

# Women in Early Australian Television Production

Report on 2021 Media Studies Grant project

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This paper discusses a research project to identify and foreground some of the key women involved in early Australian television production, via a public history project in partnership with the National Film and Sound Archive of Australia (NFSA). The aim of the project was to 'identify, collate, interpret and create access to relevant collection items connected to women in early Australian television, held at the NFSA, including recorded oral history interviews; photographs; audio-visual program recordings; and manuscripts such as scrapbooks and production documentation'. The project used digital technologies to produce new collection aids, and to bring archival materials together with scholarly analysis in an accessible form. The output is a series of multimedia online stories hosted on the NFSA website, which draws on the voices and memories of women in television, alongside audio-visual clips and images, to reveal in vividly personal ways the inside story of women's involvement in the making of Australian television.

A major contributing factor to the absence of women from the story of early television is the scarcity of archival materials. In their research on British daytime women's television, Helen Wheatley and Helen Moseley argue that 'there has been a lack of concern with preserving television's "ordinary" programming culture, which tends to coincide with those programs produced for and watched by female audiences', and that archiving is a feminist issue.<sup>1</sup> They contend that 'the relative absence of texts traditionally coded as feminine from publicly accessible archives...is an absence that needs to be addressed by and for future archivists and historians'.<sup>2</sup> Gendered gaps in television archives are reflected in gendered gaps in the histories of broadcasting that depend on these archives. It is men working in managerial, governance, and key creative positions that we can more easily track through public collections, while

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<sup>1</sup> Moseley and Wheatley, 'Is archiving a feminist issue?: Historical research and the past, present and future of television studies', *Cinema Journal* 47, no. 3 (2008): 156.

<sup>2</sup> Moseley and Wheatley, 'Is archiving a feminist issue?', 156.

women media workers, especially those in production support roles, are more likely to be faceless and nameless in the archive as well as the literature.<sup>3</sup>

Feminist researchers have turned to private sources, unofficial archives, and to oral testimony as a way to illuminate the experiences of women production workers, who are less likely to be located in public or institutional collections, and often omitted in the historiography of broadcasting.<sup>4</sup> In recent years, two large collaborative research projects by feminist media historians have relied on oral history as a key methodology to investigate the diversity of women's work in the British film and television industry: Linda Ruth Williams and Shelley Cobb's project 'Calling the Shots: Women and Contemporary Film Culture in the UK, 2000–2015' and Melanie Bell and Vicky Ball's project 'A History of Women in the British Film and Television Industries, 1933-1989'.<sup>5</sup> As Bell has argued, oral history can 'document experience that would otherwise be missing from the record. It puts flesh on the bare bones of fact and brings personal meaning to history through the voices of those directly involved.'<sup>6</sup> Another large AHRC-funded project, 'Connected Histories of the BBC', led by Professor David Hendy at the University of Sussex, aims to provide access to hundreds of oral histories recorded by the BBC with its own staff. Using digital humanities techniques, the project team is converting analogue records into a fully searchable catalogue; and has produced eight public websites about the history of the BBC, featuring new and archival oral histories, alongside other audio-visual and written documents.<sup>7</sup> In this research project, oral histories bring to light previously hidden workers, reveal gendered structures within production communities, and allow us to understand aspects of working lives not revealed in institutionally-produced archival documents. Oral history is also an important tool for providing insight into television productions for which there is no extant archive, especially the period of Australian live television, when there are few texts available

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<sup>3</sup> Christine Gledhill and Julia Knight, 'Introduction', in *Doing Women's Film History*, edited by Christine Gledhill and Julia Knight (Urbana: University of Chicago Press, 2015), 4.

<sup>4</sup> Janet McCabe and others, 'Researching Women's Television History', in *The International Encyclopedia of Gender, Media and Communication*, ed. Karen Ross (Hoboken, NJ: Wiley-Blackwell, 2020), Wiley Online Library, 19; Cobb and Williams, 'Histories of Now: Listening to Women in British Film', *Women's History Review* 29, no. 5 (2020): 892; Vicky Ball and Melanie Bell, 'Working Women, Women's Work: Production, History, Gender', *Journal of British Cinema and Television* 10, no. 3 (2013): 551.

<sup>5</sup> 'Research project: Counting the women in key production roles in British films of the 21<sup>st</sup> century', <https://www.southampton.ac.uk/film/research/projects/calling-the-shots.page>; Melanie Bell, 'Women's work in British film and television (1933-1989)', Women in Film and Television History Network, 9 May 2014, <https://womensfilmandtelevisionhistory.wordpress.com/2014/05/09/womens-work-in-british-film-and-television-1933-1989/>

<sup>6</sup> Bell, 'Women's work in British film and television'.

<sup>7</sup> Connected Histories of the BBC, 'About the project', <https://connectedhistoriesofthebbc.org/about-the-project/>

for study.<sup>8</sup> Very little early television programming was recorded, and most of that was not archived. In addition to personal testimony, I have used other documentation, such as scripts, photographs, and transmission logs, to understand women's role in production.

### **The National Film and Sound Archive of Australia and its oral history collection**

The National Film and Sound Archive (NFSA) is an Australian government-funded repository for audio-visual heritage, with a collection of over 3 million items, around 420,000 of which are in original analogue format.<sup>9</sup> Its stated mission, 'to collect, preserve and share Australia's vibrant and diverse audio-visual culture',<sup>10</sup> has been thwarted in recent years by a lack of appropriate funding, deteriorating equipment, and diminishing staff.<sup>11</sup> The institution's aim of transforming from an analogue to a digital archive, and making its collection more accessible, is an enormously costly and challenging project that it must balance with its legislated obligation to preserve Australia's analogue audio-visual content.<sup>9</sup>

The NFSA holds 4841 oral histories with a range of people who had careers in film, television, radio and recorded sound. It is a valuable but under-utilised collection. About half the recordings are in the original analogue audio tape format and must be listened to in full (often in person at one of the NFSA's offices, after paying an access fee) to determine if the material is relevant. This makes researching oral histories a costly and time-consuming exercise. A lack of standardisation in the way that oral histories are catalogued means that they can be difficult to locate using the NFSA's online catalogue.<sup>12</sup> For example, while there are three oral histories associated with film director Lili Fraser, only one is categorised as 'oral history', with the others listed as 'interview' or 'sound recording, unpublished' (a category that also includes ethnographic field recordings and sound effects). In addition, the existence of transcriptions or other documentation such as photographs is not always clear in the catalogue. Women are generally under-represented in the collection. Searching for oral histories with women

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<sup>8</sup> Alan McKee, *Australian Television: A Genealogy of Great Moments* (Melbourne: Oxford University Press, 2001), 12.

<sup>9</sup> National Film and Sound Archive, *Digitisation Strategy 2018-2025*

<sup>10</sup> National Film and Sound Archive, 'Strategic Priorities' (2021), <https://www.nfsa.gov.au/about/corporate-information/publications/strategic-priorities>

<sup>11</sup> Ray Edmondson, 'Promises, promises....', *Inside Story*, 8 December 2021, [https://insidestory.org.au/promises-promises/?fbclid=IwAR2LBhDEm6w0qCvDRx98FptNfObaJN35JfcQ3LHDiL\\_9HuGScbIogUsdNn4](https://insidestory.org.au/promises-promises/?fbclid=IwAR2LBhDEm6w0qCvDRx98FptNfObaJN35JfcQ3LHDiL_9HuGScbIogUsdNn4)

<sup>12</sup> Martha Ansara, 'Finding oral histories', Australian Media Oral History Group, <https://amohg.wordpress.com/archived-pages/finding-oral-histories/>

television workers is especially difficult because 'sex' and 'occupation' are not searchable fields in the NFSA database, so it is not possible to search, for example, for women videotape operators.

The Media Studies grant covered the digitisation of numerous analogue items, including audio interviews, 16mm film footage, photographs, and video tape, and the production of several transcriptions from oral history interviews, using AI speech to text technology on the Trint platform. The transcriptions were then checked and edited, and the transcriptions donated to the NFSA collection for the use of future researchers.

While the NFSA collection includes a small amount of donated material related to Australia's national public service broadcaster, the Australian Broadcasting Commission/Corporation (ABC), it is not the repository for ABC records. As a Commonwealth government entity, the ABC's records are held at the National Archives of Australia. Although the online multimedia stories drew almost wholly on the NFSA collection, some additional photographs and AV clips were sourced directly from the ABC.

### **Women in early Australian television production**

The launch of Australian television in 1956 is usually depicted as an all-male affair, with a particular focus on owners, senior managers, and personalities, who were all men. A particular focus is Bruce Gyngell, the manager of Sydney's TCN9 television station, often referred to as 'the first face' of Australian television.<sup>13</sup> In popular memory, it was Gyngell who said, 'Good evening, ladies and gentlemen, welcome to television', as host of Australia's first live telecast on 16 September, 1956. But there is no extant recording of that live broadcast. The iconic and frequently reproduced black and white photograph of Gyngell wearing a black dinner suit and framed by a television screen comes from a recreation of opening night made about one year later.<sup>14</sup> This is a source that was produced by the network to tell a particular narrative, which has then been retold as history.<sup>15</sup> Although the narrative's emphasis on a single 'historic telecast' might suggest a single 'birth' event, Albert Moran argues that the development of

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<sup>13</sup> Gerald Stone, *Compulsive Viewing: The Inside Story of Packer's Nine Network* (Melbourne: Viking, 2000), 6.

<sup>14</sup> Nick Herd, *Networking: Commercial Television in Australia* (Sydney: Currency House, 2012), 48; Stone, *Compulsive Viewing*, 47–8.

<sup>15</sup> Gerald Stone, 'Gyngell, Bruce (1929-2000)' in Bridget Griffen-Foley, ed., *A Companion to the Australian Media* (Melbourne: Australian Scholarly Publishing, 2014), 199.

Australian television was characterised by a long and messy series of beginnings, as the technology developed from small targeted test transmissions to widespread availability in urban, regional and remote areas:

This image [of Gyngell] suggests a nice, clean start, a big bang, so to speak, much in fact like the way that some scientists believe marked the beginnings of the universe. I want to cast doubt on this idea of a neat, clean beginning for Australian TV. The untidy reality is that there are a series of different candidates for the honour of the first program and the first face. Further problems can be raised around the term Australian in the phrase 'Australian television'. Questions around the notion of the TV audience also cloud the issue of what happened when.<sup>16</sup>

Popular accounts of the earliest Australian broadcasts often marginalise or exclude the contributions of women.<sup>17</sup> This project identified, interpreted, and brought to light archival materials that tell a different narrative about Australian television – one that turns from a focus on the male pioneer to centre on the contribution of the many women media workers. From the earliest days of Australian television, women filled a variety of creative, technical and production support roles, yet their crucial contribution to the development and success of Australian television has rarely been acknowledged in scholarly or popular histories of broadcasting. This is especially the case for women who worked in behind the scenes or 'below-the-line' roles, as production or scripts assistants, film technicians and librarians, editing assistants, or telecine or videotape operators.

In one of the few books about the women's labour in Australian film and television, Julie James Bailey asserts that 'When television started in Australia in the mid-1950s there were no jobs for women who wanted to direct or work on equipment, except for one or two editor's assistants', and that from the 1950s to the 1970s, 'girls were employed in the traditional female jobs of secretary, research, make-up or wardrobe which did not generally lead to other jobs... There were no women employed on feature films or in television as cinematographers, sound

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<sup>16</sup> Albert Moran, 'Some beginnings for Australian television: the first Governor-General', in *Continuum: The Australian Journal of Media and Culture* 4, no. 2 (1991), <https://www.mcc.murdoch.edu.au/ReadingRoom/4.2/Moran.html>

<sup>17</sup> For example, Brendan Horgan, *Radio with Pictures! 50 years of Australian Television* (Sydney: Lothian, 2006)

recordists, boom operators or drama directors'.<sup>185</sup> Research conducted for this project complicates this narrative – I identified numerous women who worked in technical areas in early television, including as camera, telecine and videotape operators, and other women who worked their way up from production support roles to directing and producing.

The project focused on television production as a collaborative endeavour, which relies on all members to work together to achieve a common goal. Consideration of the whole production environment brings into view the nature and status of women media workers.<sup>19</sup> Although much of women's labour was in production support or 'auxiliary' roles, their labour was necessary for the smooth running of television stations and the successful completion of productions. For example, the script assistant (or producer's assistant) was a wholly female role that required skills in organisation, communication and caring, as well as the expectation of 'keeping people happy' – duties that were also closely associated with women's domestic labour.<sup>20</sup> This approach throws into question the nature of creativity as being embodied in a single (male) auteur. As Christine Gledhill and Julia Knight point out, the challenge of identifying individual input in collaborative practice, is 'complicated still further by women's propensity for multitasking'.<sup>21</sup> In an oral history interview digitised for this project, Val Byth, who was secretary to the managing director of GTV9 Melbourne at its launch in 1956, recalls in her oral history interview that her job included selecting the first booth announcers, assisting with test pattern transmissions, fielding enquiries from the public about how to operate television sets, and recording results during the Melbourne Olympic Games which was being filmed by GTV9 as part of its test transmission.

### **Project benefits and outputs**

One of the benefits of bringing together scholarly experts with archives is the potential to change the archive by providing missing information or metadata. For example, my interest was piqued by the title of this item from the NFSA catalogue: 'ATN7 television station: staff and

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<sup>18</sup> Julie James Bailey, *Reel Women: Working in Film and Television* (Sydney: Australian Film Television and Radio School, 1999), ix-x.

<sup>19</sup> Jeannine Baker & Nick Hall, 'Rigged against them: women camera operators at the BBC during the 1970s and 1980s', *Women's History Review* (2021), DOI: 10.1080/09612025.2021.1944348

<sup>20</sup> Jeannine Baker and Jane Connors, 'Glorified Typists in No-man's Land: The ABC Script Assistants' Strike of 1973', *Women's History Review* 29, no. 5 (2020) 841-859.

<sup>21</sup> Gledhill and Knight, 'Introduction', 7.

crew: sheet 7489: set of images featuring unidentified female camera cadet' (fig.1). I suspected the 'unidentified female camera cadet' was Jennifer Ward, the first woman employed as a camera assistant at ATN7 in 1979, and with whom I had previously recorded an oral history interview (now in the NFSA's collection). After the photo was digitised, Jen Ward confirmed that she was the subject and provided additional contextual information which could then be entered into the collection system for future researchers.



Fig. 1: [ATN 7: TELEVISION STATION: STAFF AND CREW: SHEET 7489: SET OF IMAGES FEATURING UNIDENTIFIED FEMALE CAMERA CADET]. NFSA title: 809079

Another example relates to the film *The Never Never Land*, directed by pioneer woman director Kay Roberts for Artransa in 1964. The NFSA holds the film, as well as an oral history interview with Kay Roberts from 1998. In the oral history, Roberts provides fascinating details about working with the forty-five Aboriginal and Torres Strait Islander dancers who had been brought to Sydney by the Elizabethan Theatre Trust for a pivotal stage production called The Aboriginal Theatre. In recognition of the Yirrkala community's ownership of the dance and music, I obtained formal permission from the community and worked with them to name all the Aboriginal dancers using the correct Yolgnu spelling and naming conventions. There were no names previously attached to the NFSA catalogue record, and many of the names listed in the

original theatre program are incorrect, or are anglicised. The information obtained through this process can now be included in the NFSA catalogue for the benefit of future researchers.

The project created numerous digital versions of analogue film, audio, videotape, photographic items from the NFSA collection that were previously not accessible to researchers. Most were unlikely to have been selected for digitisation since that process is driven by users - unless it is connected to the NFSA's own curatorial projects. One example is a 16mm film contained in the donated personal papers of Rosemary Eather, a prominent daytime television presenter/producer, who features in part 4 of the online series. A label on the film can indicated that the film was used in the live children's program *Televille*, broadcast on TNQ7, a commercial television station in regional Queensland in 1964. There is no other extant footage from this program. The newly digitised film is valuable because it demonstrates Eather's appeal and rapport with her audience, a relationship that is not often explored in television history – partly because of the dearth of archive associated with daytime women's and children's programming.

The main output from this project is a four-part series of online multimedia stories permanently hosted on the NFSA's website called 'The Women Who Made Australian Television'. The series will be followed by a 'Curated Collection' in early 2022 - a selection of curated audio and video clips with brief descriptive labels. Each media-rich digital story consists of a research-based essay of around 1000 words, along with audio and video clips, photographs, and documents. The stories allow us to hear the voices and first-hand experiences of women in television and fill in many of the gaps in public and scholarly understanding of the diversity of women's labour in early Australian television production, by drawing new connections between archival items and providing essential historical context. Public history projects such as this also encourage others to tell their own stories, or to donate their archive to public collections. This research inspired composer Philip Wilcher to donate his personal correspondence with Rosemary Eather to the NFSA, correspondence which began when he was a child in the 1970s and lasted for decades. This valuable addition to the collection provides a rare example of both sides of the relationship between a female television personality and her audience. The project has also opened parts of the NFSA collection for access through digitisation, finding aids, and new interpretation, and will drive audiences to the NFSA collection via the web articles, public events and publicity.



Part 1: The beginnings of television

<https://www.nfsa.gov.au/latest/women-who-made-australian-television-1-beginnings-television>

Part 2: Behind the Scenes - Women Technicians

<https://www.nfsa.gov.au/latest/women-who-made-australian-television-2-behind-scenes-women-technicians>

Part 3: Calling the shots

<https://www.nfsa.gov.au/latest/women-who-made-australian-television-3-calling-shots>

Part 4: Women's programs

Curated collection – selected AV items with brief labels

To be published in 2022

### **Publicity**

The NFSA is planning to hold a public launch and event for the collection around the time of International Women's Day (8 March, 2022).

'Women in Australian TV', interview with Phillip Adams on *Late Night Live*, Australian Broadcasting Corporation, 23 November 2021

<https://www.abc.net.au/radionational/programs/latenightlive/women-in-australian-tv/13635456>

## Appendix 1: List of NFSA items viewed

<p>Title No: 1010010</p> <p>Title: [ATN 7 : TELEVISION STATION : STUDIO : DOCUMENTATION] : [SET OF FIVE IMAGES FEATURING EXTERNAL SHOTS OF STUDIO AND STAFF OPERATING EQUIPMENT]</p> <p>Created Date: c. 1956</p>
<p>Title No: 811659</p> <p>Title: [ATN 7 : TELEVISION STATION : STAFF AND CREW : DOCUMENTATION] : [ATN 7 : TELEVISION STATION : SHOTS OF STAFF AND CREW]</p>
<p>Title No: 809079</p> <p>Title: [ATN 7 : TELEVISION STATION : STAFF AND CREW : DOCUMENTATION] : [ATN 7 : TELEVISION STATION : STAFF AND CREW : SHEET 7489 : SET OF IMAGES FEATURING UNIDENTIFIED FEMALE CAMERA CADET]</p>
<p>Title No: 643331</p> <p>Title: [ATN 7 : TELEVISION STATION : STAFF AND CREW : DOCUMENTATION] : [CREW PREPARING A STUDIO FOR FILMING]</p>
<p>Title No: 273839</p> <p>Title: [NICKS, RORY : INTERVIEWED BY ALBERT MORAN : ORAL HISTORY ;</p>
<p>Title No: 738896</p> <p>Title: [INSIDE STW9 ; CHANNEL 9 PERTH OPENING, JUNE 1965]</p> <p>Production Date: c. 1975</p>
<p>Title No: 44108</p> <p>Title: CHILDREN'S TV CLUB</p> <p>Alternative Title: CHILDREN'S TV CLUB</p> <p>Production Date: 1960</p>
<p>Title No: 541062</p> <p>Title: [ARTRANSA REUNION 2000 : DOCUMENTATION] : [ARTRANSA REUNION 2000 : PAPERS RELATING TO THE EVENT]</p>
<p>Title No: 689519</p> <p>Title: [ARTRANSA REUNION 2000 : DOCUMENTATION] : [ARTRANSA STAFF REUNION. 2000 : PAPERS INCLUDING STAFF LIST]</p>

<p>Title No: 778831</p> <p>Title: [GLV 10 EARLY DAYS : AMATEUR FOOTAGE]</p> <p>Production Date: 4 June 1962</p>
<p>Title No: 297481</p> <p>Title: NWS NINE, 1969</p> <p>Production Date: c. 1969</p>
<p>Title No: 545572</p> <p>Title: [OPENING OF FNQ10, CAIRNS. SEPTEMBER 1966]</p> <p>Date: - 1966</p>
<p>Title No: 403157</p> <p>Title: [SPENCE, PENNY : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]</p> <p>Alternative Title: RADIO WITH PICTURES FEATURING PENNY SPENCE. SERIES 2</p>
<p>Title No: 389476</p> <p>Title: [BARRY CROCKER'S SOUND OF MUSIC : DOCUMENTATION] : [BARRY CROCKER'S SOUND OF MUSIC : MEDIEVAL SET WITH ACTORS IN PLACE, JIM BADGER (STAGE MANAGER) IN FOREGROUND)</p>
<p>Title No: 57124</p> <p>Title: THE INTERPRETARIS. EP. 04, PRINCESS TOUCH AND GO</p> <p>Production Date: c. 1966</p>
<p>Title No: 608222</p> <p>Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : UPPER BODY SHOT OF ROBYN SLATER IN UNIFORM BEHIND DESK ON SET]</p> <p>Production Date: 1963</p>
<p>Title No: 534004</p> <p>Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : SEMI PROFILE HEAD AND SHOULDERS SHOT OF ANNE CAMPBELL, OF 'ROMPER ROOM']</p>
<p>Title No: 533361</p> <p>Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [NBN 3 : TELEVISION STATION : GROUP SHOT SHOWING ANNE CAMPBELL, HOSTESS OF 'ROMPER</p>

ROOM', SHOWING BABY CHICKENS TO SOME YOUNG CHILDREN.]

Produced as: Still Image

Title No: 529655

Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [NBN 3 : LUCY WAGNER, SITTING AND LOWEN PARTRIDGE, STANDING, DISCUSSING MATERIAL FOR THEIR NEW TALK SHOW]

Produced as: Still Image

Title No: 529394

Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [NBN 3 : HEAD AND SHOULDERS SHOT OF BARBARA KAYE]

Produced as: Still Image

Title No: 529457

Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [NBN 3 : FULL LENGTH SHOT OF THREE CHILDREN, WHO ARE THE WINNER AND RUNNERS UP OF THE 'MISS NBN BREAKFAST CLUB']

Produced as: Still Image

Title No: 27360

Title: ASK AN AUSTRALIAN ABOUT OUTDOORS

Production Date: 1972

Title No: 355436

Title: [ARTRANSA : DOCUMENTATION] : [ARTRANSA : CAST AND CREW ON SET SHOOTING A TELEVISION COMMERCIAL]

Produced as: Still Image

Title No: 353609

Title: [ARTRANSA : DOCUMENTATION] : [ARTRANSA : CAST AND CREW ON SET SHOOTING A COMMERCIAL. REVERSE LABEL NOTES 'ARTRANSA TV COMMERCIAL. FROM LEFT - KAY ROBERTS, ALEX EZARD (DIRECTOR), BREN BROWN (CAMERA), GEORGE LOWE (LIGHT METER, BACKGROUND RIGHT), HARRY GRIFFITH (AGENT)]

<p>Title No: 10092</p> <p>Title: THE NEVER NEVER LAND</p> <p>Production Date: 1964</p>
<p>Title No: 22964</p> <p>Title: THE INTERPRETARIS. EP. 01, STRANGE ASSIGNMENT</p> <p>Production Date: c. 1966</p>
<p>Title No: 717286</p> <p>Title: PROJECT TELEVIEW</p> <p>Alternative Title: PROJECT TELEVIEW : TVW 7 OPENING, 1959</p> <p>Production Date: c. 1959</p>
<p>Title No: 535333</p> <p>Title: [BELFRAGE, JOYCE : INTERVIEWED BY GRAHAM SHIRLEY : ORAL HISTORY]</p> <p>Created Date: 20 July 2001 - 20 July 2001</p>
<p>Title No: 43370</p> <p>Title: WOMEN AT THE TOP. GRACE CUTHBERT-BROWN</p> <p>Broadcast Date: c. 1959</p> <p>Produced as: Series</p>
<p>Title No: 377912</p> <p>Title: SOMETHING DON'T SEEM RIGHT...</p> <p>Alternative Title: CHEQUERBOARD. SOMETHING DON'T SEEM RIGHT...</p> <p>Production Date: 1973</p>
<p>Title No: 1491301</p> <p>Title: [NBN 3 : TELEVISION STATION : NEWCASTLE, NSW : DOCUMENTATION] : [SET OF EIGHT IMAGES FEATURING PAT 'BILLIE' TEARE AND COLLEAGUES]</p> <p>Created Date: c. 1969</p>
<p>Title No: 767421</p> <p>Title: [MEANEY, JENNI : INTERVIEWED BY INA BERTRAND : ORAL HISTORY]</p> <p>Recorded Date: 11 November 1993</p> <p>Produced as: Oral history</p> <p>Media: Sound Recording, Unpublished</p>

<p>Title No: 1069009</p> <p>Title: [TANNOCK, CAROLYN : INTERVIEWED BY BILL BUNBURY : ORAL HISTORY]</p> <p>Recorded Date: 24 August 2012</p> <p>Produced as: Oral history</p>
<p>Title No: 806497</p> <p>Title: [NOBLE, CAROLYN : INTERVIEWED BY JOHN BANNISTER : ORAL HISTORY]</p> <p>Recorded Date: 21 May 2010 - 25 May 2010</p> <p>Produced as: Oral history</p>
<p>Title No: 804156</p> <p>Title: 7 PERTH. THE FIRST 50 YEARS</p> <p>Alternative Title: [SEVEN PERTH. THE FIRST 50 YEARS]</p> <p>Broadcast Date: 16 October 2009</p> <p>Created Date: 16 October 1959 - 16 October 2009</p> <p>Production Date: 5 October 2009</p>
<p>Title No: 524886</p> <p>Title: MR SQUIGGLE : [SEGMENTS]</p> <p>Production Date: c. 1985</p>
<p>Title No: 359026</p> <p>Title: [TCN CHANNEL 9 : DOCUMENTATION] : [TCN CHANNEL 9 : TCN9 STAFF, INCLUDING CAMERA OPERATORS, IN STUDIO WITH A 35MM ARRIFLEX CAMERA (L) AND A CONTEMPORARY TELEVISION CAMERA (R)]</p>
<p>Title No: 1482633</p> <p>Title: [TCN CHANNEL 9 : DOCUMENTATION] : [TCN 9 : OPENING NIGHT PRODUCTION SCRIPT, 16 SEPTEMBER 1956]</p>
<p>Title No: 360142</p> <p>Title: [GYNGELL, BRUCE : DOCUMENTATION] : [GYNGELL, BRUCE : CLOSE-UP OF BRUCE GYNGELL, FROM AUSTRALIA'S FIRST TELEVISION BROADCAST (TCN-9, SYDNEY, 1956). HE IS WEARING A DARK SUIT, BOW TIE AND A LAPEL CARNATION]</p> <p>Produced as: Still Image</p>
<p>Title No: 1482621</p> <p>Title: [TCN CHANNEL 9 : DOCUMENTATION] : [TCN 9 : OPENING NIGHT TRANSMISSION</p>

LOG, 16 SEPTEMBER 1956] Created Date: 16 September 1956
576275 Coralie Condon interviewed by Brendan Horgan.
738866 Bev Gledhill interviewed by Christine Hogan
Title No: 358532 Title: Rothwell- Faye: Documentation
371321. Kay Roberts interviewed by Stuart Glover
Title No: 761475 [STRINGER, MARGARET ROSE : INTERVIEWED BY SONIA GHERDEVICH : ORAL HISTORY]
307922: [YOULDEN-CONNOR, JOY : INTERVIEWED BY BEVERLEY DUNN : ORAL HISTORY]. Rack No: PEL005771, RFS000904
Title No: 588379 Title: [AMBROSE, JOAN : INTERVIEWED BY MARTHA ANSARA, 2003 : ORAL HISTORY]
Title No: 438318 Title: [GLEDHILL, BEVERLEY : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 439842 Title: [DOULTON, MARY : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 576659 Title: [HOWSAN, MURIEL : INTERVIEWED BY BRENDAN HORGAN, 2002 : ORAL HISTORY]
Title No: 741136 Title: [KNIGHT, ESME : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 470555 Title: [KENYON, DAWN : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 576692 Title: [WILLIAMS, GAIL : INTERVIEWED BY BRENDAN HORGAN, 2002 : ORAL HISTORY]
Title No: 575356 Title: [OVERTON-LOW, VERONICA : INTERVIEWED BY BRENDAN HORGAN, 2002 : ORAL HISTORY]

Title No: 462227 Title: [BRACCHI, JUNE : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 474383 Title: [BEDNALL, MARION : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 462222 Title: [BYTH, VAL : INTERVIEWED BY BRENDAN HORGAN : ORAL HISTORY]
Title No: 460838 Title: [TWELVE POUND LOOK : DOCUMENTATION] : [TWELVE POUND LOOK : PORTRAIT OF JOAN LORD (LADY SIMS), STANDING, WEARING LONG PEARL NECKLACE AND FULL-LENGTH DRESS]
Title No: 460721 Title: [TWELVE POUND LOOK : DOCUMENTATION] : [TWELVE POUND LOOK : PORTRAIT OF MARGO LEE (KATE) STANDING INSIDE, WEARING STRAW HAT, WHITE BLOUSE WITH PUFFED SLEEVES, BLACK GLOVES, AND BLACK AND WHITE CHECKED FULL-LENGTH SKIRT]
Title No: 395720 Title: [AFFORD, THELMA : INTERVIEWED BY JOYCE AGEE : ORAL HISTORY]
Title No: 211821 Title: [AFFORD, THELMA : INTERVIEWED BY NANCY FLANNERY. PT 1 : ORAL HISTORY]
Title No: 212278 Title: [AFFORD, THELMA : INTERVIEWED BY NANCY FLANNERY, PT 2 : ORAL HISTORY; CAMPBELL, PERC : INTERVIEWED BY NANCY FLANNERY : ORAL HISTORY]
Title No: 1133292 Title: THE INVENTORS. EP. ? : [SEGMENT WITH ROD PAGE]
763416 Ailsa McPherson interviewed by Brendan Horgan
1580945: [MCPHERSON, AILSA : DOCUMENTATION] : [SCRAPBOOK NO. 2]. Rack No: 1719642
1583465: [MCPHERSON, AILSA : DOCUMENTATION] : [SCRAPBOOK NO. 3 : SET OF 18 IMAGES RELATING TO VARIOUS ATN 7 PRODUCTIONS]. Rack No: 1722086, 1722087, 1722088, 1722089
1583468: [MCPHERSON, AILSA : DOCUMENTATION] : [SCRAPBOOK NO. 4 : SET OF 15 IMAGES RELATING TO 'SYDNEY WIDE' COMMERCIALS]. Rack No: 1722090, 1722091, 1722092



<p>1583469:</p> <p>[MCPHERSON, AILSA : DOCUMENTATION] : [SCRAPBOOK NO. 4 : SET OF 16 IMAGES RELATING TO VARIOUS ATN 7 PRODUCTIONS]. Rack No: 1722093, 1722094, 1722095</p>
<p>1583474:</p> <p>[MCPHERSON, AILSA : DOCUMENTATION] : [SCRAPBOOK NO. 5 : SET OF 14 IMAGES RELATING TO VARIOUS ATN 7 PRODUCTIONS]. Rack No: 1722083, 1722084, 1722085</p>
<p>1586864:</p> <p>[MCPHERSON, AILSA : DOCUMENTATION] : [SCRAPBOOK NO. 5 : SET OF 22 IMAGES RELATING TO THE 'ASIAN AMATEUR SINGING CONTEST', 1979]. Rack No: 1722106</p>
<p>Title No: 809738</p> <p>CROWD GATHERED ON FOOTPATH TO WATCH TEST TRANSMISSION ON ASTOR TELEVISION AT RETAILER NORM WARD'S, TOWNSVILLE, 1962</p>
<p>Title No: 1010010</p> <p>Title: [ATN 7 : TELEVISION STATION : STUDIO : DOCUMENTATION] : [SET OF FIVE IMAGES FEATURING EXTERNAL SHOTS OF STUDIO AND STAFF OPERATING EQUIPMENT]</p> <p>Created Date: c. 1956</p>
<p>Title No: 811659</p> <p>Title: [ATN 7 : TELEVISION STATION : STAFF AND CREW : DOCUMENTATION] : [ATN 7 : TELEVISION STATION : SHOTS OF STAFF AND CREW]</p>
<p>Title No: 809079</p> <p>Title: [ATN 7 : TELEVISION STATION : STAFF AND CREW : DOCUMENTATION] : [ATN 7 : TELEVISION STATION : STAFF AND CREW : SHEET 7489 : SET OF IMAGES FEATURING UNIDENTIFIED FEMALE CAMERA CADET]</p>
<p>Title No: 530766</p> <p>Title: [ABN2 : TELEVISION STATION : DOCUMENTATION]</p>
<p>Title No: 33569</p> <p>Title: [ABC TV CHILDREN'S SHOW, C1959]</p>
<p>Title No: 1484130</p> <p>Title: HOME AND BEAUTY. 1958.12.08</p> <p>Broadcast Date: 8 December 1958</p>

Title No: 722833
Title: [THURSDAY AT ONE : DOCUMENTATION] : [THURSDAY AT ONE : SCRIPT, RUNNING SHEET]
Title No: 1475525
Title: [THURSDAY AT ONE : DOCUMENTATION] : [SET OF NINE IMAGES]
Mary Rossi interviewed by Christine Hogan (video), 738802.
Woman's World, 1960, compered by Mary Rossi, 33566. Production Date: 1960
Title No: 1253612
Title: [BATTERSBY, JEAN : INTERVIEW]
Del Cartwright – Your Home Various ATN 7 TV Shows and Personalities: set of c.1500 negatives, 1956-1972, 1144068.
No Man's Land, 1976, compered by Mickey de Stoop, 1497589.

## Appendix 2: Website engagement metrics

NFSA metrics indicate that the pages are enjoying considerable public engagement compared with similar pages hosted on the NFSA website.

These statistics were provided on 2 December 2021.

### Google Analytics Page Data:

In total – all pages including articles and individual clips on [nfsa.gov.au](http://nfsa.gov.au) have had:

Users: 1,457

Page views: 2,467

Avg time on page: 3:30 min.

### Part 1: Beginnings of Television:

<https://www.nfsa.gov.au/latest/women-who-made-australian-television-1-beginnings-television>

Users: 1,120

Page views: 1,160 (this is a great result for an article on the NFSA website)

Avg. Time Spent on Page: 3 mins

### Part 2: Women Technicians:

<https://www.nfsa.gov.au/latest/women-who-made-australian-television-2-behind-scenes-women-technicians>

Users: 469

Page views: 530

Avg. Time Spent on Page: 3:20 min

### Part 3: Women calling the Shots:

<https://www.nfsa.gov.au/latest/women-who-made-australian-television-3-calling-shots>

Users: 107

Page views: 189

Avg. Time Spent on Page: 6 mins (well above NFSA whole of site average of under 3 mins)

NB: this page was published on 29 Nov 2021

Vimeo Video:

Our stats on Vimeo show that the video clips have had a combined total of 437 views, with 193 finishes.

Soundcloud Audio:

Our Soundcloud stats show that the audio clips have had a combined total of 325 plays.