distinctive Australian persona in contrast to its ABC counterpart. In the same vein, sports personalities on commercial television exhibited and personified, to varying degrees, Australian national characteristics of both the ‘larrikin’ and blokey ‘ocker’.

This paper will argue that commercial television has maintained a distinctive Australian sporting image that has drawn on a complex and often contradictory mix of the national ideal. It will explore the historical trajectory of the anti-authoritarian larrikin and ocker Australian bloke as a national symbol of Australian masculinity and its representation/promotion on commercial television, with particular reference to Sydney’s NRL football programs. Sydney commercial television’s preference for traditional NRL football programs has served to reinforce the hegemonic masculine image of the anti-authoritarian larrikin. Certain sports and sports personalities that do not fit this particular image have been less successful in gaining television exposure and achieving enduring popularity. A discussion of Channel Nine’s role in promoting this residual stereotype of Australian masculinity will be examined.

About the author

Madeleine Hastie a PhD candidate in the Department of Modern History, Politics and International Relations, Macquarie University. Her thesis is on the history of free-to-air commercial television in Sydney. She completed her BA (Hons) at the University of NSW writing on the history of the Australian Services Nurses’ National Memorial (Anzac Parade) and the politics of recognition, examining the relationship between history, war, memory and commemoration. Her research interests include military and social history, commemoration, history and memory, documentary and oral history, post-war popular culture, and the history of print, radio, TV journalism and current affairs.

Contact: madihastie@hotmail.com
Ekaterina Loy, University of Adelaide

The Role of New Media in the Lives of Immigrant Youth in Australia

This paper explores the purposes of new media use by ethnic youth in Australia. Until recently, participation of ethnic communities in media was explained as an after-effect of changing migration patterns. For Australia, this could be a true statement in the 1970s, when several decades of migration created a rather different picture of society rather than the one maintained by then existing media, thus indirectly forcing the Whitlam government to establish the first experimental ethnic broadcasting service. This move resulted in its rapid development into a second public broadcaster, SBS.

Almost forty years on, both multicultural policy and ethnic broadcasting are still polarising Australian society, though for partially contrasting reasons. Be it for broadcasting policies or pressure of wider audiences appeal, ethnic broadcasting often exposes a tendency to reduce the communities they represent to ‘happy dancing minorities’ (De Souza and Williamson, cited in Mansour and Miller) hence failing to engage migrant youth. Combining dissatisfaction of this audience with the emergence of Web 2.0 and the global rise of alternative media, it is certain that migrant youth would turn to new media channels in their quest for information.

A number of international studies suggest various outcomes for migrant youth using new media. Yet these studies seem to lack an independent global media perspective, as noted by Deuze in *Ethnic media, community media and participatory culture*. Whatever people do with media is infinitely more complex than can be explained by either ethnicity or community, or as resistance to a commercial worldview.

About the author

Ekaterina holds a Bachelor of Science in Linguistics from Herzen State University, Russia; and a Master of Science in Art and Technology from Chalmers University, Gothenburg, Sweden. Currently Ekaterina is undertaking PhD studies at the University of Adelaide. Her research interests include digital humanities, languages and linguistics, media and culture, and ethnic/multicultural affairs.

She also coordinates a multicultural youth program at Radio Adelaide, and serves as SA Representative on the National Ethnic and Multicultural Broadcasters’ Council (NEMBC) Youth Committee. In 2009 Ekaterina won the CBAA Ethnic and Multicultural Broadcasting Award, and was named Youth Broadcaster of the Year by NEMBC.

Contact: ekaterina.loy@adelaide.edu.au
The Overseas Telecommunications Commission: 1960s trend-setter for government business enterprise reform

The Overseas Telecommunications Commission (OTC) was a publicly-owned corporation created to take over responsibility for Australia’s international telecommunications after the Second World War. Established by nationalising existing assets as part of a network of public corporations in British Commonwealth countries, and overseen by a board comprising representatives of each of the members, OTC was international and commercial from the outset. This paper explores its history as a precursor to the reforms of government business enterprises in the 1980s, interpreting it as a pioneer of new ways of doing business in the public sector.

Ian Martin is a Senior Research Associate at the Swinburne Institute for Social Research, working on the ARC-funded Discovery Project ‘Imperial Designs – Remaking the Institutions of Global Communications’, and a Senior Telecommunications Analyst at RBS Research. He has been a telecommunications analyst for over 20 years since commencing research in 1988 on the review of Telecom’s universal service obligations. He was a research analyst and policy adviser in the Department of Communications on regulatory and policy issues behind the opening of the sector to competition in the early 1990s. In 1992 he worked on exchange with UK regulator Oftel and the FCC in Washington.

About the author

In 1994 Ian joined BZW as one of the first telecommunications analysts in the Australian capital market. BZW was the lead adviser to the Government on the Telstra initial public offering in 1997. In 1998 BZW was bought by ABN Amro, which went on to be the lead broker for Telstra 2 in 1999. After contributing to these roles, Ian joined ABN Amro’s global telecoms team in London before returning to work in Australia as senior telecommunications strategist with Macquarie Bank. In 2004 he rejoined ABN Amro as senior telecommunications analyst and worked on Telstra 3, the sale of the Government’s remaining stake in Telstra. In 2008 ABN Amro was bought by RBS. Ian now works as a part time telecommunications analyst with RBS writing investment research for Australian and global investors.

Contact: ian.jx.martin@rbs.com
Catherine Middleton, Ryerson University, Toronto, Canada

Have We Ever Needed a Killer App? What could the NBN learn from the 1990s?

As broadband networks first came to the market in the 1990s, there was much discussion about what would be needed to convince consumers they were valuable. One prevailing argument was that uptake of broadband networks would be driven by a “killer application,” something “so compelling that it gives legions of people a reason to adopt the underlying technology in the first place” (Bragitikos, 1996). The killer application was understood to be something broadband service providers would offer to customers, leading to a broadcast-like business model where service providers also became content providers. Although a single killer application did not emerge to drive demand for broadband, the assumptions embedded in this business model persist in the broadband market today. In particular, this model assumes content is provided by broadband service providers, and as such, networks are engineered to support fast transfers of content into consumers’ homes.

Faster broadband networks raise the familiar question of what will drive uptake. The idea of a killer application remains seductive, but the development of broadband markets in the past 15 years suggests it is a flawed approach to driving demand for connectivity. Nevertheless, plans for Australia’s National Broadband Network suggest the network is being built with this model in mind. Specifically, initial offerings in the consumer market are asymmetrical (providing more capacity to download than to upload files), and one of NBN Co’s first priorities is developing an Internet Protocol TV (IPTV) offering to allow providers to deliver video content to customers. This paper will explore the shortcomings in this approach. It will discuss an alternative model for broadband networks, one that better enables user-generated content and recognizes that much of the value of broadband networks is in the connectivity they enable rather than just in the content they deliver.


About the author

Catherine Middleton holds a Canada Research Chair at the Ted Rogers School of Management, Ryerson University, Toronto Canada. Her research investigates the development and use of broadband infrastructures, with a focus on understanding the ways citizens can make effective use of communication technologies to participate in the digital economy.

Contact: catherine.middleton@ryerson.ca
Esther Milne, Swinburne University of Technology

Public Privacy: Social Networks and Images of Presence

Contemporary media theory argues that emerging forms of socio-technical practice are reconfiguring the public and private spheres to produce what has been called ‘public privacy’ (Kitzmann, 2004; Senft, 2008; Boyd, 2010). This term gestures to the ways in which subjects use public signifying systems, such as social networking sites, to articulate highly personal messages. However, these performances are not without complexity. A recent study from Columbia University, for example, reported significant ‘privacy problems’ for users of Facebook, since 93% of participants displayed information that they did not intend to disclose and 84% of the cohort were hiding data they had wanted to share (Madejski et al, 2011).

Rather than to suggest, as Mark Zuckerberg hyperbolically did recently, that privacy is ‘dead’, such evidence demonstrates that users of social networking deploy highly sophisticated and finely calibrated strategies of disclosure. Yet such rhetorical strategies are not unique to distributed digital platforms. After all, the eighteenth century epistolary network of production, often called ‘The Republic of Letters’, was responsible for reformulating the public and private domain (Cook, 1996; Goodman, 1994).

This paper traces the historical settings of ‘public privacy’ across postal networks. It focuses on the ways in which these public signifying systems become the vehicle for intimate performance through the sharing of images. Drawing on the mail art practices of Fluxus artist On Kawara, and contemporary British street artist Alban Low, I argue that postal aesthetics and desires shape newer forms of social media.

About the author

Esther Milne is Deputy Head of Humanities, Arts and Social Sciences at Swinburne University of Technology. Her recent book Letters, Postcards, Email: Technologies of Presence, is published by Routledge.

Contact: emilne@swin.edu.au
Lisa Milner, Southern Cross University

Strikes on Screen: the Framing of Industrial Disputes on Australian Screens

Amongst the oldest holdings of the National Film and Sound Archives is a newsreel segment showing the 1917 General Strike, a mass action that was arguably the biggest class conflict in Australian history, involving around 100,000 workers for three months. Strikes, demonstrations and industrial disputes have been a regular feature of Australian working life; and despite the power and membership of unions fluctuating substantially since the era of mass unions, Australian screenworkers have continued to depict strikes and other actions of trade union members on film, television and now the internet. Examples include works made by unions themselves, such as The Hungry Miles (Waterside Workers’ Federation Film Unit, 1955), as well as dramatised features like Sunday Too Far Away (Ken Hannam, 1975) and more recently, the ABC-TV mini-series Bastard Boys (Ray Quint, 2007). Whether produced by government, unions or independent filmmakers, films depicting strike actions have often been the cause of controversy: Amongst Equals (1991), the film that Tom Zubrycki made on the history of the ACTU, is the standout example.

These films contribute in different ways to the representation of working Australians. In focusing on a selection of screen works over the past century, from silent newsreels through 10BA features and union documentaries to YouTube posts, this presentation examines the ways that Australian industrial disputes have been represented to their audiences, and discusses how they provide a window into the relationships between media, history, and identity. It considers how various screen discourses of unionist representation reflect changing national values.

About the author

Lisa Milner is a lecturer in the Media program at Southern Cross University, Coffs Harbour. Published works include Fighting Films: a History of the Waterside Workers’ Federation Film Unit (Pluto Press, 2003) and articles on non-feature and community screen works, particularly documentaries. Current research interests include Australian media and elections, screen representations of workers and trade unions, and the power of the documentary format to represent working communities.

Contact: lisa.milner@scu.edu.au
Priscilla Morton, University of Queensland

Advertiser-Funded Television – Origins and Future Trends

Television advertising has adapted to changes in broadcast format, audience behaviour and changes in technology. The model that was adopted when television was first broadcast in Australia in 1956 was transposed from the Australian commercial radio model, which borrowed a great deal from the format of commercial radio in the USA. There, radio programs were heavily laden with sponsorship arrangements and many programs were created by advertisers and advertising agencies. These arrangements were mimicked on Australian commercial radio and then on early broadcast television. Advertisers wielded an enormous amount of control over content development, which became frustrating to the networks (Barnouw, 1968: 63), and eventually the advertiser-interrupted model based on the ‘magazine concept’ (Barnouw, 1978: 47) became the standard form of radio and television advertising. Australian radio programming moved to the advertiser-interrupted model, with a similar flow-on effect onto television. Commercial networks and advertisers have generated significant revenues through this model, and advertisers’ success has shaped the television industry. However, due to rapid changes in technology and the availability of different distribution models for television, questions arise about the long-term viability of the advertiser-interrupted model. Advertisers, looking to maintain audience reach, are finding other ways of remaining visible. One such strategy is creating content that imitates entertainment programming. This is known by many names such as brand-funded entertainment and advertiser-created content, and is gaining popularity on many distribution platforms. This paper will trace the history of advertiser-funded television and briefly discuss the future trends of advertiser-created content.

About the author

Priscilla Morton is a PhD candidate at the University of Queensland. Her research interests are brand-funded content and the convergence of television content creation and distribution, particularly in new media and integrated marketing campaigns.

Contact: priscilla.morton@me.com
Virtues and Vices: Radical Journalist William Freeman Kitchen

New Zealand has had few radical journalists, but one of the first played a pivotal role during the time of great union activity in Dunedin in the late 1800s. From a wealthy merchant background, William Freeman Kitchen (1863-1897) forsook his comfortable Wellington life to become a journalist advocate for the struggling labouring classes in the time of economic depression. He edited the working class *Dunedin Evening Herald* and then *The Globe* during the 1890 Maritime Strike. And then his life became unstuck, according to the press coverage of later events. He resigned his editorship under a cloud in 1891 and departed New Zealand to find work in Australia, leaving his wife and two children behind. The day his death in Tasmania was published in a New Zealand newspaper, Kitchen was recognised under an assumed name in Dunedin in the company of a young female clairvoyant. Thus began a hue and cry around the southern towns as he was pursued by the police for desertion and bigamy. Caught and conveyed to Wellington for trial, Kitchen was discharged and instead his wife sued him for divorce. Kitchen then fled New Zealand again. He accused the editor of Australia’s *Truth* of libel for calling him a wife deserter and bigamist; and not long after, he took his own life. This paper examines the short life of this hitherto unresearched pressman and discusses the power of the contemporary press to define a life.

About the author

Allison Oosterman is a senior lecturer in journalism in the School of Communication Studies at AUT University. She recently completed her PhD on the topic of Malcolm Ross, New Zealand’s first official war correspondent. Before joining academia in 2000 she was a practising journalist.

Contact: allison.oosterman@aut.ac.nz
Tom O’Regan, University of Queensland

Styles of National Integration: Changing Patterns of Multipolarity in Australian Media

My interest in this paper is threefold. How have Australia’s longstanding ‘media cities’ (Sydney, Melbourne, Brisbane-Gold Coast, Adelaide, and Perth) interrelated with each other over the period of television’s ascendancy (1956-)? How have trends towards increasing national integration and simultaneous delivery of programming reshaped and restructured the organisation of television production? And how have dynamics of centralisation (in Sydney and to a lesser extent Melbourne) and decentralisation (to other major cities and regions) worked themselves out in historically changing ways?

In this paper I want to consider how the increasing national integration, in both media and business more generally that was already evident in the early 1960s, accelerated over the 1970s and 1980s to reshape the relations among Australian cities, and the television programming that took place in them. I also want to consider how Sydney’s confirmation as Australia’s pre-eminent media city and ‘global city’, with design and networking concentrating there from the mid-1980s, reworked not only Sydney as a media city, but also the role and function of other media cities, particularly Melbourne as ‘junior partner’ and the third spaces of Brisbane-Gold Coast, Perth and Adelaide. Operating under increasingly national and global parameters, media in all these cities were progressively re-versioned. Sydney and to a lesser extent Melbourne became even more than previously the media design centres for production. Adelaide, Brisbane-Gold Coast and Perth sought to attract national feature and TV productions, and first the Gold Coast and then later Sydney and Melbourne sought international production.

About the author

Tom O’Regan is Associate Dean Research in the Faculty of Arts at the University of Queensland, and a member of its Media Transformations Group. He is the co-author of Local Hollywood: Global Film Production on the Gold Coast (2010), The Film Studio (2005), and The Future for Local Content? (2001). This presentation updates his research on the geography of Australian media advanced in his earlier Australian Television Culture (1993).

Contact: t.oregan@uq.edu.au
Kevin Patrick, Monash University

Subculture Scholarship: the Role and Status of Comics Fandom Research in Australian Media History

The ephemeral comic book, cheaply packaged for disposable entertainment, was once the epicentre of a multi-million dollar Australian publishing industry. Eagerly consumed by readers, and reviled with equal intensity by their detractors, comic books were frequently embroiled in post-war era debates about youth culture, censorship and Australian national identity. Yet one would be hard-pressed to discover any account of comic books in most histories of Australian print media or popular culture.

Since the 1960s, the history of comic books in Australia has been largely recorded by fans and collectors. While the more recent cultural rehabilitation of comic books as ‘graphic novels’ has seized the attention of academe, future research into the evolution of the medium must recognise, and engage with, the largely untapped body of ‘fan scholarship’ of past comics practices lying largely dormant in fanzines, self-published monographs and online fora.

Drawing in part from the author’s ongoing doctoral research into the cultural history of The Phantom, this paper will consider the contribution that fan scholarship has made to our knowledge of Australian comic book publishing history. But it will also address the problematic aspects of fan literature, including its often ferocious subjectivity, the lack of theoretical rigour and emphasis on bibliographic minutiae, and the challenges they pose to present-day researchers. By doing so, this paper hopes to demonstrate how such material can be fruitfully used in conjunction with ‘traditional’ sources of academic knowledge to enrich our understanding of this unjustly neglected Australian media industry.

About the author


Contact: kjpat2@student.monash.edu
Anna Potter, University of the Sunshine Coast

Shaping the Foundations: Media Policy and the Australian Children’s Television Industry

The institutional settings and international alliances that have traditionally supported Australian children’s television emerged during the 1960s and 1970s and have nurtured popular and successful Australian children’s drama ever since. While policy makers implemented quota obligations and institutional supports, successful business models for children’s television production gradually developed, and led to programs such as Skippy, which was successfully exported to 120 countries. However these business models have been undermined by the technological, regulatory and industrial developments of the mid to late 1990s.

Australian television has been described as occurring in four phases (Cunningham, 2000). In this paper I will suggest that a fifth phase of proliferation and fragmentation occurred from 2000 – 2011. This phase is characterised by multi-channelling, audience fragmentation, the widespread availability of the internet, and the increasingly polarised attitudes of broadcasters to the child audience. During this period, television’s role as an instrument for the public good was affected by technological change that transformed how television services were viewed and distributed. At the same time, the advent of additional television services saw the child audience drift away from free to air television to subscription services, and to the internet.

The effects of new forms of television on children’s viewing habits and on the institutional supports that underpin children’s programming reiterate the importance of content quotas for children’s television. For despite significant export success, and the extraordinary transformations in television broadcasting since the 1960s, Australia’s children’s television producers’ reliance on mandated content quotas to sustain their programs remains unchanged.

About the author

Anna Potter spent ten years working in the commercial television industry in London for Rupert Murdoch’s PAY TV operation BSkyB, where she specialized in program production and classification. She moved to Australia and joined the University of the Sunshine Coast in 2002. Her current research projects investigate the production ecology of Australian children’s television, that is, the regulatory, economic, technological and industrial influences affecting the production and distribution of Australian children’s television.

Contact: apotter@usc.edu.au
Peter Putnis, University of Canberra

California’s News of the World and the US-Australia ‘Communication Relationship’ In the Early 1870s

Between the 1870s and World War II the international news flow to Australia, including news from the US, was shaped by what Simon Potter has called an imperial press system. London operated as a world news hub for Australia. Australian news organisations drew on the pool of news available in London to provide daily services of cable news, covering the world, to their subscribing Australian newspapers. This pattern was embedded in an imperially-based communication system whereby direct telegraph connections between Australia and the US were not established until World War II.

The future scenario looked very different from the vantage point of San Francisco in 1870, when California was re-assessing its position in the world and its relationship with Australia. The completion of the transcontinental railway in 1869 had bridged the American continent, linking the Pacific with the Atlantic through San Francisco. Together with established telegraph links with New York and Europe, this gave San Francisco potential as an international news centre, where news sourced from Europe and the Americas could be packaged for distribution by steamship throughout the Pacific. Such was the hope, at any rate, which led the Daily Alta California to launch a paper in 1870 called the News of the World, published for circulation in ‘Australia, New Zealand, Tasmania and the Polynesian Islands’. This presentation outlines the history of this short-lived but important newspaper. It also examines the vision of US-Australia relations it embodied, and the reasons for its early demise.

About the author

Peter Putnis is Professor of Communication at the University of Canberra. The focus of his research is on international communication and media history, especially the political economy of international news production. He is currently undertaking the Australian Research Council funded project, Shaping the National Outlook: Overseas News in the Australian Press 1900-1950.

Contact: peter.putnis@canberra.edu.au
Ellie Rennie, Swinburne University of Technology

Satellite shot down: the myth of ownership and control in remote Indigenous broadcasting

Control of satellite transponders is considered a crucial factor in the historical development of remote Indigenous broadcasting. However, recent events reveal the tenuous nature of such ‘control’. In the mid 1980s the Central Australian Aboriginal Media Association won the remote commercial TV service licence for Australia’s first communications satellite and established Imparja. The satellite also provided the necessary backbone for the Broadcasting for Remote Aboriginal Communities Scheme (BRACS), whereby communities were given the technology to choose content off the satellite for local viewing and to create and distribute locally produced content. Remote Indigenous broadcast networks developed from this system. The arguments put forward during the initial licensing process highlighted the importance of Indigenous control of remote broadcasting in remote areas for the purposes of cultural maintenance, and to counteract the influence of Western culture on language and traditional practices.

This historical moment is worth revisiting in light of the Broadcasting Legislation Amendment (Digital Television) Bill 2010, which paved the way for the VAST satellite platform. VAST is intended to replace terrestrial transmission in remote communities by the end of 2013. The legislation does not clearly provide for Indigenous narrowcasters and has called into question Imparja’s historical role in meeting the demands of the Indigenous broadcasting sector. This paper will provide critical perspective on the role of Imparja and the BRACS system over 25 years and discuss the ways in which notions of cultural difference are now being abandoned by policy makers in favour of ‘parity’ between metropolitan and bush populations.

About the author

Ellie Rennie is the Deputy Director of the Swinburne Institute for Social Research at Swinburne University. Her current research interests include the implications of digital switchover and broadband for remote Indigenous communities. She has authored two books on community broadcasting: Life of SYN: A Story of the Digital Generation (Monash University 2011) and Community Media: A Global Introduction (Rowman and Littlefield 2006). Ellie is a board member of the Community Broadcasting Foundation and Vice President of EngageMedia.

Contact: erennie@swin.edu.au
Nick Richardson, RMIT University

A Tale of *The Sporting Globe*: How to Pick Winners and Finish Up in the Pink

*The Sporting Globe*’s valued place in the list of Australian newspapers that boosted sport, especially the Victorian Football League and horseracing, has always been accepted but never properly analysed. This paper seeks to put *The Sporting Globe*’s launch in 1922 into the context of a changing social structure, an evolving indigenous (football) game, rising public interest in recreation and vigorous media competition to understand how a bi-weekly pink sporting newspaper came to establish itself as a cornerstone of the Melbourne media.

*The Sporting Globe* celebrated the character of sportsmen (and women) with unashamed ‘gossip’ pieces, celebrity recollections and interviews in an approach that mirrored a more modern media sporting coverage. Amid all this, *The Sporting Globe* was jostling with a rapidly changing media environment that would, within three years of the paper’s launch, feature radio broadcasts of sport that, should, in theory, have spelt its demise. Instead, the paper’s audience grew to reflect – and stimulate – the city’s fascination with sport over 70 years.

About the author

Nick Richardson has been a journalist for 25 years, covering sport and politics for a range of national and metropolitan titles. His PhD is in Australian sports history.

Contact: nickrichardson@optusnet.com.au
Tom Roberts, Macquarie University

The Prince and the Pressman: Keith Murdoch and the Empire Tour of 1920

This paper is drawn from the author’s research for his doctoral thesis: a biographical reappraisal of the life and career of Sir Keith Murdoch from an international perspective. It tracks Murdoch’s participation in the Prince of Wales’ Empire Tour of New Zealand and Australia, together with the voyage from Britain to ‘the Southern World’ on HMS Renown. The paper argues that uncovering Murdoch’s global trip, which has been ignored by previous biographers, and rereading his reports, is vital and instructive. It sheds a new light on his experience of three core developments in promoting international communication in the new age of modernity: technology, techniques and travel, innovations that he was to adopt and eulogise for the rest of his life.

About the author

Tom Roberts is a PhD candidate with the Department of Modern History, Politics and International Relations at Macquarie University. He holds Masters degrees from Cambridge University (in Social and Political Sciences) and the University of Westminster (in Communications). Pursuing a keen interest in politics, the media and biography, his career to date includes roles with the British Press Complaints Commission and collaboration on various book projects with the political journalists and broadcasters Peter Oborne and Adam Boulton. He is the Administrator and an Associate Member of the Centre for Media History, Macquarie University.

Contact: tdcroberts@hotmail.com
Mark Sheehan, Deakin University

The 1947 Bank Nationalisation Scheme: a Prehistory of Issues Management?

Industry-wide crises emanating from legislative proposals are rare in Australia, and can be classed as once in a generation events, and so merit consideration and research. Currently, there is one such debate over the Mineral Resources Rent Tax, proposed by Prime Minister’s Julia Gillard’s government. Prior to this, the closest comparable event was the 1974 proposal for the establishment of a universal health insurance scheme. The 1947 proposal, by the Ben Chifley-led Labor Government, aimed to nationalise Australia’s banks, and it brought a crisis of massive proportions to Australia’s conservative financial service industry. Although the High Court of Australia finally found Chifley’s proposed legislation unconstitutional, the banks realised they must win in the court of public opinion, generate press coverage in favour of their position, and help defeat the Labor Government at the 1949 election. At the time, and for some decades to come, this was the most expensive and largest public relations campaign waged in Australia. After such a campaign there could be few Australians who could claim that they had not been exposed to the powers of public relations in a modern world. This paper looks at what can be learned from the banks’ collective response to the proposed nationalisation. It does so by applying contemporary issues management evaluation techniques.

About the author

Mark Sheehan combines almost 25 years of middle and senior management marketing and public relations experience in the private sector with more recent academic experience as Senior Lecturer in Public Relations at Deakin University. He was the founding Postgraduate Course Director of the Master of Arts (Professional Communication) program from 2001 to 2006. He has published widely, and presented at Australian and international conferences, in the areas of crisis management, PR history and market research. Mark is the editor of the Asia Pacific Public Relations Journal and the Victorian representative of the Public Relations Institute of Australia National Education Committee.

Contact: mark.sheehan@deakin.edu.au
Melanie Swalwell, Flinders University

**Remembering Local Software: the Australasian Heritage Software Database Project**

Software constitutes a form of digital cultural heritage. Currently, however, local histories of software creation are not well known. Collectors and private enthusiasts have knowledge in the areas of their specialisation, but this knowledge tends to be uneven and not well connected. Information on software history is seldom held by, or known about within, institutions. This situation is compounded by the fact that software was not always published commercially, nor has it been lodged in libraries under legal deposit provisions (the inclusion of electronic publications in legal deposit being a recent development). A significant sector of cultural endeavour and production is thus at risk of not only being lost – in that little software preservation work is currently being done to arrest deterioration and issues such as format obsolescence – but also of being forgotten, given that there is no documentation that it even existed.

The Australasian Heritage Software Database (AHSD), located at http://www.ourdigitalheritage.org, is one response to the challenges facing early software. The AHSD aims to document software. It does this by providing a mechanism for gathering information and documentation from knowledgeable persons (often, the general public) about software that has been written and developed locally, in Australia and New Zealand. The period of interest is from the beginning of electronic computing in the 1950s through to the present day. This paper outlines the case for remembering local software, details some of the entries made to date, and lays out the larger project, including articulations with preservation initiatives.

**About the author**

Melanie Swalwell is a Senior Lecturer in Screen and Media, at Flinders University. Melanie has researched digital media history on both sides of the Tasman. Her current research takes in digital games history, the homebrew microcomputing scene, and software preservation.

**Contact:** melanie.swalwell@flinders.edu.au
Margaret Van Heekeren, Charles Sturt University

The Press Proprietor as Philosopher: Warwick Oswald Fairfax (1901–1987)

Warwick Oswald Fairfax (1901–1987) was one of Australia’s longest serving newspaper proprietors, serving Fairfax at various times as chairman, director and managing director for 46 years. His influence and longevity in the Australian media industry in the twentieth century is akin to that of Frank Packer, Keith Murdoch and their next generations Kerry and Rupert. And yet the name Warwick Oswald Fairfax is nowhere near as well known. This paper is an exploration of Warwick Oswald Fairfax and his political and social ideology which, as the paper argues, is heavily influenced by his interest in philosophy, stemming from his 1920s studies at Oxford University’s Balliol College. In outlining Fairfax’s philosophical position, this paper argues that accepted opinion of the Fairfax family’s flagship masthead the *Sydney Morning Herald*, as conservative for much of the twentieth century, does not hold up under closer scrutiny.

About the author

Margaret Van Heekeren is a lecturer in journalism at Charles Sturt University, and a PhD candidate at Macquarie University. She is a member of Macquarie University’s Centre for Media History management committee.

Contact: mvanheekeren@csu.edu.au
Chris Wilson, Swinburne University of Technology

‘This Got Me Thinking about The Ongoing “Why Triple J is Shit...” Discussion’: the Origins of the ABC’s Youth Radio Network as Cultural Product and Cultural Infrastructure

One does not have to travel far on the internet to run into obscenity-laden critiques of the ABC’s Triple J youth radio network. Sometimes the opinionated have mobilised in more systematic ways to project their voices. For instance, in 2009 the Facebook-based campaign *Split JJJ into Two Competing Stations - Save the Oz Music Industry!* briefly gained coverage in the Australian news media. After investigating the concerns of this group, Ben Eltham concluded that Triple J has tended to be misunderstood since it is a ‘strange hybrid’ occupying an uncomfortable middle ground between commercial and community broadcasting.

In this paper I will look back to the formation of the network, to help situate and describe Triple J’s hybridity. I will argue that the network emerged as a result of the intersection of a range of institutional and government interests including: the ABC’s intention to respond to criticism that it failed to reach a broad audience; concerns about the diversity of the radio landscape, with particular interest in the decline of commercial youth radio formats; and the rising political stocks of popular music policy advocates. The result was a network conceived by some as a cultural product to satisfy audiences and others as a piece of cultural infrastructure to satisfy local content producers. How well it works between these roles has clearly been a point of contention but, as Eltham highlights, the intensity of such criticism is a sign that the network remains ‘a keystone of contemporary Australian culture’

About the author

Chris Wilson is a PhD student associated with the ARC Centre of Excellence for Creative Industries and Innovation project *Youthworx: Youth Media and Social Enterprise*. His doctoral research, *Frequently Modulating: Australian Radio’s Relationship with Youth*, is an administrative and political history of Australian youth radio. The research traces the variety of ways in which Australian broadcasting has understood and sought to engage with youth.

Contact: cwilson@swin.edu.au
Jason Wilson, University of Canberra

Fakers, Hashtags and Twitspits: Australian Political Enthusiasm on Twitter in the Context of Post-Broadcast Democracy

This paper understands the activities of ‘political tragics’ on Twitter in the context of post-broadcast democracy. In a high-choice media environment where some are able to avoid political media content, others driven by enthusiasm and a fannish attachment to politics are able to consume more than ever. They are also able to refashion, reuse and improvise on the basis of the artefacts of mediated democracy.

The paper looks at manifestations of this on the social media platform, Twitter. In particular it considers satirical Twitter fakes, where political fans impersonate public figures to comic effect, drawing on interviews with some prominent online fakers. It looks at the practice of live-tweeted commentary on political broadcasts. It is argued that in both of these, we can see the generation of bottom-up counterpublics. The question is whether such phenomena are able to sustain public interest journalism. The paper also uses this to illuminate the longer-term transitions in the political communications systems of modern democracies.

About the author

Jason Wilson is Assistant Professor of Journalism and Communication at the University of Canberra. He has published on digital games, mobile media, and the relationship between political communication and digital culture.

Contact: jason.wilson@canberra.edu.au