

Gender, Labour and Media workshop

Thursday 18 – Friday 19 February 2016

Senate Room
3rd floor, Lincoln Building, C8A 310
Macquarie University, North Ryde Campus

Day one: Thursday 18 February

Time	Session and Title	Presenter
9.15am	Welcome and overview of workshop	Justine Lloyd
9.20am	CHM Welcome & introduction to Kate Murphy	Bridget Griffen-Foley
9.30–10.15	Keynote ‘New and important careers ...’ How women excelled at the BBC, 1923–1939	Kate Murphy
10.15–10.30	Responses & questions	Discussants: Jeannine Baker & Justine Lloyd
10.30–11.00	Morning tea	
Session 1: Media history		
11.00–11.30	‘Don’t tell them I can type’: Negotiating postwar femininity in the ABC production workplace	Kylie Andrews
11.30–12.00	Margaret Jones: Foreign correspondent, <i>Sydney Morning Herald</i> , Beijing 1973–74	Willa McDonald
12.00–12.30	Innovation, women’s work and the documentary: Pioneering moments and stalled opportunities in public service radio broadcasting in Australia and Britain, 1935–1985	Virginia Madsen
12.30–1.00	Discussion	Discussant: Bridget Griffen-Foley
1.00–2.00	Lunch	
Session 2: Representation in media forms		
2.00–2.30	‘Take the bloody picture’: The visual representation of women accused of murder and the working lives of Australian newspaper photographers	Fay Anderson
2.30–3.00	Men at work: Masculinity, work, and class in <i>King of the Coral Sea</i>	Chelsea Barnett
3.00–3.30	‘All hail Kate Leigh’: Crime, celebrity and the making of a Surry Hills matriarch	Leigh Straw

Day one: Thursday 18 February (cont.)

3.30-4:00	Discussion incl. Afternoon tea	Discussant: Zora Simic
<i>Session 3: Industry Panel</i>		
4.00-5.30	‘Women in the Australian media industry’	Amanda Wilson Lorrie Graham Catherine Fox Facilitator: Kate Montague
6.30pm	<i>Dinner</i>	<i>Marsfield Mediterranean</i> Shop 8, 1 Trafalgar Place, Marsfield NSW (off Waterloo Rd) Ph: 9876 8089

Day two: Friday 19 February

Time	Session and Title	Presenter
<i>Session 4: Gendering Industries</i>		
9.30-10.00	Gender on the line: Social media and the influence of gender on campaign engagement	Nikki Balnave, Alison Barnes, Louise Thornthwaite & Ben Manning
10.00-10.30	‘(Not) working 9-5’: Contemporary Australian-based online feminist campaigns, unpaid work, and overtime	Jessamy Gleeson
10.30-11.00	It’s more than just a job: The treatment of elite footballers accused of sexual violence	Deb Waterhouse-Watson
11.00-11.30	Discussion incl. Morning tea	Discussant: Justine Lloyd (Note: Professor Lumby is unable to attend)
<i>Session 5: Gendering Industries II</i>		
11.30-12.00	‘A batch of old boilers’: The Flight Hostesses’ Association and the media	Prudence Black
12.00-12.30	‘The girls’: Women press photographers in Australia	Kate Darian-Smith
12.30-1.00	Gendered scenes: Conceptualising the negotiation of paid work and childcare among performers in film, television and theatre production	Sheree Gregory
1.00-1.30	Discussion	Discussant: Gabrielle Meagher
1.30-2.00	Final discussion/next steps incl. Afternoon tea	Discussants: Jeannine Baker & Justine Lloyd

Keynote

‘New and important careers ...’¹ How women excelled at the BBC, 1923-1939

Kate Murphy

The BBC is possibly the most studied media institution in the world yet, until recently, women have largely been absent from its history, both in terms of programmes and programme makers. This is all the more surprising given that women played an important role in its early success and that there was, from the beginning a dedicated vein of output aimed at the female daytime audience. The BBC was established in 1922, a time of expanding employment opportunities for women in Britain, particularly professional women. As a new and modern organisation, the BBC tapped into this burgeoning pool of labour and took a largely progressive approach towards the ‘career women’ on its staff, many of whom held jobs that were developed specifically for the novel medium of broadcasting. Three women attained Director status: Hilda Matheson headed the Talks Department; Mary Somerville the School Broadcasting Department and Isa Benzie the Foreign Department. Others like Mary Hope Allen, Mary Adams, Margery Wace, Janet Quigley and Olive Shapley were programme makers who carved out areas of expertise in drama, science, women’s talks and social documentary. Amongst the questions that will be considered in this keynote are: how did these women come to work for the BBC? What was their experience of working for the Company/ Corporation and how did this differ from the men they worked alongside? In what ways did their gender impact on their work? And, importantly, what light can an understanding of these early BBC women shed on the way that female staff were subsequently utilised and employed? As well as taking an academic approach, the keynote will draw on personal insights and knowledge gleaned from almost twenty years working as a producer of BBC women’s programming.

¹ *Evening News*, 30 June 1936

Session One: Media History

'Don't Tell Them I Can Type': Negotiating Postwar Femininity in the ABC Production Workplace

Kylie Andrews

This paper examines the pervasive mechanisms of discrimination in Australian public broadcasting in the 1950s and 1960s and considers the ways that postwar concepts of femininity were engaged to maintain the systematic sexual division of labour within one of Australia's leading cultural institutions. I focus on a collective of female 'Talks' producers who proactively negotiated the system, producing social commentary for national audiences.

By constructing a collective biography of producers Kay Kinane, Therese Denny, Joyce Belfrage, Mary Rossi and Catherine King, it is possible to discern the obstacles confronting women in general in the post-war ABC, when jobs were delineated by gender and women were all but invisible in positions of seniority. The achievements of this collective are a useful counterpoint to the majority of workplace experiences for ABC women; they were the exceptions that prove the rule.

My project juxtaposes memory sources such as oral histories and private correspondence with industrial documentation such as confidential memos and performance reviews. These have been correlated with quantitative data on the ABC workforce found in the 1977 "Women in the ABC" Report to provide a re-imagined perspective of women's work in Australian broadcasting during this period.

Margaret Jones: Foreign Correspondent, Sydney Morning Herald, Beijing 1973-74

Willa McDonald

Margaret Jones (1923-2006) was a trailblazer for women in Australian journalism. A member of the press for more than thirty years, she assumed senior positions at the *Sydney Morning Herald* (SMH) from the 1960s, earning a reputation in the process as an exceptional print journalist. From the beginning, Jones was noted for challenging head-on sexism she encountered in the media industry. She became foreign correspondent for the SMH in New York, Washington, London and Beijing, helping to carve out--both by example and by advocacy--roles for women in serious mainstream journalism. When Jones was appointed as the SMH's Beijing correspondent in 1973, she was the first Australian correspondent, male or female, to report from China since World War 2. This paper examines Jones's China correspondence, within the context of her long career, with particular emphasis on her long-form literary journalism. At the same time, it examines her role as a pioneer of women in news journalism in Australia and her impact on gender bias within the Fairfax media and beyond in the 1960s and '70s.

Session One: Media History (cont.)

Innovation, women's work and the documentary: pioneering moments and stalled opportunities in public service radio broadcasting in Australia and Britain, 1935-1985

Virginia Madsen

Drawing on a pioneering study charting the international development of the documentary 'idea' and its forms in radio, this paper assesses the role and impact of key women broadcasters and writer-producers who worked within these traditions in public service broadcasting in Australia and Britain. It considers the significance of female pioneers at the forefront of developing a range of new reality forms in the BBC of the 1930s and 1940s. Olive Shapley and Joan Littlewood, for example, working in creative partnership with the pioneering male BBC producer-poet D. G. Bridson, took their microphones out on location, rendering sophisticated, compelling and considered portraits of places and communities. This paper also examines why the ABC was slower to create similar opportunities for women, although several important writers and some female 'writer-producers' and feature 'correspondents' became involved following the establishment of the ABC Features Department in 1948. Significantly, this paper argues that BBC features, the department it engendered, and the traditions it formed internationally, gave producers a license to think expansively: to carve out a field by crossing genres, and bringing reality and fiction into contact. While men overwhelmingly dominated the radio professions until as late as the 1980s, this more open ecology empowered women to step out of their more usual roles in women's and children's programming, in drama or as serials authors. Whether at the BBC in the 30s or in the ABC much later, the great advantage of this space was that it allowed women to leave the studio, their more confined roles, and tackle any subject — even innovating along the way with new technical tools. While underrepresented *as voices* in much of broadcasting history, these women could make a mark as artisans and authors.

Session 2: Representation in Media Forms

‘Take the bloody picture’: the visual representation of women accused of murder and the working lives of Australian newspaper photographers

Fay Anderson

This article will analyse the visual representation of women accused of murder in newspapers and the historical and production changes that contributed to this photography in Australia from 1920 to 2009. Using interviews and the reportage, it will consider three research threads. Firstly, the article will examine the press photographers’ working conditions, their symbiotic relationship with the police and their culture, which informed their approach to photographing crime. Secondly, it will show how the newspapers and the images interpreted and understood female crime and how they subscribed to deep seated values and anxieties linked to gendered expectations about women’s role and conduct. The article will lastly explore how newspapers published the photographs of women charged with murder and the ethical debates surrounding their use. These themes reflect the portrayal of women who were deemed to deviate from stereotypical notions of nurturing and virtue, the particularities of the Australian newsroom culture and new historical understandings about the working lives of both male and female photojournalists, the differences and their experiences when covering crime.

Men at Work: Masculinity, Work, and Class in *King of the Coral Sea*

Chelsea Barnett

This paper will explore the relationship between masculinity and work in the Australian fifties, as represented in the 1954 Australian film *King of the Coral Sea*. In the aftermath of World War Two and in the beginning years of the Cold War, newly-elected prime minister Robert Menzies reaffirmed the institutional relationship between masculinity and breadwinning that also spoke to a specific national ideal. Following the work of Mark Hearn and Harry Knowles, who argue that the Australian ‘national narrative of work’ has an explicit, historically contingent meaning within the context of broader national goals, this paper looks to historicise the relationship between historically specific understandings of gender and work, and how it was represented in *King of the Coral Sea*. The film tells a story of men working in the pearling industry in Torres Strait, who, through the introduction of new technology and the management of the workplace, engage in the values of the middle class. Accordingly, this paper will argue that the film engaged in and represented gendered ideals of work and class that not only carried specific national meanings in the postwar era, but also had broader implications for understandings of postwar masculinity in the national context. Additionally, this paper aims to understand the role of film in representing, producing, and circulating meaning and, in doing so, will posit that the postwar cultural landscape was actively involved in the negotiation and constitution of cultural meaning.

Session 2: Representation in Media Forms (cont.)

‘All Hail Kate Leigh’: Crime, celebrity and the making of a Surry Hills matriarch

Leigh Straw

Kate Leigh was a notorious eastern Sydney crime boss who made a fortune from sly-grog, drugs and prostitution. Leigh defied the type-casting to which she was born: as a female organised crime leader she created a unique place for herself in Australian crime history, along with her rival Tilly Devine. At the height of her career in the late 1920s and 1930s, regular reporting of her crimes turned her into a criminal-celebrity. Combining historical study with cultural criminology, this paper analyses Kate Leigh’s celebrated criminality with particular reference to her ability to manipulate a public image that resonated within the impoverished, working-class communities of Darlinghurst and Surry Hills. The manner in which Leigh became a Hills matriarch in the public imagination is informative of the ways in which criminals can use the media to enable a favourable public image.

Session 4: Gendering Industries

Gender on the line: Social media and the influence of gender on campaign engagement

Nikki Balnave, Alison Barnes, Louise Thornthwaite & Ben Manning

Diverse social movement and activist organisations that draw on social media such as GetUp or The Arab Spring have sparked discussion about how social media use provides a means for activists to give voice to their concerns and generate a broad base of support. This paper seeks to contribute to this discussion by examining how trade unions might use social media to engage with their members and reach out to the community more broadly in order to bring about improvements to labour rights and working conditions. We consider how social media facilitates worker debate and engagement with the organisations that represent them.

The focus of this paper is on gender-based patterns of engagement with online trade union dialogue and campaigns. We examine whether and in what ways union members' patterns of engagement might be gendered in relation to preferences for particular social media avenues, intensity of use, and forms of participation in union social media forums. We also consider whether there is a correlation between members' interaction with union social media and their participation in off-line, real-time union activities.

'(Not) working 9-5': Contemporary Australian-based online feminist campaigns, unpaid work, and overtime

Jessamy Gleeson

Social media-based platforms such as Facebook and Twitter are increasingly being used by feminists across the globe as a way to capture and harness wider audiences, and draw their attention to individual campaigns and social issues (Khoja-Moolji 2015; McLean and Maalsen 2013; Portwood-Stacer and Berridge 2015). However, the moderators and administrators who work behind the scenes on these feminist campaigns are, for the most part, unpaid for the extensive hours that they put in to maintaining each campaign and online group. This paper investigates what the consequences are of not paying feminist-based activists for their roles as social media administrators and moderators. It draws on data gathered from interviews undertaken with representatives from a variety of Australian-based contemporary feminist campaigns to investigate the extent to which activists involved in these campaigns do unpaid work – and how this, in turn, may affect both the wider feminist movement, and the volunteers in question.

Session 4: Gendering Industries (cont.)

It's More Than Just a Job: The Treatment of Elite Footballers Accused of Sexual Violence

Deb Waterhouse-Watson

Playing for the National Rugby League (NRL) or Australian Football League (AFL) is a profession many aspire to, but few can achieve. And although at the end of the day it is 'just a job', in media discourse elite footballers are hypermasculine heroes, pseudo-religious figures, role models and 'mates' rather than simply men doing the work that they are paid to do. However, when an elite footballer is accused of sexual assault, and even when the case is heard in court at a committal hearing or trial, footballers in the main are not subject to the same penalties as those in other professions, such as the police force, health services, education or politics, despite receiving larger amounts of media attention.

More than twenty footballer sexual assault cases have been made public over the last fifteen years, involving at least 57 players and staff, including six committal hearings, two full trials and one plea to a lesser charge with no conviction recorded. However, unlike those in other public professions, very few footballers have received sanctions from either their club or league. This paper will investigate how players were treated by their club and league from the initial report up until the case was dropped or resolved. I will focus on the representation of any sanctions against these footballers in the news media, considering the gendered implications of this understanding of footballers' 'work' and its place in society.

Session 5: Gendering Industries II

‘A Batch of Old Boilers’: The Flight Hostesses’ Association and the Media

Prudence Black

In 1975, Sir Reginald Ansett famously called the domestic Flight Hostesses’ Association union executive “A Batch of Old Boilers”. Sixteen hundred women had gone on the first ever strike of domestic airline hostesses; they were seeking better pay, the opportunity to fly until they were three months’ pregnant, and to continue to fly until they were 45. At the time of this dispute women had been working as flight hostesses for almost forty years but the discriminatory comments about them and their profession had a long history. This paper addresses the media representations of the association dating back to the 27th September 1955 when *The Argus* in the article ‘Glamour Air Girls Form a Union’, described the forty women in the newly formed Air Hostesses’ Association as ‘shapely and vivacious’ and lending ‘glamor (sic) to the occasion’. The article also reported them as the ‘most photogenic trade union’, and while the women employed by the airlines were aware of the discriminatory practices in relation to selection processes, a certain self confidence that was built through professional training and practice had created a new kind of subjectivity that on the one hand did embody a type of glamour but at the same time incredible industrial know-how.

‘The girls’: women press photographers in Australia

Kate Darian-Smith

In 1975, Fairfax News commemorated International *Women's Year* by appointing Lorrie Graham as its first female cadet photographer. During the 1980s, more women joined the photographic staff of newspapers. This article examines the history of women press photographers in Australia, situating their working lives within the context of an overtly masculine newspaper culture, and in relation to the gendered and evolving photographic representations of women in the Australian press. It draws upon first-hand accounts in a major national oral history project on press photographers.

Australia’s newspaper industry was notoriously ‘blokey’, and gender inequity was deep-seated. A 1993 survey found regional newspapers were more receptive to female photographers, with women comprising up to half of the photographic staff in the non-metropolitan press in contrast to seven per cent on metropolitan papers.² Although women photographers achieved greater recognition in the 2000s, recent industry cut-backs have influenced their careers in the media.

² Graham Griffin, A Profile of Australian Newspaper Photographers, *Australian Studies in Journalism*, 3, 1994, 152 - 153.

Session 5: Gendering Industries II (cont.)

Gendered scenes: Conceptualising the negotiation of paid work and childcare among performers in film, television and theatre production.

Sheree Gregory

Combining paid work and family life can be more problematic for performers than for workers in other industries. Performers' labour is characterised as precarious – contract, unpredictable, juggling multiple jobs, income insecurity, and freelance. Drawing on current research of contemporary work and family experiences of women and men who work in film, television and theatre production in Australia and internationally, this paper conceptualises the gendered dimensions of negotiating paid work and childcare. Three narratives inform the conceptualisation: the first points to performers who negotiate their childcare and family needs directly with agents and producers, while the second describes individualised arrangements with extended family and networks which subordinates one dimension to the other. The third narrative illustrates equity and power issues surrounding performers with more visible profiles in the case of film and television. The findings show that gender differences are visible in the narratives of negotiating work and care.

Participants

Associate Professor Fay Anderson, Monash University

Associate Professor Fay Anderson is a media historian in the School of Media, Film and Journalism at Monash University. She has published widely on war, journalism, oral history, the military, biography, genocide, and memory. In 2011, her co-authored book *Witnesses to War: The History of Australian Conflict Reporting* was published by MUP. Anderson is currently a chief investigator of an Australian Research Council Linkage Grant (LP120200458) with Sally Young, Kate Darian-Smith and Michael Gawenda and with partners, the National Library of Australia and the Walkley Foundation, to investigate the history and significance of Australian press photography. Anderson and Young's book, *Shooting the Picture: A History of Australian Press Photography*, will be published in August 2016 by MUP.

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Kylie Andrews, University of Technology, Sydney

Kylie Andrews is currently completing a PhD in History at the University of Technology, Sydney, writing a collective biography of Australia's female public-affairs producers in the postwar era. Kylie graduated with a First Class Honours degree in History at the University of NSW in 2010, for which she won the Frank Crowley History Prize. A media practitioner with over 15 years experience, she has worked as a Producer and Production Manager on feature film, corporate communications, training and educational films, short form drama and post production.

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Dr Nikki Balnave, Macquarie University

Dr Nikola Balnave joined the Department of Marketing and Management at Macquarie University in December 2011 as Senior Lecturer in Public Sector and Not-For-Profit Employment and Management. She has conducted extensive historical research on the management strategy of welfarism in Australia. Her research since 2005 has focused on consumer co-operatives in Australia and New Zealand. She is a member of the Global Co-operatives Project Steering Committee which draws on and connects academics from all regions of the world with the aim of developing a global history of the consumer co-operative movement since c.1860. Nikki is the President of the Australian Society for the Study of Labour History (ASSLH), and is Deputy Editor of the Society's journal *Labour History*.

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Dr Jeannine Baker, Macquarie University

Dr Jeannine Baker is a historian and documentary maker in the Department of Media, Music, Communication and Cultural Studies at Macquarie University, who researches Australian women's history and media history. She is the author of *Australian Women War Reporters: Boer War to Vietnam* (NewSouth, 2015), and the co-editor, with Michelle Arrow and Clare Monagle of *Small Screens: Essays on Contemporary Australian Television* (Monash University Publishing, forthcoming 2016). Jeannine's most recent radio documentary is *Holding a Tiger by the Tail*, about the Darwin newspaper editor, journalist and writer Jessie Litchfield (*Earshot*, ABC Radio National, 2015).

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Dr Alison Barnes, Macquarie University

Dr Alison Barnes joined the Department of Marketing and Management at Macquarie in 2010. She has conducted research into the service industry and trade unions, employee behaviour and skill recognition, and the gender pay gap. Alison was awarded a PhD from the University of NSW. Her thesis investigated the impact of working conditions (shift work, casual employment and regional considerations) on call centre employment. Alison is particularly interested in employee resistance and trade union strategy.

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Dr Chelsea Barnett, Macquarie University

Chelsea Barnett recently completed her PhD in Modern History at Macquarie University, for which she studied representations of masculinity in Australian films released between 1949 and 1962. She has published in *Journal of Australian Studies* and *Lilith: A Feminist History Journal*. Her research interests include cultural history, gender history, and the history in and of popular culture.

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Dr Prudence Black, University of Sydney

Dr Prudence Black is an Honorary Research Associate in the Department of Gender and Cultural Studies at the University of Sydney. She researches in the fields of Fashion Studies and Aviation Cultures. Her latest book *Smile, Particularly in Bad Weather* is forthcoming with UWA Press (2016).

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Professor Kate Darian-Smith, University of Melbourne

Kate Darian-Smith, FASSA holds concurrent appointments as Professor of Australian Studies and History, School of Historical and Philosophical Studies, and Professor of Cultural Heritage, Faculty of Architecture, Building and Planning at the University of Melbourne. She has published on material culture, memory studies, Australian and imperial history and heritage, war and media history and is an editor of *Australian Historical Studies*. Her recent publications include the collections *Remembering Television: Histories, Technologies and Memories* (2012); *Children, Childhood and Cultural Heritage* (2013), and *Conciliation on Colonial Frontiers: Conflict, Performance and Commemoration in Australia and the Pacific Rim* (2015). She was CI on an ARC grant on the history of press photography (with Fay Anderson, Sally Young and Michael Gawenda). In 2016, Kate is leading a new ARC Linkage project on television, migration and cultural diversity in Australia, and commencing an ARC Discovery grant on the relationship between war and the knowledge economy.

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Professor Bridget Griffen-Foley

Bridget Griffen-Foley is a Professor of Media and the Director of the Centre for Media History at Macquarie University. She is also a selector for the National Media Hall of Fame, and a Fellow of the Australian Academy of Humanities. Her books include *The House of Packer* (1999), *Sir Frank Packer* (2000 and 2013), *Party Games: Australian Politicians and the Media from War to Dismissal* (2003) and *Changing Stations: The Story of Australian Commercial Radio*. She recently edited *A Companion to the Australian Media* (2014). An ARC Future Fellow, Bridget is working on a history of radio and television audiences in Australia since the 1920s, and collaborating with colleagues on a history of ABC Radio National.

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Catherine Fox, freelance writer and consultant

Journalist and author Catherine Fox is one of Australia's leading commentators on women and the workforce. During a long career with the *Australian Financial Review* she edited several sections of the newspaper, wrote the weekly Corporate Woman column, helped establish *Boss* magazine and was founding co-chair of the Westpac/AFR Women of Influence awards. Since leaving the AFR in 2012 she has set up her own advisory business and contributes to a range of media including the ABC, The Deal and Qantas magazine. Catherine has written three books and her latest *Seven Myths about Women and Work* (New South) was released in August 2012. She is a member of the Defence Force Gender Equality Advisory Board and an honorary fellow of the Centre for Ethical Leadership at Melbourne University, and has a BA Communications UTS and an MA (Hons) UNSW.

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Jessamy Gleeson, Swinburne University

Jessamy is a PhD student at Swinburne University of Technology in Melbourne, Australia. She both works in and researches social media, feminism, online activism, and gender studies. Outside of her research, Jessamy also assists in organising and participation in feminist campaigns and events, including SlutWalk Melbourne, and the Girls On Film Festival. She also manages two other vibrant feminists: Karen Pickering and Van Badham.

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Lorrie Graham, Freelance Photojournalist

Lorrie Graham is one of Australia's most eminent photojournalists. She began her photographic career as a cadet at the Sydney Morning Herald before moving to London in 1978 to work at the Observer, where there was a total commitment to, and respect of, the power of imagery. In 1981, Lorrie returned to Australia as the staff photographer at the National Times and in 1987 was picture editor and chief photographer at the Times on Sunday, then worked on The Bulletin as staff photographer in 1988 and 1989, before embarking on a successful freelance career.

Lorrie's work has ranged from photographic commissions, solo and group exhibitions, books and stills shoots for films. She has been published in many of the world's leading newspapers and magazines including the Observer, The Times, the Washington Post, the New York Times, Stern, Paris Match, Time, Newsweek, Rolling Stone, HQ Magazine, the Age, the Bulletin, the Sydney Morning Herald, the National Times, Times on Sunday, the Independent, the Independent Monthly, Australian Geographic, and The Monthly. Lorrie's photographs are held in collections of National Gallery of Australia, National Portrait Gallery, National Library, Museum of Sydney, and the State Library of NSW.

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Sheree Gregory, University of Western Sydney

Dr Sheree Gregory is a Lecturer in Human Resources and Management at Western Sydney University, where she is a recipient of a 2016 Women's Fellowship, member of the Institute for Culture and Society, and serves as the Dean's nominee Early Career Researcher on the Research Committee. Sheree's research track record is in work and family life and gender equity. Her research is published in A* journals on Australian Business Deans Council in top journals such as *Entrepreneurship, Theory and Practice*.

Sheree has collaborated on three Australian Research Council Linkage grants. Her expertise has informed workplace policy for employee well-being and organisational sustainability in a manufacturing organisation, international and domestic industry-partnered projects and journals articles. Sheree is joint-editor of two monographs on Women and Work (RMIT 2005, 2007). She completed a

Postdoctoral Research Fellowship and delivered the 2013 Swinburne University Dean's Lecture in Social Science.

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Dr Justine Lloyd, Macquarie University

Justine Lloyd is a lecturer in Sociology at Macquarie University, Sydney. She has published in the areas of feminist cultural history and media studies, and has a forthcoming book on intimate geographies of media (Bloomsbury Academic, 2017). She is on the editorial board of the journal *Space and Culture*. She has been a visiting fellow at the Department of Sociology, University of Lancaster, UK, and the Katholische Universität Eichstätt-Ingolstadt, Germany.

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Professor Catharine Lumby

Catharine Lumby is a Professor of Media at Macquarie University. She is the author and co-author of six books and is currently writing a biography of the Australian writer and public intellectual Frank Moorhouse. Catharine has been awarded 8 ARC Discovery and Linkage grants and has prosecuted numerous Category 2 research projects for organisations as diverse as the NRL, Google Australia, the Australian Communication and Media Authority and the Australian Sports Commission. Her research interests lie in gender and sexuality, ethics, journalism and online and social media. Before entering academia in 2000, Catharine was a print and television journalist who worked for the Sydney Morning Herald, the ABC, and the Bulletin magazine.

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Dr Virginia Madsen, Macquarie University

Virginia Madsen is a senior lecturer and the convenor of radio at Macquarie University. Her research explores cultural and public broadcasting traditions in Australia and internationally. She is writing the first account of the "documentary imagination in radio" exploring its forms and origins in early radio of the 1920s and 30s, to the present 'renaissance' in audio documentary and storytelling. She leads the ARC Discovery Project (2014-2017): "Cultural Conversations: A History of ABC Radio National". Formerly an arts producer with Radio National, Madsen has contributed distinguished productions for the ABC and her work has been broadcast in Europe and the USA. Her work is in key collections: *Companion to the Australian Media* (2014), *Radio's New Wave* (Routledge, 2013), *Voice* (MIT Press, 2010) and *Radio* (Routledge, 2009). In Autumn 2014, she was a visiting research fellow with the British Library. She is a member of the Centre for Media History.

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Dr Willa McDonald, Macquarie University

Dr Willa McDonald is Senior Lecturer in Media at Macquarie University where she teaches and researches creative non-fiction writing and literary journalism. A former journalist, she has worked in print, television and radio, including for the *Sydney Morning Herald*, the *Bulletin*, the *Times on Sunday*, ABC TV and ABC Radio National. She completed her doctorate at UNSW in Australian Studies. Willa's books are: *Warrior for Peace: Dorothy Auchterlonie Green* (2009, Australian Scholarly Publishing) and *The Writer's Reader: Understanding Journalism and Non-fiction* (with Susie Eisenhuth, 2007, Cambridge University Press). She is currently collating a website of Australian literary journalism while researching its history from the early days of the colony. The website *Colonial Australian Literary Journalism* is located at auslitjournal.info.

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Dr Benjamin Manning, Macquarie University

Benjamin Manning is a sociologist with interests in the fields of economic and cultural sociology, particularly the sociology of work. He is currently conducting research on social media and trade unions and worker safety in the transport industry; and teaching courses on social research methods, environmental sociology, and management at Macquarie University.

His doctoral research explored the cultural and institutional bases of economic activity through a comparative empirical investigation of prisoner of war camp economies. He has previously conducted research on topics including Gender and Academic Careers (Workplace Diversity, UNSW); Medical Sociology, particularly specialist training (the Australasian College of Physicians), communities of practice and social networks (Centre for Clinical Governance UNSW).

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Professor Gabrielle Meagher, Macquarie University

Gabrielle Meagher's research is organised around a set of questions about how care work and social services are distributed, organised and valued - in society overall, by welfare and labour market policies and within organisations. Her work is framed within critical feminist political economy, and draws on a range of methods, from historical institutionalism and critical discourse analysis to social surveys.

Since 2005, her research on these questions has expanded to include research on Sweden, where she has a joint appointment at the [Department of Social Work](#) at Stockholm University. She is a member of the team on the research program, '[Individualised care and universal welfare: Dilemmas in an era of marketisation](#)', funded by the Swedish Research Council for Health, Working Life and Welfare, and is co-convenor of the [Nordic Research Network on Marketisation in Eldercare](#).

Gabrielle is Editor of the [Australian Review of Public Affairs](#), and co-convenor of the Australian Paid Care Research Network.

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Kate Montague is an independent radio producer and creative practice PhD Candidate at Macquarie University. Her radio work has featured on ABC Radio National's *Earshot*, *Pocketdocs* and *Long Story Short* programs, NPR's *Snap Judgement*, FBI Radio's *All the Best*, and online publications such as *Narratively*. Kate's PhD research is examining personal storytelling in radio documentaries and podcasts. She is also the Founder and Executive Director of Audiocraft, a conference and community-building initiative for Australian radiomakers and podcasters.

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Dr Kate Murphy is a Senior Lecturer in History at the University of Bournemouth. Kate previously worked at the BBC for 24 years, predominantly as a Senior Producer on the long-running BBC Radio 4 programme *Woman's Hour*. In 2011 she completed a part-time PhD on women's work in the inter-war BBC and this is the topic of her forthcoming book *Behind the Wireless: A History of Early Women at the BBC* (Palgrave Macmillan, 2016). Kate is currently researching women broadcasters in the 1920s and 30s, in particular the relationship between broadcaster and producer.

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Louise is an Associate Professor within the Faculty of Business and Economics at Macquarie University. Louise has published extensively across a range of inter-related and inter-disciplinary fields which fall under the broad umbrella of employment relations, public sector management and employment law. Louise is one of Australia's leading scholars on employer association strategy and behaviour. More recently, Louise has been focusing on two projects concerning social media at work: one project concerns the implications of social media for employment law and for the private lives of employees; the second project concerns the implications of social media for the strategies, behaviours and organising of representative organisations. In 2014, Louise also completed a number of articles on the implications of changes in 2012 to the NSW Workers Compensation legislation.

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Dr Deb Waterhouse-Watson, Macquarie University

Deb Waterhouse-Watson is postdoctoral research fellow at Macquarie University, Sydney, investigating the process of court reporting on criminal sexual assault trials involving Australian footballers. Her research is naturally interdisciplinary, crossing Media Studies, Law, Sports Studies and Gender Studies. Deb's book, *Athletes, Sexual Assault and Trials by Media: Narrative Immunity* was published with Routledge in 2013, and she is a regular contributor to *The Allrounder* sports website. Other research interests include sex and gender in digital media and tabletop games.

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Amanda Wilson is the Director of Community Engagement and Communications for the Barangaroo Delivery Authority and a non-executive director. Amanda worked as a journalist for more than 30 years and is the former Editor of *The Sydney Morning Herald*, the first and only woman in 184 years of publication to do so. She has also worked as a journalist for *The Australian* and, in Britain, for the *Financial Times*, *The Times*, *The Sunday Times* and the *Sunday Express*, and for *The South China Morning Post* in Hong Kong. She spent a year in Beijing as a Thomson Foundation Fellow.

Amanda is on the boards of Crime Stoppers NSW, and of the Life Changing Experiences Foundation, which runs the SISTER2sister teen mentoring program. She is a member of the Wicking Trust Strategic Review Panel, which advises on grants for research into ageing and Alzheimer's.

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