Australian Media Traditions Conference

UniSQ Toowoomba | 20 & 21 September 2023

'Beyond Boundaries'

"the concept of boundaries has been used in numerous disciplines to refer to the physical, temporal, emotional, cognitive and/or relational limits that define entities as separate from one another"

. . . .

Ashforth, B. E., Kreiner, G. E., & Fugate, M.

All in a day's work: Boundaries and micro role transitions; *Academy of Management Review* (2000)

Welcome to the
13th Australian Media Traditions Conference

Day 1 – Wednesday 20th September

Time	Room 1 (Arts Theatre A112)
8.00am	**Registration**
9.00am	Welcome to Country (Gumbi Gumbi Garden) **Uncle Wayne Fossey**
9.30am	Keynote Speaker: **Elizabeth Leane (UTAS)**
10.30am	**Morning Tea**

Time	Room 1 (Arts Theatre A112)	Room 2 (B Block function room B102)
	Theme: Literature	**Theme: Journalism**
11.00am	**Laurie Johnson (UniSQ)** 'What's This Got to Do with Shakespeare? Or, How to Stop Worrying and Love the Bard.'	**Melanie Brand (Macquarie)** 'Breaking the Boundaries of Trust: Australia's D-Notice System.'
11.30am	**Anne-Maree Wicks (UniSQ)** 'The Weird in Mass Media.'	**Judy Hughes (LaTrobe)** 'Dare to fight: Journalist militancy and the great 1980 strike.'
	Theme: Television drama	**Caryn Coatney (UniSQ)** 'Golden Ages of Journalism.'
12.00pm	**Stephen Vagg (Macquarie)** 'When Toowong Went Hollywood: The Brisbane Television Plays of the 1960s.'	
12.30pm	**Lunch**	
	Theme: Civic engagement	**Theme: Journalism**
1.30pm	**Bridget Griffen-Foley (Macquarie)** 'The Australian Broadcasting Commission and its Advisory Committees.'	**Somaya Shafiqi** **(Zhejiang University of China)** 'Media and the Political Transition in Post-August 2021 Afghanistan: Critical Discourse Analysis of The Two English Newspapers of Afghanistan.'
2.00pm	**Jennifer Bowen (Independent Scholar)** 'Fearless friends: public advocacy and public broadcasting in Australia.'	**Panel: Revival – life, death, and resurrection in music history.** **John Tebbutt (RMIT)** 'Resurrecting Judy Green.'
2.30pm	**Stephanie Brookes (Monash)** 'Charting the boundaries of syndicated fact-checking, local journalism and civic engagement.'	**Mengyu Luo (University of Shanghai for Science and Technology) ,** 'Vinyl Revival and its Representations on Chinese Social Media.**'**
3:00pm	**Patrick (Paddy) Manning (Macquarie)** '"Founders, keepers?" The proprietor versus the company in media history [OR …the history of News Corporation].'	**Lauren Istvandity (UniSC)** 'Remembering music and the Lifetime Soundtrack: Music-makers versus Music-consumers.'
3.30pm	**Afternoon tea**	

Day 1 – Wednesday 20th September

Time	Room 1 (Arts Theatre A112)	Room 2 (B Block function room B102)
	Theme: Television and young people	**Theme: Radio**
4.00pm	**Jessica Balanzategui (RMIT)** 'Defining "Quality" in Australian Children's Television: Shifting Intersections between Policy/Industry/Text.'	**Andrew Mason (UniSQ)** 'Wireless Vistas: how amateur experimenters made sport of Marconi's dream.'
4.30pm	**Anna Potter (UniSC)** 'Global Screens and Australian Teens: A Participatory Audience Study.'	**Theme: Cinema** **Allison Craven (JCU)** 'Un-Binding Conventions: Folk Horror and the Australian Cinema Revival.'
5.00pm		
6.00pm	**Conference dinner at Gips restaurant commences with drinks.**	

Day 2 - Thursday 21st September

Time	Room 1 (Arts Theatre A112)	Room 2 (B Block function room B102)
8.00am	**Registration**	
9.00am	K.S. Inglis Address **Naomi Moran** **CEO, *Koori Mail* and Co-Chair, First Nations Media Australia (FNMA).**	
10.00am	**Morning Tea**	

Time	Room 1 (Arts Theatre A112)	Room 2 (B Block function room B102)
	Theme: Mobile developments	**Theme: Media / politics / issues**
10.30am	**Jock Given (Swinburne)** 'Mobile Generations: Beyond Boundaries.'	**Catherine Dewhirst (UniSQ)** '"We have definite evidence": First Nations people's sharing their histories in the second Aboriginal-Australian newspaper.'
11.00am	**Theme: Cinema** **Meg Herrmann (UQ)** 'The Multi-Sided Product: Media Production in the Context of Platformization**.**'	**Stephanie Brookes (Monash)** '"Sandwiching issues into gags": Professional boundaries and identity markers in Australian editorial cartoon awards, 1958 – 2023.'
11.30am	**Philip Cass (Otago Polytechnic) and Jonathan Ford (Consultant Historian, Brisbane)** 'Scare tales: Stories of Australia and New Zealand Invaded!'	**Ana Stevenson (UniSQ)** 'Beyond "Pro" and "Anti": Politically Ambiguous Messaging in Woman Suffrage Postcards.'
12:00pm	**Daryl Sparkes (UniSQ)** 'Old Guard meets the Avant-Garde: What 200 years of technology in one experimental film tells us about the next 200 years.'	**Theme: Technologies and globalisation** **Eufracio Primer Pagunuran (National College of Public Administration and Governance, Philippines)** 'Scoping the reformative and transformative impact of media traditions.'
12.30pm	**Lunch**	

Day 2 - Thursday 21st September

Time	Room 1 (Arts Theatre A112)	Room 2 (B Block function room B102)
1.30pm	**Panel: SVODs in Australia: both behind and beyond national boundaries.** **Maximillian Kenyon (RMIT)** 'Mapping the Digital Outback: Finding and Defining "Australian National Cinema" in SVOD Original Films.'	**Theme: Biography** **Jennifer Martin (Deakin)** 'Crossing Boundaries: Writing the life of Australia's First Walkley Award Winner, Eva Sommer.'
2.00pm	**Damien O'Meara (Swinburne)** '"...everybody has to think bigger, everyone has to think globally…": Queer inclusion and local-for-global strategies for Australian scripted television.'	**Theme: Archives** **Candice Green and Kerry Green (UniSA)** 'Bring Trove up to date.'
2.30pm	**Mark Ryan (QUT)** 'A New Primary Distribution Platform? Australian Feature Films and Streaming Platforms.'	**Kieran Hegarty (RMIT)** 'The changing boundaries of comprehensive collecting at the National Library of Australia in an age of digital and social media.'
3.00pm	**Alexa Scarlata (RMIT)** '"It's not SVOD, it's TV": narrating Australia's recent history of television production.'	**John Tebbutt (RMIT)** 'Doing Australian commercial television history in the age of social media: informality in the Go!! Show Archive.'
3.30pm	**Afternoon tea**	
4.00pm	**Theme: Creation and content production** **Steven Mohr (UniSQ)** & **Joel Bennett (Canberra)** 'New and Emerging Creative Tools for Design Disciplines.'	**Theme: Literature** **Sybil Nolan (Melbourne)** 'On the trail of Rider Haggard in Queensland.'
4.30pm	Gather for AMT planning meeting	

2023 AMT conference webpage

unisq.edu.au/amt-conference

UniSQ Toowoomba campus

unisq.edu.au/about-unisq/locations/toowoomba

Abstracts and Presenters

Day 1 – Wednesday 20ᵗʰ September

Keynote speaker (A112 – 9.30am)
Prof. Elizabeth Leane (University of Tasmania)

Professor Elizabeth Leane (Elle) is based in the School of Humanities in the College of Arts, Law and Education, University of Tasmania. She holds degrees in physics and literary studies, and her early research was in science communication. More recently, she has focussed on cultural aspects of human engagement with Antarctica, past and present. She is interested in how people form their ideas of Antarctica both through cultural texts and lived experience of the environment, and how these two ways of knowing the region interact. She has visited Antarctica as a writer-in-resident, an educator and a researcher, with the Australian, New Zealand and Chilean national programs. Elle has published seven books, including *Antarctica in Fiction*, *South Pole: Nature and Culture*, *Anthropocene Antarctica* and *Performing Ice*. She is currently working on projects related to arts, tourist mediation and public engagement in relation to Antarctica, in collaboration with industry and government partners.

Prof. Laurie Johnson (University of Southern Queensland) (A112 – 11am)

'What's This Got to Do with Shakespeare? Or, How to Stop Worrying and Love the Bard.'

One of the greatest treasure troves of early modern records is the thousands of pages of scrapbooks of nineteenth-century antiquarian James Orchard Halliwell-Phillipps, of which a portion is called "Shakespeareana" but the vast majority of which are labelled "Literary Scraps." He kept these "scraps" not because they were valuable in themselves but because he hoped any of them might one day lead to a new discovery about Shakespeare, at which point he would move them to the "Shakespeareana." Over a century later, theatre history has become a burgeoning field with potential to forge major contributions in digital humanities, virtual heritage tourism, and online cultural industries, and increased digitisation of archives means new discoveries are being made about the early English theatre at a staggering rate. Yet the success of these efforts is invariably measured by the same yardstick that led Halliwell-Phillipps to obsessively scrapbook anything that was not immediately and directly related to Shakespeare. The title of this paper is a question that theatre historians are routinely asked of their discoveries, with the result that mainstream media, book publishing, research funding, and promotion activities continue to proliferate the sense our work is only "relevant" to the extent that we can produce an answer to it. As the global Shakespeare industry generates billions of dollars in turnover annually, our attempts to communicate the validity of our not-so-Shakespearean findings through these same channels runs the risk of tearing down the cultural icon that sustains our enterprise in the first place.

Biography: Laurie Johnson is Professor of English and Cultural Studies at the University of Southern Queensland and President of the Australian and New Zealand Shakespeare Association. He is a Fellow of the Royal Historical Society and a member of the editorial boards of the journals *Early Theatre* and *Shakespeare*, and has advised on the Shakespeare Museum development in Shoreditch, London, as well as on investigations of early playhouse sites with the Museum of London Archaeology. His publications include *Shakespeare's Lost Playhouse: Eleven Days at Newington Butts* (2018) and a forthcoming book on *Leicester's Men and their Plays* (with Cambridge University Press, 2023).

Profile: https://staffprofile.usq.edu.au/Profile/Laurie-Johnson

Dr. Anne-Maree Wicks (University of Southern Queensland)
'The Weird in Mass Media.' (A112 – 11.30am)

This paper investigates and compares artificial intelligence (AI) used in mass media to argue that the 'real' discourse contains significant parallels to Weird Fiction theory. While AI is represented in media as real, the Weird lends itself to the coinciding (im)possible affect in both discourses. Weird Fiction, as a genre, transgresses literary genre boundaries and speaks with an authority that eliminates any proposition of a possible corruption. My working definition of the Weird elucidates the genre's deliberately anti-normative characteristics and narrative function of known unknowns. Drawing from this definition of the Weird, this paper aims to realise AI in mass media as an (im)possible corruption. Realistic digital products created by AI generation has become increasingly prominent in social media culture. Although previous research has shown the benefits of how AI can drive public discourse and technologies, it is necessary to investigate the regulation issues of AI portrayed in the media as false or fearful information. This comparison highlights the Weirdness presented in AI and demonstrates how social media users engage with the blurring of boundaries within and through the Weird.

Biography: Anne-Maree Wicks is a PhD (English Literature) graduate from the University of Southern Queensland. Her research project focused on Weird Fiction's concerns of genre and form, and the feminist frictions within weird fictions phallogocentric concepts. Anne-Maree currently works at UniSQ as a casual employee in the areas of English Literature, Advertising, and Criminology and Media.

Profile: https://staffprofile.usq.edu.au/Profile/Anne-Maree-Wicks

Stephen Vagg (Macquarie University) (A112 – 12pm)
'When Toowong Went Hollywood: The Brisbane Television Plays of the 1960s.'

Television drama in Australia has been traditionally produced out of Sydney or Melbourne. However, in the 1960s there was a brief effort from the ABC to expand productions into the "BAPH states" (Brisbane Adelaide Perth Hobart). From 1963 to 1966 the ABC produced several "live" dramas in those cities, ranging from thirty to forty-five minutes, some of which were screened nationally. This paper focuses on the seven television plays made in Brisbane at the ABC's studios at Toowong. It explores the circumstances of production, the types of plays recorded, and their reception.

Biography: Stephen Vagg is currently studying a PhD at Macquarie University. He has published numerous articles on the history of film, television, and theatre, with a particular emphasis on Australia. He authored a full-length biography of Australian actor Rod Taylor, and holds Honours and Master degrees in Screen Studies from the Australian Film Television Radio School.

Melanie Brand (Macquarie University)
'Breaking the Boundaries of Trust: Australia's D-Notice System.' (B102– 11am)

Australia's little-known system of Cold War voluntary press censorship, named the D-Notice system, was essentially a "gentleman's agreement" between governments, defence agencies and the proprietors of press and broadcasting companies in which the press agreed to restrict publication on certain pre-agreed topics. The system was first introduced in Australia in 1952 but came under increasing strain throughout the 1970s and 1980s, and scholars have generally accepted that the system "fell into disuse" by the early 1990s. Proposals to revive elements of the D-Notice System have been recommended as part of an inquiry into the impact of Australia's national security and secrecy laws on press freedom in Australia. Although the idea that Australia's D-Notice system underwent a slow process of decay may be reassuring to those who seek to revive the scheme, the D-Notice system did not fail simply as the result of neglect. Drawing upon contemporaneous government files and media reports, this paper makes the case that it was growing mutual distrust and suspicion that eroded

Australia's D Notice system to the point of failure. Any system of voluntary press censorship relies heavily on trust; media representatives must be convinced that genuine matters of national security are at risk and governments must believe that self-interest will not supersede "public interest" journalism. As a result, proposals to revive voluntary press censorship in Australia, if they do not sufficiently breach this gulf of trust, may also be doomed to fail.

Biography: Melanie Brand is a historian, lecturer and researcher in the field of Intelligence Studies. Her research interests include intelligence analysis and warning, oversight and accountability, secrecy, and cultural perspectives on intelligence, espionage and spying. Her research has been published in *Intelligence and National Security*, *Cold War History* and *the Conversation*. She completed her Masters in History at the University of Melbourne and is currently completing her PhD at the same institution. She is a founding board member of the Women in Intelligence network.

Profile: https://researchers.mq.edu.au/en/persons/melanie-brand

Judy Hughes (LaTrobe University)
'Dare to fight: Journalist militancy and the great 1980 strike.' (B102– 11.30am)

Journalists are known for pushing boundaries in the public interest but how far will they go when the stakes are more personal? In 1980, in pursuit of a $50-a-week new technology allowance, more than 2000 newspaper reporters, sub-editors, photographers and artists staged Australia's first and only national journalists strike. The industrial action lasted four weeks and impacted daily newspapers in every capital city and some regional centres. Maintaining solidarity for such an extended period was not without its challenges. Many journalists struggled under the weight of financial hardship due to the loss of wages, some saw the strike as an act of disloyalty to their employer while others simply disagreed that the change – the introduction of computers - was as dramatic as being argued. The majority, however, saw the fight as an important one to win given the extent of change and the financial windfall expected for newspaper publishers. Drawing on archival research and oral history interviews, this presentation looks at some of the factors that pushed Australian journalists to a new level of militancy, the challenges in maintaining unity in that fight and reflections back on the outcome.

Biography: Judy Hughes is a PhD candidate at La Trobe University and is currently researching the 1980 Australian national journalists strike and related issues of journalist identity and activism. A journalist and communications professional by background, Judy is an experienced oral historian who specialises in modern Australian labour history and in particular the work practices of Australian journalists. She is the immediate past president of Oral History Victoria and manages Oral History Australia's website and national communications.

Profile: https://scholars.latrobe.edu.au/j3hughes

Dr. Caryn Coatney (University of Southern Queensland)
'Golden Ages of Journalism.' (B102– 12pm)

Across cultural boundaries, stories of lost golden ages have become part of the newsroom folklore about the journalism profession. This paper offers a fresh perspective about the stories of golden eras that have influenced journalism. Taking a discursive approach, the paper focuses on newsroom discussions about the golden ages of watchdog reporting in Australia, the United Kingdom and the United States. It shows how journalists developed more optimistic rhetoric than it was often previously assumed about investigative, or watchdog, reporting that seeks to protect the public interest. At the turn of the twentieth century, Australian journalists warned news colleagues to defy commentaries that "the editor is dead." Contemporary journalists increasingly advocated an open revolt against the elegiac tributes to the vanished good old days. Reporters shared varied stories about professional honour, courage and public duty that were an advance towards a more hopeful view of journalism. By 2015, veteran Australian news editor Mark Day promoted a need to revive "the old impetus of journalists

owing readers nothing more than the truth." This paper counters the traditional notion of sameness within the **nations' newsroom cultures. It reveals watchdog journalists' aims to become change agents for the future and** redirect the professional communities' gaze away from the myths of an abandoned, golden yesteryear.

Biography: Dr Caryn Coatney is a journalism lecturer at the University of Southern Queensland. She has a PhD (Journalism), Master of Arts (Research/Coursework—Journalism), and Bachelor of Arts (Honours in both English Literature and History). Dr Coatney has been an investigative journalist in Australia and internationally, extensively working in many fields of communication. She is an award-winning researcher, completing a Fellowship at the Australian Prime Ministers Centre, Museum of Australian Democracy at Old Parliament House, Canberra. Her research includes the edited book, *Investigative Journalism in Changing Times* (Routledge), *John Curtin: How He Won Over The Media* and articles in leading journals.

Profile: https://staffprofile.usq.edu.au/Profile/Caryn-Coatney

Prof. Bridget Griffen-Foley (Macquarie University)
'The Australian Broadcasting Commission and its Advisory Committees.' (A112 – 1.30pm)

Advisory Committees were part of the Australian Broadcasting Commission from its inception in 1932, with some continuing until its re-emergence as the Australian Broadcasting Corporation in 1983. The first state Advisory Committees were formed in Western and South Australia the mid-1930s. They pre-dated the formation of the ABC's Listener Research section and the emergence of 'ratings' agencies. Regional committees began emerging in the 1950s. By the early 1960s there were close to 60 federal, state, regional, and specialist program committees advising the ABC on programs and services.
This paper will survey the evolution and role of these Committees, which have been largely overlooked by historians to date. The men and women the ABC invited to join its Advisory Committees were generally regarded as experts in areas ranging from women, schools, kindergartens, talks and religion to science, nutrition, music, orchestras, 'spoken English' and Papua New Guinea.
The paper will consider how the ABC established systems for identifying and distributing expert knowledge, and the impacts these Committees had on what went to air. Who was chosen to join these Committees? How were issues of expertise and demography weighed up in assembling the Committees? How frank were the discussions about what programs and schedules worked and didn't work? How were the Committees managed and viewed within the ABC? The paper will conclude by reflecting on how newly opened archival records of these Committees can enable deeper understandings of the role of our principal national broadcaster in the lives of listeners and viewers across Australia.

Biography: Bridget Griffen-Foley is a Professor of Media at Macquarie University, where she founded the Centre for Media History. Her books include *The House of Packer: The Making of a Media Empire* (1999), *Changing Stations: The Story of Australian Commercial Radio* (2009) and *Australian Radio Listeners and Television Viewers: Historical Perspectives*. She also edited *A Companion to the Australian Media* (2014), now available via the AustLit database, and with Sue Turnbull is co-editing the 5th edition of *The Media and Communications in Australia* (forthcoming, October 2023). Bridget co-convened the 1st AMT conference, in 1999, and the 9th AMT conference, in 2015.

Profile: https://researchers.mq.edu.au/en/persons/bridget-griffen-foley

Dr. Jennifer Bowen (Independent Scholar)

'Fearless friends: public advocacy and public broadcasting in Australia.' (A112 – 2pm)

The petition to Parliament initiated by Kevin Rudd in 2020 for a royal commission into media diversity attracted over 500,000 signatures. It confirmed the recognition of the importance of media regulation to Australian citizens. Public interest – and intervention– in the organisation of media has a lengthy tradition in Australia. This paper is concerned with civic engagement in public, as distinct from community, broadcasting, from individual participation in government inquiries and public debate to the activism of groups who have made media policy and practice a central concern. These individuals and groups have the potential to complicate the media landscape, crossing boundaries between consumers and citizens, public and participants.
The paper will explore the parallels between public activism in the early decades of broadcasting with later campaigns. Drawing on the work of Simon Dawes, Frank Bongiorno and Terry Flew, it will track the development of public engagement in media policy and the idea of the common good.

Biography: Jennifer Bowen is a radio producer and audio educator. She has been an executive producer at the BBC World Service and produced many features for ABC Radio National; she has also been a lecturer in audio practice and journalism studies at Monash University. She completed a PhD in 2018 at the University of Melbourne on early spoken word radio and has published in a range of outlets.

Profile: https://www.linkedin.com/in/jennifer-bowen-b7474927/

Dr. Stephanie Brookes (Presenter) (Monash University) & Prof. Lisa Waller (RMIT University)

'Charting the boundaries of syndicated fact-checking, local journalism and civic engagement.' (A112 – 2.30pm)

Political fact-checking has a short history in Australia, with 2023 marking a decade since its introduction before the 2013 federal election campaign. The 10-year anniversary prompts a range of questions about fact-checking's role in the media landscape, as well as its relationship to longer-running forms and genres of Australian journalism. In this case, we ask: how might fact-checking and local journalism interact to address their public service missions and navigate the economic and policy challenges and opportunities of contemporary Australian media landscapes? This paper examines the evolving relationship between a newly re-invented player in Australia's fact-checking and local news media ecologies, Australian Associated Press (AAP), and the regional and local news conglomerate Australian Community Media (ACM). This is founded on a mapping and analysis of AAP fact-checks in Australian regional and local newspapers from their inception in 2019 to late 2022. The paper reports early findings that AAP fact-checks are used in ACM news coverage in two key formats: 'activation' of these fact-checks through their inclusion in reporting and news commentary; and uniform 'reproduction' of fact-checks across multiple ACM outlets. With this as a foundation, the paper conceptualises AAP fact checks' role in Australian local journalism. In doing so, it makes a case for the value of local journalism scholarship for advancing international research on fact-checking practice and research.

Biography: Dr Stephanie Brookes (presenter) is a senior lecturer in the School of Media, Film and Journalism at Monash University. Her research interests span journalism, politics and media, with particular interests in political fact-checking, election campaigns, and issues of identity and belonging. Her publications include the 2018 JERAA report *Checking the Facts* on the early political fact-checking landscape in Australia; *Politics, Media and Campaign Language: Australia's Identity Anxiety* (Anthem Press, 2017); and a wide range of journal articles and book chapters. She is currently chief investigator on *Cartoon Nation - Australian Editorial Cartooning Past, Present and Future*.

Profile: https://research.monash.edu/en/persons/stephanie-brookes

Patrick (Paddy) Manning (Macquarie University)

'"Founders, keepers?" The proprietor versus the company in media history [OR …the history of News Corporation].' (A112 – 3pm)

Drawing on recent theoretical developments in media economics and media industry studies, this paper argues that while Rupert Murdoch and the company he controls are routinely conflated, there is a rich historical vein to explore in the primary records of News Corporation, and in the personal recollections and files of the company's directors, employees and other stakeholders including government and unions, shareholders and commercial rivals. Founded in 1922 by associates of Sir Keith Murdoch – but before he owned shares in or wielded any influence over the company - News Ltd and its successor News Corporation has over the past century developed its own history and culture. While there is an extensive literature on Rupert Murdoch's personal achievements and global impact as he expanded the News empire nationally and internationally from his father's death in 1952, his interests were not always coincident or aligned with those of the company. This paper will examine moments through the history of News in which the interests of the founder/proprietor and the interests of the company were at odds or in conflict – including the 2004 redomicile of the company from Adelaide to Delaware – and highlight how those inside and outside the company responded.

Biography: Paddy Manning is an associate member of the Centre for Media History who is completing his PHD at Macquarie University on "A Century of News Corporation in Australia". He is a freelance investigative journalist, a contributing editor to *The Monthly*, and author of six books including his recent best-selling biography *The Successor: The High-Stakes Life of Lachlan Murdoch* (Black Inc, 2022), and over a 25-year career has worked for *The Saturday Paper* and *The Monthly*, ABC RN, *Crikey*, *The Sydney Morning Herald* and *The Age*, *The Australian Financial Review* and *The Australian*. He has a Masters in Journalism from the University of Technology and a first-class honours degree in modern history from the University of Sydney.

Profile: https://www.mq.edu.au/research/research-centres-groups-and-facilities/resilient-societies/centres/centre-for-media-history/our-people

Somaya Shafiqi (Presenter) (Zhejiang University), Dr Hong Yu, Dr Guangsheng Huang & Mohammad Saber Adina

Media and the Political Transition in Post-August 2021 Afghanistan: Critical Discourse Analysis of The Two English Newspapers of Afghanistan.' (B102 – 1.30pm)

This research employs the critical discourse analysis (CDA) Norman Fairclough model to analyse the representation of political and social actors in media coverage of the Afghan political transition in post-August 2021; it also focuses on the study of the media discourse shift with the change of the dominant political government. Moreover, the researcher empirically compares the change in media discourse before and after the fall of the Kabul government by the Taliban. Furthermore, the researcher interviews the journalist, editors, and media scholars on the Afghan situation for further investigation.

At first, this study critically analysed the CDA, Afghanistan's two mainstream English-language newspapers. *The Kabul Times* is a government-owned newspaper, and *Afghanistan Times* is a privately owned newspaper. This research examines texts of systematically chosen news stories from newspapers.

Furthermore, the empirical analysis finds that the government-owned newspaper discourse and journalist practice changed after the fall of Kabul. There are considerable differences in both coverages of social and political dominant environment issues.

This research suggests that news reports on the August-2021 political transition are influenced by the newspapers' political orientations and their liberal and conservative ideological stances. This study posits an outcome of paradigm change that explores how a journalistic paradigm gets built and formed over time by changing its practice context. The study seeks to historicize paradigm change. Furthermore, it considers implications for future paradigm work in the Afghanistan media situation. It could also be implemented in other conflict zones and compared with other political transition and journalistic practice shifts, bringing excellent knowledge to media studies and journalistic practice.

Biography: Somaya Shafiqi is a PhD candidate at the Zhejiang University of China in the Media and International Culture College. Research interest: Media Policy, Political economy of communication/Media, Media in transition and conflict context.

Panel: Revival – life, death, and resurrection in music history.

Life/Death. The ultimate boundary. But in music it is crossed all the time. Dead programs are revived through ghostly lives online. Crate diggers resuscitated vinyl and now, zombie-like, it crowds the corridors of music stores. Lifetime music keeps the memories of musicians alive and adds new ambitions to their revived careers. This panel will bring together musical scholars from Australia and China to discuss how reviving music and media has contributed to contemporary culture and policies. It will address music through various media from technology platforms such as online sites to production media like vinyl. While playful in its approach, 'Life, death and resurrection' addresses a serious issue in music historiography: how to represent and document the reversals and revivals in contemporary music that seem to move well beyond ideas and theories of nostalgia.

Dr. John Tebbutt (RMIT University)
'Resurrecting Judy Green.' (B102 – 2pm)

This paper takes it departure from a photo in the National Film and Sound Archives *Go!! Show* collection. A 1960s' photo depicts several figures in a studio control room but only identifies one man, the director. There are two women in the photo including Judy Green who worked on *Go!!* for several years. This paper addresses the forgetting and resurrecting of Judy Green, who at one time was the eponymous title for a hit from the Australian duo, Bobby and Laurie.

Biography: Dr John Tebbutt is in the School of Media and Communication (Design and Social Context College) at RMIT. His research covers public service media history and shifts in media platforms for writing histories, particular regarding music.

Profile: https://www.rmit.edu.au/contact/staff-contacts/academic-staff/t/tebbutt-dr-john

Dr. Mengyu Luo (University of Shanghai for Science and Technology)
'Vinyl Revival and its Representations on Chinese Social Media.' (B102 – 2.30pm)

Vinyl records were the most important media for recording, preserving, and disseminating music in the 20th century. In the 1980s, digital music based on optical discs occupied a larger market share gradually replacing vinyl. In 1998, with China's last vinyl production line closing down, vinyl records became a sound technology on the edge of extinction. However, due to the persistence of independent musicians, record stores, collectors and

enthusiasts at home and abroad, vinyl records are still produced and sold abroad on a smaller scale. At the beginning of the 21st century, vinyl records began to revive globally, attracting academic attention from various disciplines. Nonetheless, the revival of vinyl records in China is largely ignored. The divergence and convergence of vinyl and digital media is worth further examination. Vinyl records for instance, receive a large amount of representation on social media. This ongoing research focuses on the vinyl revival in China and how the meanings of vinyl are shaped on social media. This study will first illustrate the social, cultural, and historical meanings of vinyl records in contemporary China. It addresses the opposition between "words" and "things" (Appadurai 1986: 4-5). The objects themselves must be studied to understand how human activities make vinyl records full of vitality online. This research will treat vinyl records on social media as a communication system acknowledging that social media discourse practice can play a productive role in defining and reshaping material culture of popular music.

Biography: Dr. Mengyu Luo is in the School of Communication and Art Design, University of Shanghai for Science and Technology. Her research interests include music sociology, cultural studies, and music communication. Mengyu is currently researching the vinyl revival in China.

Profile: https://www.researchgate.net/profile/Mengyu-Luo-2

Dr. Lauren Istvandity (University of the Sunshine Coast)
'Remembering music and the Lifetime Soundtrack: Music-makers versus Music-consumers.' (B102 – 3pm)

On different sides of the stage, musicians and audiences might both hear the same music, but their memories of how that music came into their lives will be starkly different. Drawing on the original concept of The Lifetime Soundtrack, this paper will explore the contrasts in autobiographical memory for those who craft and perform music, and for those who continue to pay sometimes lavish amounts of cash to see and hear their favourite music performed live, or buy reissued classic albums. This discussion is situated in light of the recent trend of "heritage rock" touring, in which bands originating decades earlier continue to attract sold out and "aged up" crowds. In bringing these ideas together, this paper contributes to discourse on revival, reminiscence, and resurrection.

Biography: Dr Lauren Istvandity is a leading scholar in music, wellbeing, and heritage studies. Dr Istvandity works between communities, artists, and archives to produce new knowledge and innovative academic and creative outcomes. She is the author of *The Lifetime Soundtrack: Music and Autobiographical Memory* (2019, Equinox), and co-author of *Curating Pop: Exhibiting Popular Music in the Museum* (2019, Bloomsbury). Dr Istvandity is a lecturer within the School of Business and Creative Industries at the University of the Sunshine Coast, Australia.

Profile: https://www.usc.edu.au/staff/dr-lauren-istvandity#biography

Dr. Jessica Balanzategui (RMIT University)
'Defining "Quality" in Australian Children's Television: Shifting Intersections between Policy/Industry/Text.' (A112 – 4pm)

"Children's television" has long been a complex content type to define. While children's media scholar Maire Messenger Davies positions children's television as "an unusual genre in that its title is defined by the people who watch it, rather than by the characteristics of the text" (2001, 96), the Australian Children's Television Foundation (ACTF) – the national television production and policy hub – argues that children's television is *not* a genre. Instead, they contend that children's television consists of "several genres" (2022 6), and in their response to the former Federal Government's consultation around the Streaming Services Reporting and Investment

Scheme they describe the proposed approach as "fundamentally flawed" for the way it "construes children's television" as a genre (6).

In this paper, I draw on my AFI Fellowship archival research to theorise how, in an Australian context, children's television has been generically defined in relation to intersecting metrics of "Quality" and "child-appropriateness" since the introduction of the ACTF in 1982. It is important to illuminate and historicize the definition of children's television at this juncture because this definition is currently in flux with the rise of the streaming video on demand ecology, which, as I have previously highlighted, is dismantling longstanding demarcations between child- and adult-oriented television (Balanzategui 2020; Balanzategui 2021; Baker, Balanzategui and Sandars 2023). By analysing policy, industry, and news media discourse about Australian children's television between 1960-2000, I highlight how the cultural definition of children's television transformed after the 1982 establishment of the ACTF.

Biography: Dr Jessica Balanzategui is Senior Lecturer in Media at RMIT. Her research on the interface between techno-industrial change and screen genres has appeared in leading international journals including *New Media and Society*, *Convergence*, *The Journal of Visual Culture*, *Television and New Media*, and *Celebrity Studies*. Jessica specialises in screen genres *for* and *about* children. Her 5 books include *The Uncanny Child in Transnational Cinema* (2018) and *Netflix, Dark Fantastic Genres, and Intergenerational Viewing* (with Baker and Sandars, 2023). She is Founding Editor of Amsterdam UP's Horror and Gothic Media Cultures series, and received the 2020 AFI Fellowship for her archival research on Australian children's television.

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Assoc. Prof. Anna Potter (University of the Sunshine Coast)
'Global Screens and Australian Teens: A Participatory Audience Study.' (A112 – 4.30pm)

Australian children have historically been considered a special television audience (Potter 2015). Nonetheless teenagers were underserved in linear ecosystems, including by public service broadcasters (PSBs). Digital distribution technologies have however changed the status of the teen audience because streaming services such as Netflix have distinctive affordances. These include the ability to aggregate audiences globally, and unlimited shelf space in their catalogues. Both make linear television's 'missing audience' commercially viable (Potter 2023). Despite their changing status, little is known about Australian teenagers as an audience in the on-demand age.

This audience study examined Australian teenagers' experiences with screen stories and streaming services at a time of increasingly globalised screen content distribution (Lobato 2019). It adopted a participatory and rights-based approach (Beazley 2017) to ensure that teenagers' own views and opinions were the foci of the research. Data collection methods included semi-structured interviews, focus group discussions and a survey.

Findings indicate the extent to which digitisation has transformed young Australians' engagement with screen stories. Australian teens barely watch linear television despite the ABC's historic pursuit of a mission to educate young people as part of its charter obligations. While teens most value the ability to watch a whole series on demand, that the screen story be set in Australia is of little importance to them. Nonetheless, Australian cultural policy makers have long believed that screen stories are an important instrument of national cultural representation and social cohesion (O'Regan 1993). Teenagers' use of streaming services to engage with screen stories beyond national boundaries has profound implications for PSBs and for historic conceptions of television's cultural functions.

Biography: Associate Professor Anna Potter is a researcher focusing on children's screen production cultures and distribution networks, media industries, and communication policy. Anna is Chief Investigator (with QUT's Amanda Lotz and Kevin Sanson) on the ARC Discovery project (2021-23) 'Making Australian Television in the 21st Century'. This project investigates the intertwined implications of non-Australian ownership, technological adjustments, policy changes, and support adjustments enacted since the mid-00s that have challenged the making of 'Australian' television.

Profile: https://www.usc.edu.au/staff/associate-professor-anna-potter

Andrew Mason (University of Southern Queensland) (B102 – 4pm)
'Wireless Vistas: how amateur experimenters made sport of Marconi's dream.'

When Guglielmo Marconi was granted the first patent for his wireless telegraphy in 1896, he saw it only as a telecommunication technology - a direct replacement for the existing point-to-point technology of wired telegraphy. He saw the benefits of wireless being used whilst mobile and not needing long runs of costly cable. Marconi made his fortune by selling his technology to shipping lines, newspapers, and other commercial customers. However, the new medium of wireless was not like wired telegraphy in two important respects. Unlike the wired telegraph, Marconi's wireless had deficiencies in secrecy and reliability. These may have been problems for Marconi, but for other amateur radio experimenters around the world they became sport. Amateur experimenters challenged Marconi's vision of a private point-to-point wireless and instead used wireless for recreation and competition, to contact as many people as they could. The problems that amateur experimenters caused for official broadcasts highlighted the broadcast nature of radio waves and pushed wireless towards acceptance as a mass medium. To this day amateur radio operators, 'play radio' – seeking as many contacts as they can and trying to achieve the best transmission distances possible across the variable radio bands with their mercurial propagation qualities. Sports, competitions, and awards are all based on these 'faults'. When an amateur operator transmits 'CQ' (calling all stations) they do not know who, if anyone, will come back to them and where they will be located. Using a mix of interviews and archival research I show how transgressing boundaries of privacy and distance formed the basis of amateur radio practice.

Biography: Andrew Mason is a lecturer in the School of Humanities and Communication at the University of Southern Queensland. He is currently completing a PhD through the University of Queensland examining the relationships between technology and sociality within a networked subculture. This conference presentation is a product of that research.

Profile: https://staffprofile.usq.edu.au/Profile/Andrew-Mason

Assoc. Prof. Allison Craven (James Cook University)
'Un-Binding Conventions: Folk Horror and the Australian Cinema Revival.' (B102 – 4:30 pm)

'Folk horror' has emerged in the 21st century, attracting attention within horror/Gothic studies that is largely concentrated on British and East-coast American film and literature. Some definitions of 'Folk Horror' concern its status as horror subgenre, and Adam Scovell's 'folk horror chain' (2017) describes the uses of landscape, isolation, and rurality in prototype British films dating from the late 1960s and early 1970s. Jessica Balanzategui and Allison Craven (2023, forthcoming) argue that, as much commentary on folk horror refers to the 'feeling' that is generated through atmospheric qualities of 'eerieness' and 'weirdness' linked to landscape and setting, it is better understood as a narrative mode than genre. The question of how folk horror is relevant to Australian cinema is largely unexplored, although some commentary has concerned key films from the Australian Cinema Revival. Craven has discussed Scovell's folk horror chain in *Picnic at Hanging Rock* (Craven 2021), and Alexandra Heller-Nicholas, and Briony Kidd, interviewed separately in Keira La Janisse's (2021) documentary *Woodlands Dark and Days Bewitched: A History of Folk Horror*, identify several Australian films, including: *Wake in Fright* (1971), *Allison's Birthday* (1981)*, Celia* (1989)*, The Dreaming* (1988)*, Kadaicha* (1988), *Lake Mungo* (2008), and others. Most of these cited films are more usually associated with 'Australian Gothic' cinema, and this paper considers what is at stake in rethinking them as 'folk horror'. It asks what boundaries are extended or what binding is unravelled in revisioning the regional Gothic tradition to align with 'folk horror'.

Biography: Allison Craven is Associate Professor of English and Screen Studies at James Cook University, North Queensland. She publishes on fairy tale and Gothic narrative, and Australian cinema. She is the author of *Fairy Tale Interrupted: Feminism, Masculinity, Wonder Cinema* (2017); and *Finding Queensland in Australian Cinema: Poetics and Screen Geographies* (2016), and she is an editor of Anthem's Film and Culture series.

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Abstracts and Presenters

KS Inglis Address

Naomi Moran

CEO, Koori Mail and Co-Chair, First Nations Media Australia (FNMA) (A112 – 9am)

Naomi is a Dunghutti and Nyangbal/Arakwal woman of the Bundjalung nation, who grew up on the New South Wales north coast region. Naomi's career in Indigenous media spans over 20 years, including the *Koori Mail*, NITV, the Brisbane Indigenous Media Association, and the National Indigenous Radio Service. Naomi also has a strong background in developing and delivering culturally appropriate mentoring programs to support Indigenous youth with their education and employment pathways, and also dedicates her time to mentoring and supporting Indigenous women and girls in the workforce. In 2016 Naomi returned to the *Koori Mail* when she was appointed to the position of General Manager, and now leads the organisation as CEO. Naomi is a strong advocate for Indigenous media, and recently was invited to join the Australian Governments newly established First Nations Digital Inclusion Advisory Group. Founded in 1991, the *Koori Mail* is a national Aboriginal and Torres Strait Islander newspaper and Australia's only 100 percent Aboriginal-owned, self-funded media outlet.

Prof. Jock Given (Swinburne University of Technology)

'Mobile Generations: Beyond Boundaries.' (A112 – 10.30am)

By one measure, the cellular mobile phone turned fifty in 2023. In the years since its birth, the industry has been transformed in numbered waves – 1G, 2G, 3G, 4G, now 5G, and soon enough 6G – each one a generational change in technology providing decisive opportunities for policies, institutions and practices to be disrupted.
In their 2022 book *Cellular: An Economic and Business History of the International Mobile Phone Industry* (MIT Press), Daniel Garcia-Swartz and Martin Campbell-Kelly describe and explain the evolution of the industry through the first four generations of mobile technology. These roughly correspond to four decades, beginning with the 1980s. The authors emphasise several themes, including technological change, the role of national governments and the impact of mobile phones on people's everyday lives.
This paper adopts their structure and thematic focus to analyse the evolution of the mobile industry in Australia and New Zealand from its origins to the present. The analysis provides an historical portrait not just of one constantly-changing sector of the media industry but of the wider economies, cultures and societies beyond its boundaries.

Biography: Jock Given is Professor of Media & Communications in the School of Social Sciences, Media, Film and Education at Swinburne University of Technology in Melbourne. His work about media and communications policy, business, law and history has been published in *Telecommunications Policy*, *Media and Communication*, *Business History*, *Australian Economic History Review*, *Historical Journal of Film, Radio and Television*, *Media History* and other journals. He writes essays and reviews for *Inside Story* and previously worked at the Communications Law Centre, the Australian Film Commission and in the broadcasting policy division of the federal Department of Transport and Communications.

Profile: https://www.swinburne.edu.au/research/our-research/access-our-research/find-a-researcher-or-supervisor/researcher-profile/?id=jgiven

Meg Herrmann (University of Queensland) (A112 – 11am)
'The Multi-Sided Product: Media Production in the Context of Platformization.'

Platformization has brought about new economic and aesthetic forces when it comes to the production of contemporary film and television media. David Nieborg and Thomas Poell define "platformization" as "the penetration of economic, governmental, and infrastructural extensions of digital platforms into the web and app ecosystems, fundamentally affecting the operations of the cultural industries" (4276). In this paper, and my work more broadly, I argue that the complex interplay between media platforms and the film and television industry is influencing how contemporary film and television content looks and sounds. This includes not only platforms tied exclusively to modes of distribution – such as Netflix, Stan, or Disney+ – but also social media platforms such as TikTok, Instagram, or Facebook. Multiple scholars have observed how platformization has reorganised economic relations around multi-sided markets (Poell, Nieborg, and Van Dijck). In a world where platforms facilitate a multi-sided market, I speculate that the rise of a platform economy also facilitates the inverse of this – what I will refer to as "a multi-sided product." In this paper, I will introduce the idea of a "multi-sided product" as a single product (or text) that is intentionally designed to be used or sold in multiple ways across multiple platforms – distribution and social media. For a simple example of what I would class as a multi-sided product, consider a song that is released on Spotify and a 15 second excerpt of the same song that is simultaneously released on TikTok as a "sound." The product was only produced once, and yet it is being distributed in multiple ways. I argue that there are similar instances of this happening in the context of film and television. It appears to be that film and television content is being produced with the intention for excerpts to be distributed not only on distribution platforms such as Netflix or Disney+, but also across social media platforms such as Instagram or TikTok. In this paper I will expand on this concept and demonstrate how the multi-sided product is beginning to corrode historical boundaries between the sorts of content that is distributed on film and television platforms and the sort of content that is distributed and circulated on social media platforms.

Biography: Meg Herrmann is a research assistant and PhD candidate at the University of Queensland, Australia. Her previous research explores the interaction between aesthetic and moral value in art. In her dissertation, "The Platformization of Film and Television Aesthetics," she explores how the complex interplay between media platforms (including both social media and streaming platforms) and the film and television industry is influencing the way contemporary film and television content looks and sounds. The dissertation is interdisciplinary in nature and aims to bring together perspectives from digital media research, aesthetics, and philosophy of art.

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Dr. Philip Cass (Otago Polytechnic) and Dr. Jonathan Ford (Consultant Historian, Brisbane)
'Scare tales: Stories of Australia and New Zealand Invaded.' (A112 – 11:30am)

Drawing its inspiration – and title – from Michael Moorcock's 1977 collection of *fin de siecle* invasion stories, *England Invaded*, this paper examines the role of the media, whether through popular literature, the cinema or the news, in creating material that steps beyond existing temporal boundaries to speculate on what threats await Australia and New Zealand or how such threats might have played out in the past. The presentation draws on a range of works from the 1916 silent film *If the Huns Came to Melbourne* to the 1937 novel *The Dawning*, John Vader's classic alternative history *The Battle of Sydney*, *Invasion New Zealand 1942* and the seven volume series *Tomorrow When the War Began*, which was turned into the well-received 2010 film of the same name and then into a six episode television series. Also under consideration is *Commando* comics, in which Nazi-eating crocodiles play a key role. The examination of popular media is carried out against a study of contemporary news reporting and analysis of likely threats to Australia and how these often intertwine.

Biographies: Dr Jonathan "Jack" Ford is a consulting historian, a former member of the Brisbane City Council Historical Unit and author of three books. Dr Philip Cass teaches at Otago Polytechnic in Auckland and is editor of *Pacific Journalism Review*. The two have previously collaborated on a number of conference papers and publications on comics in New Zealand, Scotland and the United States.

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https://www.linkedin.com/in/jack-ford-2728a056/?originalSubdomain=au

Dr. Daryl Sparkes (University of Southern Queensland)

'Old Guard meets the Avant-Garde: What 200 years of technology in one experimental film tells us about the next 200 years.' (A112 – 12pm)

Charles Babbage created the first computer in 1823. Kodak invented 16mm film in 1923. Merging the two technologies of computers and film together has given us AI in 2023. As it is the centenary of the invention and release of 16mm film this year, I wanted to replicate the production of a 16mm short film using the same techniques as those pioneers 100 years ago. I then used 2023 Artificial Intelligence in the production process. Having sourced the first ever 16mm camera, the Cine-Kodak Model A hand cranked camera, I made a short 10 minute film, called "The Troxler Effect", with tungsten lights, hand drawn credits and titles cards, and a soundtrack composed and played on a 1920s cinema organ. I then applied AI to certain images. From this I wanted to recognise the leap of technologies from 1823 to 1923 to 2023.

The Troxler Effect is a theory concerning optical illusion discovered in the early 1800s. It argues that distortions in light and focus can lead to horrific or mutated images appearing when a person looks at their reflection under certain conditions. The film uses this theory to examine ideas of reflection, memory, and how AI interprets and reproduces images. The film's thesis suggests that Artificial Intelligence is the 21st century's version of the Troxler Effect.

This presentation will discuss both the advances and limits to technology in filmmaking as more and more we merge computer code with image reproduction. It asks how does our humanity change as the reflections of ourselves on film become more distorted and manipulated through the use of machine learning algorithms?

Biography: Dr Daryl Sparkes is a senior lecturer in the Bachelor of Film and Screen Production at the University of Southern Queensland. Before that Daryl worked in News for Channel 10, as a documentary film maker on the Channel 7 series 'The World Around Us', as a children's television producer for Network 7 in Sydney, and has made numerous documentaries for Networks 9, 7, ABC, Foxtel and SBS. A number of his films have won international and national awards and have been screened at the Toronto Film Festival and the Cannes Film Festival. His research interests include: documentary making, scriptwriting, drama film production, medieval archaeology and Australian convict archaeology.

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Dr. Catherine Dewhirst (University of Southern Queensland)

'"We have definite evidence": First Nations people's sharing their histories in the second Aboriginal-Australian newspaper.' (B102 – 10.30am)

Over the long history of the printed press, individuals and minority groups have demonstrated resourcefulness and activism by establishing newspapers at critical times throughout history to communicate community concerns publicly. In April 1938 John (Jack) Thomas Patten of the Yorta Yorta nation launched *The Australian Abo Call* (1938), following the Day of Mourning protests on 26 January 1938. The newspaper was held under the auspices of the Aborigines Progressive Association (1927-1944) within which Patten was president. The *Abo Call* reflected the standard format of any newspaper but included a compelling agenda to call for unity and activism for national recognition. Much like the radical migrant press of the day, the *Abo Call* was forced to close after six monthly editions for breaching the *Newspaper Act of 1898* (NSW), a piece of powerful colonial legislation that aimed to control the political and social narrative for economic leverage. Drawing from the *Abo Call* and archival sources, and framed by the work of Arjun Appadurai, this paper explores the significance of the newspaper with a focus on the reportage of Aboriginal histories of atrocities and injustices, and the editor's activism for attaining full citizenship rights.

Biography: Catherine Dewhirst is Senior Lecturer in History at the University of Southern Queensland. Her research focusses on migration and women's histories with publications on the Italian-migrant periodical press and family and community histories, memories and life-narratives. She is co-editor of two volumes on the migrant and minority press in the Palgrave Series of the History of the Media: *The Transnational Voices of*

Australia's Migrant and Minority Press (2020); and *Voices of Challenge in Australia's Migrant and Minority Press* (2021).

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Dr. Stephanie Brookes (Monash University) (presenter), Lindsay Foyle (Australian Cartoonists' Association), Prof. Robert Phiddian (Flinders University), Assoc. Prof. Richard Scully (University of New England)

"Sandwiching issues into gags": Professional boundaries and identity markers in Australian editorial cartoon awards, 1958 – 2023.' (B102 – 11.00am)

Herald Sun cartoonist Mark Knight was described, when winning a Walkley for cartoons published during the 2016 federal election, as 'one of the best at sandwiching issues into gags'. This speaks to the in-between space editorial cartoons occupy in the Australian news media landscape: understood by practitioners and scholars as works of comic art, vital journalistic outputs, or both.Cartoons span industry and professional boundaries in their locations, conditions and technologies of production; formats and methods of dissemination and reception; and social, cultural and political impacts. This paper considers the evolving location of Australian editorial cartoons and cartoonists, at times positioned as central to the role and mission of journalism, and at others peripheral to newsroom cultures and news agendas. It takes as a case study the historical and contemporary function and positioning of three industry awards given to Australian cartoonists: The Stanley Awards, run by the Australian Cartoonists' Association (since 1985); The Rotary Cartoon Awards, run by the National Cartoon Gallery (since 1989); and The Walkley Awards for Excellence in Journalism, run by the Walkley Foundation (featuring a category dedicated to cartoons since 1958). Through consideration of the markers of 'excellence' privileged by these awards - and how they overlap and diverge - the paper examines whether Australian editorial cartoons might be understood as 'boundary objects', offering space for the celebration of Australian traditions of comic art and satire, while also allowing scope for the promotion of particular constructions of professional journalism's value for and contribution to Australian society.

Biographies:

Dr. Stephanie Brookes (Presenter) is a senior lecturer in the School of Media, Film and Journalism at Monash University. She is chief investigator on *Cartoon Nation - Australian Editorial Cartooning Past, Present and Future* (DP230101348). Her research interests span journalism, politics and media, with particular interests in election campaigns, political fact-checking, and issues of identity and belonging. She is the author of a wide range of journal articles and book chapters in these areas, and of *Politics, Media and Campaign Language: Australia's Identity Anxiety* (Anthem Press, 2017).

Profile: https://research.monash.edu/en/persons/stephanie-brookes

Lindsay Foyle was born in 1944, started drawing cartoons in 1975 and writing about them in 1986. He was deputy editor of *The Bulletin* in the 1980s and worked on *The Australian* from 1996 to 2009 as a journalist and cartoonist. He has been published in *The Bulletin*, *The Australian*, *Quadant* and *Inkspot*. He has been involved with the Australasian Humour Studies Network (AHSN) for over 20 years and is a past president the Australian Cartoonists' Association.

Prof. Robert Phiddian is Professor of English at Flinders University. He is the author of *Satire and the Public Emotions* (Cambridge UP, 2019) and writes on political satire, principally in eighteenth-century British and contemporary Australian contexts.

Dr. Richard Scully is Associate Professor in Modern History at the University of New England and the lead investigator on 'Cartoon Nation', an Australian Research Council project examining the history and significance of Australian political cartooning. He is the author of *Eminent Victorian Cartoonists* (2018) and *British Images of Germany* (2012), as well as several edited books

including *Comic Empires: Imperialism in Cartoons, Caricature, and Satirical Art* (2020) and *Drawing the Line: Using Cartoons as Historical Evidence* (2009). Richard is a Life Member of the Political Cartoon Society and the Cartoon Museum, London, and serves on the editorial board of *Ridiculosa* (France) and the *International Journal of Comic Art* (USA).

Dr. Ana Stevenson (University of Southern Queensland)
'Beyond "Pro" and "Anti": Politically Ambiguous Messaging in Woman Suffrage Postcards.' (B102 – 11.30am)

Between 2018 and 2020, woman suffrage postcards became a prominent feature of media commentary surrounding the centennial celebration of women's voting rights legislation in Britain and the United States. Commentators found postcards from the 1910s to constitute a type of ephemeral cultural production that both anticipated and mirrored the function of social media a century later. Most media commentary and scholarly analyses of woman suffrage postcards divide this ephemera into two clear categories: pro-suffrage and anti-suffrage. Pro-suffrage postcards, historians demonstrate, tended to be produced by suffrage-affiliated organisations, while anti-suffrage postcards were primarily produced by commercial postcard publishers. Historians and media studies scholars also contend that certain themes dominated political messaging within each category. Yet this dualism suggests that woman suffrage postcards were always clearly affiliated with either side of the debate. While the majority of postcards did convey a pro-suffrage or anti-suffrage political message, digital humanities methods indicate that a much larger proportion of woman suffrage postcards were far more ambiguous in their political messaging than previously thought. This paper draws on The Suffrage Postcard Project as a digital archive of suffrage postcards from the United States and Europe. Findings about the extent of politically ambiguous messaging may extend to suffrage visual culture, print culture, and material culture, with significance beyond the disciplinary boundary of media history for research about political messaging on social media today.

Biography: Dr Ana Stevenson is a lecturer at the University of Southern Queensland, Australia, and a research associate of the International Studies Group at the University of the Free State, South Africa. Her first book was *The Woman as Slave in Nineteenth-Century American Social Movements* (Palgrave Macmillan, 2019). Stevenson's research about feminist media history and woman suffrage postcards has also appeared in journals such as *Camera Obscura: Feminism, Culture, and Media Studies*; *Journal of Contemporary Archival Studies*; and the *Women's History Review*. Since 2015, she has convened The Suffrage Postcard Project with Dr Kristin Allukian (University of South Florida).

Profile: https://research.usq.edu.au/researcher/814yz/dr-ana-stevenson

Eufracio Primer Pagunuran (National College of Public Administration and Governance)
'Scoping the reformative and transformative impact of media traditions.' (B102 – 12.00pm)

The converging perspectives individuals or entities ascribe to media traditions in their various forms presuppose that a "flat-world platform" exists that transcends boundaries but connects them as well in what Thomas Friedman describes as the "explosion of technologies". With the internet of things for one, the connectivity it engenders has not done away with older media pathways (i.e. mainstream print, radio, TV) in favour of what we generally refer as social media platforms. In this era of globalization, nations are like ships in the high and open seas and territories no longer dictate growth trajectories. Media platforms, per se, constitute the 'force for good – for business, the environment and people everywhere'. Along with technological advances, however, the newspaper has not lost its wider audience and impact. It is upon this view that this seminal paper aims to explore the relative relationships with print vis a vis its digital counterpart. At bottom, it is interesting to gauge by metrics already in use whether media traditions contributed more nationally than internationally otherwise, the concepts of boundaries or no boundaries are socially constructed. This paper proposes laid back approaches of gauging values derived from the limiting or delimiting effects of media. In other words, what in essence is the new world order if the force of globalization will continue to flatten the world thereby making cultural, political, territorial concerns all as irrelevant. After over two decades, have media traditions proved to be reformative

and transformative at the same time – toward a global good?

Biography: Primer Pagunuran is a DPA candidate, National College of Public Administration and Governance, and a Columnist, Daily Tribune.

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Panel: SVODs in Australia: both behind and beyond national boundaries.

The proliferation of subscription video on demand services (SVODs) in Australia is shifting established notions of boundaries for screen funding, production, and distribution, and providing fresh challenges and opportunities at all levels of the screen industry.

Commissioners and distributors are trialling and refining new production strategies in an increasingly globalised market. Meanwhile, creative and production workers are navigating more diverse funding opportunities, while balancing the interests of increasingly diverse stakeholders and audiences. This panel draws together recent screen industry and cultural studies research to conceptualise and analyse 'national' and 'global' contexts of SVOD production and its impact on Australia's screen industry. We consider evolving television and film production and funding strategies, SVOD catalogues and categorisation, Australian National cinema and onscreen diversity through LGBTIQ+ representations.

Maximillian Kenyon (RMIT University)

'Mapping the Digital Outback: Finding and Defining "Australian National Cinema" in SVOD Original Films.' (A112 – 1.30pm)

Presently, contemporary Australian national cinema lacks critical examination amidst the messy workings of the SVOD-age. Ryan & Goldsmith (2017) suggest 21st -century screen studies have shifted away from its key foundations evaluating and theorising national cinema paradigms in favour of less totalising projects, or those which span beyond national boundaries and negate the national altogether. This can be related partly to the disciplinary move towards studies of streaming services, which combine internet and digital culture studies with extant screen studies traditions, but to date rarely focus on how the 'national' is constituted. This dearth of nationally focused film research is contrasted with a noticeably greater tendency for scholarship to cover SVOD original TV production. "Australian" Original SVOD films or those that SVOD services – like Netflix and Stan – position as representative of Australian cinema go by critically unevaluated. This problematizes our understanding of the role of the national in the changing screen ecology and within the context of global/glocal SVOD intentions.

This paper aims to situate national cinema within SVOD discourse by comparatively examining the strategies, aesthetics, and catalogue positioning of 'Australian' film on global platform Netflix, and local platform Stan. Referencing traditional Australian cinema theory and its associated textual/genre analysis methods, Original

national SVOD texts will be evaluated to gauge what is qualified as Australian cinema by these platforms. The paper will thus provide a clearer understanding of contemporary Australian expression via film aesthetics and branding in the streaming era and highlight if local content intentions differ between local and global providers.

Biography: Maximillian ('Max') Kenyon is a PhD student at RMIT University researching the effects of SVODs on the cultural, industrial, and aesthetic paradigms of contemporary Australian cinema. With foundations in the historicised Australian national cinema research and cultural policy studies of the Revival/post-Revival period, Max's research involves the conflation of traditional Australian cinema scholarship, textual/genre theory, and cultural policy analysis with contemporary theories of globalisation and transnationalism to uncover the role and qualification of the 'national' in the age of SVODs.

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Damien O'Meara (Swinburne University of Technology)
'"...everybody has to think bigger, everyone has to think globally…": Queer inclusion and local-for-global strategies for Australian scripted television.' (A112 – 2pm)

While there are clear aspects of '"TV business as usual" in the SVOD production context' in Australia (Scarlata, Douglas & Lobato 2022), one element appearing to see impacts of local for- global production strategies is queer representations in television drama. In my paper I analyse 18 interviews with Australian television professionals, conducted for my PhD research 'Queering Australian screens', to uncover how queer representations are considered in local-for-global commissioning strategies for Australian scripted television. The interviews reveal that Australian television professionals are increasingly aware of global interests through development and commissioning processes. This paper argues that an increasingly global view for Australian development and commissioning strategies is influencing local content to include greater queer representations. With Australian government policy poised to incorporate SVODs into mandated local investment requirements in 2024, this paper provides much needed analysis on how local-for-global commissioning approaches are impacting onscreen diversity.

Biography: Damien O'Meara is a PhD candidate at Swinburne University of Technology. His research investigates production culture and how it intersects with onscreen LGBTQ+ representations in Australian scripted television. After a decade working in communications and advertising, along with a side-gig as a screen, media and communications tutor, Damien made the decision to return to his passion for screen studies. His interest in LGBTQ+ representation stems from the powerful impact of seeing queer representations on television when he was a teenager in regional Australia.

Profile: https://djomeara.com/about/

Assoc. Prof. Mark Ryan (Queensland University of Technology)
'A New Primary Distribution Platform? Australian Feature Films and Streaming Platforms.' (A112 – 2.30pm)

The Australian feature film production sector has long been supported by government regulation and subsidy to ensure an Australian voice in the domestic film and television market, and to produce screen content that represents the nation's culture, society, and history on screen. Throughout Australian film history, cinema and theatrical release have been central to how domestic movies have been distributed to domestic and international audiences. However, cinema is losing its primacy as a distribution platform, at least for independent movies, as a result of the digital disruption that is fundamentally transforming the distribution and consumption of screen content. Importantly, audiences are migrating away from watching films in cinemas to watching narrative content on subscription video on-demand (SVOD) services, commonly known as streaming platforms. At the same time, few feature-length Australian movies are being commissioned by streaming platforms as SVOD originals and many Australian movies that end up on these platforms are licensed, and have been released on another platform first, often via a short, and a seemingly inconsequential, cinema release. This complicates the idea that SVOD services are becoming a primary distribution platform for Australian movies.

This paper considers the decline of cinema exhibition, and the increasing importance of streaming platforms for feature film distribution. It interrogates whether SVOD services are becoming a new primary distribution platform for Australian movies, or whether cinema will continue to serve as an important first-release platform.

Biography: Dr. Mark Ryan, publishing as Mark David Ryan, is an Associate Professor in screen and media industries and a Chief Investigator for the Digital Media Research Centre (DMRC), Queensland University of Technology. He is an expert in screen industries research, Australian genre cinema, and horror movies. He was the President of the Screen Studies Association of Australia and Aotearoa/New Zealand (SSAAAZ) between 2015 and 2018. He is the co-editor of *Australian Genre Film* (with Kelly McWilliam, 2021, Routledge), *Australian Screen in the 2000s* (2017, Palgrave Macmillan), and the *Directory of World Cinema: Australia and New Zealand 2* (2015, Intellect).

Profile: https://www.qut.edu.au/about/our-people/academic-profiles/m3.ryan

Dr. Alexa Scarlata (RMIT University) (A112 – 3pm)
'"It's not SVOD, it's TV": narrating Australia's recent history of television production.'

This paper reflects on recent research into original television production by SVODs operating in Australia. While it is commonly assumed that national and global SVODs operate differently when it comes to commissioning, so far they have employed similar storytelling, aesthetic, and style strategies (albeit along different trajectories). This is because all SVODs remain bound by a production ecology still shaped around broadcast logics, emphasising the continued significance of national boundaries in an increasingly global TV ecology.

Biography: Alexa Scarlata is a research fellow in the School of Media and Communication, RMIT University and an Affiliate member of the ADM+S Centre. With qualifications in law and global media communications, she studies the dynamics of online TV, the resulting impact on local production, the implications of the platform ecosystem enabled by smart TVs, and the subsequent development of media policy in these areas. Alexa serves on the editorial board of the *Journal of Digital Media and Policy* and has published in *Continuum*, *Critical Studies in Television*, and *Media International Australia*.

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Dr. Jennifer Martin (Deakin University)
'Crossing Boundaries: Writing the life of Australia's First Walkley Award Winner, Eva Sommer.' (B102 – 1.30pm)

In 1956, Eva Sommer, 22, won the first-ever Walkley Award, Australia's equivalent of the US Pulitzer Prizes for her extraordinary story about a "mystery stowaway" on a ship who had amnesia and no identification papers. Through her reporting skills, Sommer discovered he was 26-year-old Jacob Bresler, a Jewish immigrant and Australian citizen who was sent to the Buchenwald Concentration Camp when he was fourteen. Sommer accomplished in days what the authorities had failed to do in months. When she died in 2019 there was no mention of her in the media. I wanted to know why, and the answers led me to write a biography on a courageous, principled woman who struggled with mental illness and the restrictions of a patriarchal, conservative Australian society. Sommer arrived in Australia in 1939 as a four-year-old with her Jewish parents, who had fled the Australian Anschluss. Her father was imprisoned in Dachau and when Sommer was 16 he committed suicide. It was her family's background that gave her the empathy to tell Bresler's story. I embarked on my own journey to visit the places where Eva Sommer and Jacob Bresler were from and where their families were murdered by the Nazis: Germany, Austria and Poland. I explore the temporal, geographical, political, social and cultural boundaries that intersected the lives of Sommer and Bresler to ask who were the people behind the headlines and the prize and what can their lives reveal to us about society and the media in post-war Australia?

Biography: Dr Jennifer Martin is a senior lecturer in communication (journalism) with the school of Culture, Communication and Creative Arts, at Deakin University, Melbourne, Australia. Before joining the Academy in 2018, Dr Martin worked as a journalist for more than 25 years across print, radio and online. Her book, *Emotions and Virtues in Feature Writing: The Alchemy of Creating Prize-Winning Stories* (Palgrave 2021) maps how journalists employ narrative and reporting devices to communicate emotions and virtues to readers. She is currently writing a biography on the winner of Australia's first Walkley Award, Eva Sommer.

Profile: https://www.deakin.edu.au/about-deakin/people/jennifer-martin

Candice Green and Prof. Kerry Green (University of South Australia)
'Bring Trove up to date.' (B102 – 2pm)

Digitisation has proven to be a boon for researchers, and especially for historians. Producing a digitised record of a thing allows researchers anywhere in the world to have access to artefacts – access previously limited to those who could travel to the site where the artefacts were kept. While digitisation overcomes the boundaries of time and place for researchers in many disciplines, the process is especially important for mass communication researchers studying issues surrounding news. Digitisation of news publications, for example, enables researchers to conduct word, phrase or other thematic searches using appropriate software. But where content has not been digitised, researchers must undertake cumbersome searches by physically reading through the original documents or some analogue record, like microfiche. Either way, researchers are limited by the assiduity of themselves and their teams and by the degradation of the originals as they age. Researchers in Australia are considerably assisted by the existence of the Trove database, produced by the National Library of Australia and partners, which has digitised the content of Australian newspapers up to the end of 1954. The NLA considers Australian copyright law, which says content must be at least 70 years old, to be the limiting factor. But exceptions are allowed, and researchers who want to look at more recent news content are able to do so through most state libraries and their microfiche records. Because newspapers already exist in microfiche format, this paper argues that exemption should include digitisation, conferring much greater benefits on researchers – and on posterity.

Biography: Candice Green is a historian who graduated with her Master's Degree of Research from Macquarie University. She specialises in Ancient Egypt and the Levant. Her Master's thesis employed both analogue and digital repositories to examine the usage of ancient materials in modern jewellery, and the challenges such items present in classifying where ancient and modern history separate.

Biography: Prof. Kerry Green is an Adjunct Professor of Communication at the University of South Australia. He is a former newspaper editor who has taught journalism classes at UniSA, the University of Canberra and the University of Queensland. He conducts research into issues surrounding journalism and trauma, and audience and reporter vulnerability. He is a past president of the Journalism Education and Research Association of Australia and a past South Australia representative for the Australia and New Zealand Communication Association.

Profile: https://people.unisa.edu.au/kerry.green

Kieran Hegarty (RMIT University)
'The changing boundaries of comprehensive collecting at the National Library of Australia in an age of digital and social media.' (B102 – 2.30pm)

A core function of the National Library of Australia (NLA) is "to maintain and develop a national collection of library material, including a comprehensive collection of library material relating to Australia and the Australian people" (National Library Act 1960). However, as media environments evolve, existing boundaries that the NLA relies on to define their collections—between published and unpublished, and between public and private information—can become contested, prompting a re-evaluation of how to achieve a comprehensive national library collection. Drawing on ethnographic and archival research at the NLA, this paper explores the implications of two major transformations to the wider media environment—the emergence of the World Wide Web in the

1990s, and the growing prevalence of social media platforms in the 2000s and 2010s—for how the notion of the national library collection is conceptualised and enacted. In both cases, library workers have used metaphors, drawn from existing collecting frameworks, to relate an array of unfamiliar media artefacts to established institutional policies and processes. As these metaphors become inscribed in organised practices, technical systems, and social norms at the NLA, they see the boundaries of the national library collection steadily redrawn and reinforced. This exploration of how national library collections are being redefined in an evolving media environment illustrates more broadly some of the ways that the nation as a cultural artefact is reimagined and re-enacted in the face of changing modes of media production and circulation in a digital age.

Biography: Kieran Hegarty is a librarian and sociologist of digital media. He is currently a PhD candidate in the School of Global, Urban and Social Studies at RMIT University and a Research Fellow at the ARC Centre of Excellence for Automated Decision-Making and Society. Kieran's research explores the relationship between social infrastructure (particularly libraries) and digital technologies. His PhD research examines how online material is incorporated into major public library collections, and the effects that a changing information environment has on the public's right to access and contribute to the shared cultural record. For more information, Kieran's website is assemblingtheweb.com.

Profile: https://www.admscentre.org.au/kieran-hegarty/

Assoc. Prof. John Tebbutt (RMIT University)

'Doing Australian commercial television history in the age of social media: informality in the Go!! Show Archive.' (B102 – 3pm)

This paper draws from extensive research into the 1960s Melbourne-based commercial television music program, *Go!! Show*. It explores how media historiography is impacted by access – or not – to archival sources in the age of the proliferation of fragmented online media. It is well known that the historical fabric of Australian television is like a moth eaten cardigan: littered with holes. Yawning gaps form where whole programs once were. This was often due to the parsimonious attitude to costs for recording media. It was cheaper to record over video tape masters than to store them for a future archive that would never materialise. Whereas other nations have traditions of historical appreciation (such as the US) and even a sense of media as history making (such as in Denmark where all electronic media is held in publicly funded archives), Australian commercial television in particular largely abandoned archiving practices. Government policies to encourage collection of historical electronic media holding have not kept pace with digital media. Therefore, as a researcher the appearance of video segments on fan sites was a boon for finding out about the *Go!! Show*. As were bootleg videos that circulated at second hand markets. While focussing on the former, this paper will explore the emergence of informal, fragmentary archives in the age of social media and what that meant for media historiography of a particular series, the *Go!! Show* (1964-1967, ATV-0, Melbourne).

Biography: John Tebbutt is an honorary Associate Professor at RMIT University, Melbourne in the School of Design and Social Context. He has a doctorate in history from the University of Sydney. John has published on the history of the ABC extensively. More recently as a co-Chief Investigator on the ARC funded project 'Interrogating the music city: cultural economy & popular music in Melbourne', he has researched the relationship between music and media. He is co-author of *Melbourne Music City*, Bloomsbury, 2020. John is an honorary scholar at RMIT's in Melbourne.

Profile: https://www.rmit.edu.au/contact/staff-contacts/academic-staff/t/tebbutt-dr-john

Dr. Steven Mohr (University of Southern Queensland) (presenter) and Dr. Joel Bennett (University of Canberra)

'New and Emerging Creative Tools for Design Disciplines.' (A112 – 4pm)

Creative artists are acutely familiar with the experimental application of new and emerging software, tools, and technology for the design of games and 3D animated films. Convergence and technological developments in these disciplines allow for innovation, creativity, and evolution. The emergence of Artificial Intelligence (AI)-powered design tools such as MidJourney (https://midjourney.com/home/) cannot be understated and represents the latest development tool for creative artists to use in design disciplines, building upon an already boundaryless creative process.
This paper explores the adoption of AI-powered design tools concurrent with other contemporary design tools and processes within the Design and Media programs at the University of Canberra and the University of Southern Queensland. In doing so, we explore the current potential of AI-assisted design and its impact on the evolving role of digital designers. By analysing classroom case studies where such tools are implemented for both formative and summative assessments, we demonstrate how designers can leverage these tools to create innovative and compelling designs. As part of an ongoing evaluation of the contemporary landscape for teaching industry-ready graduate designers, we argue that openly adopting AI-assisted generation can improve productivity, reduce repetitive tasks, and generate new creative possibilities. We also discuss the ethical implications of AI in design and the importance of human oversight in the design process. This paper aims to encourage digital designers to embrace the opportunities presented by AI to create more impactful and innovative designs.

Biography: Dr Steven Mohr is a lecturer in the Design and Interactive Technologies at the University of Southern Queensland. He is an academic in the fields of digital media, design, animation, games, and visual effects. He has an extensive history in higher education teaching and research across multimedia disciplines of games, animation, film, and visual effects, both in theoretical concepts and practical pipelines. He works with the latest tools and software in games, animation, and design, including those used in contemporary industry production workflows such as motion capture, virtual production, and real-time engines. He enjoys researching the ever-expanding spectrum of creative digital media.

Profile: https://staffprofile.usq.edu.au/Profile/Steven-Mohr

Biography: Dr Joel Bennett is a lecturer of Digital Media in the Faculty of Arts and Design at the University of Canberra with a teaching and research focus on Media Production and Game Development. With over a decade of experience in higher education, Joel has delivered and led a wide array of undergraduate programs including Game Design, Digital Media, Animation, and Visual Communication. In these programs Joel has advocated for authentic and transformative learning experiences using innovative simulated work environments, overseas study tours, advanced practical workshops, 24hr digital design challenges, and the continued adoption of emerging production technology.

Profile: https://www.canberra.edu.au/directory/people/Profile/Joel-Bennett

Dr. Sybil Nolan (University of Melbourne)

'On the trail of Rider Haggard in Queensland.' (B102 – 4pm)

The fiction of British novelist Henry Rider Haggard was well known and avidly followed by Queensland readers at the end of the long nineteenth century. After his African romances *King Solomon's Mines* (1885) and *She* (1887) brought him international fame, Haggard's novels were freely available from Australian booksellers and libraries, and serialised in the colonial press. His name often featured in the literary pages, and the knighthood that the 'well-known author' received in 1912 was extensively publicised. But Sir Rider Haggard was also a farmer and a passionate proponent for imperial immigration schemes: he envisaged a future in which young, unemployed British labourers would become sharefarmers and smallholders on land allocated to them by Dominion governments, offering them opportunity and the Empire increased development and trade in agriculture. Haggard visited Australia twice, in 1913 and 1916, as a royal commissioner inquiring into the natural resources

and trade of the Dominions, and then into the settlement of Dominion land. He travelled as far as Cairns for these hearings and interviewed many of those who gave evidence in the northern state. This paper investigates how the Queensland press reported the celebrity novelist's adventures on the trail of official duty.

Biography: Dr Sybil Nolan is a senior lecturer in publishing and communications at the University of Melbourne, and a historian of liberal elites.

Profile: https://findanexpert.unimelb.edu.au/profile/22970-sybil-nolan

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