Lloyd, Justine. "Notes." *Gender and Media in the Broadcast Age: Women's Radio Programming at the BBC, CBC, and ABC*. New York,: Bloomsbury Academic, 2020. 153–157. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781501318801.0005>>.

Downloaded from Bloomsbury Collections, www.bloomsburycollections.com, 26 April 2023, 11:11 UTC.

Copyright © Justine Lloyd 2020. Released under a CC BY-NC-ND licence (<https://creativecommons.org/licenses/by-nc-nd/3.0/>). You may share this work for non-commercial purposes only, provided you give attribution to the copyright holder and the publisher, and provide a link to the Creative Commons licence.

Notes

Chapter 1

- 1 Fraser says that the phrase “has been used by many feminists to refer to everything that is outside the domestic or familial sphere. Thus, ‘the public sphere’ in this usage conflates at least three analytically distinct things: the state, the official-economy of paid employment, and arenas of public discourse” (1990: 57).

Chapter 2

- 1 Despite the rise of mass production, the costs of buying a set were still prohibitive for most people, and therefore having a radio at home would have been only available to middle- or upper-middle-class families. In the Australian case, for example, in 1924 a radio license had to be bought for each set, so the combined cost of a low-priced basic radio receiver and its license was around two and half times the average weekly male wage (equivalent to \$12,840 in 2015, adjusted for inflation, see Commonwealth Bureau of Census and Statistics 1924): 35 shillings (equivalent to \$136 in 2015) for the license and £6 s6 (\$490 in 2015) for a “one-valve amplifier” to attach to a crystal set, boosting its reception range to around 100 kilometers (Listening-Insect 1924). More powerful ready-made two-valve models that could pick up interstate stations began at more than double that price and would have therefore represented an outlay of five times the average weekly wage.

Tellingly, the radio columnist for the *Australian Woman's Mirror*, writing to give advice to busy mothers who might be interested in purchasing a radio, emphasized the relative value of a radio in terms of conspicuous consumption: “The cheapest ready-made two-valve set I have seen costs 16 guineas ... Sixteen guineas is only relatively a lot of money. It would, for instance, be a lot of money for me (or anybody) to expend on a second-hand Ford car, whereas it would not be a lot of money for Eve to spend on a new dress, provided that dress earned the envy of her neighbours to a satisfactory degree” (Listening-Insect 1924).

- 2 The Association's program ran daily from 10.40 to 11 a.m. Regular segments, all presented by Varley, ranged from “Madam, do you know?” (“Every Friday for ten minutes Miss Varley tells the housewife numerous hints on home-craft—many of them are introduced from America, and are much appreciated, judging by the letters

that hundreds of women send to their secretary, Miss Varley.”) to “Tennis Coaching” (“Make up your mind to master a weakness during your holiday play ... urges their tennis enthusiast who has been the means of enrolling over 500 women in the ABC women’s tennis clubs”). Twice a week at 6.45 p.m., a “Younger Set Session,” also presented by Varley, invited school-age girls to undertake social and physical activity. For example, the “Younger Set” program on Thursday January 8 advertised as a “Girls’ Radio Club Session” conveys Varley’s enthusiasm for sports and talent for organizing: “For this week Miss Varley will conduct [the session] ... alone. It will take her the full twenty minutes to put up various and new schemes she has in her mind for the Girl’s Radio Club members. The formation of a GRC committee, on which two delegates of every club will sit, is one of her schemes. A picnic during the school holidays, and a younger set tennis competition, etc., etc., are among her many schemes” (“ABC Women’s Association Session” 1930).

- 3 Knight was a journalist associated with conservative politics as the wife of the antisocialist and protectionist politician John William Leckie and in 1920 became the mother-in-law of future Prime Minister Robert Menzies when her stepdaughter Pattie Mae Leckie married the then barrister. She had worked for *Punch* in the 1910s and the *Sydney Sun* until her marriage in 1917, then rejoining the *Melbourne Sun* in the early 1920s.

No details of the content of the programs that Knight broadcast on the 3LO exist, apart from titles such as “Shopping in Bourke Street” (August 24, 1929), “Women’s Interests at the Show” (September 14, 1929), “Choosing My Cup Dresses” (September 28, 1929), and “Baby Health Centre” (October 5, 1929).

Her print journalism, however, gives the flavor of her political stance. For example, her feature “The Shades Discuss Sex Equality: Famous Women of the Past Are Critical of the Independent Modern Miss,” published in *The Argus*’ “Weekend Magazine,” in September 1938 fancifully brings together Queen Elizabeth, Catharine the Great, Nell Gwynn, and Cleopatra, as well as other famous female characters from theatre and literature, for tea in “Shadowland” (Knight 1938). As the “Conservative Society of Shades,” the women discuss these “quaint moderns,” young women “who are running round getting all excited about sex equality, and being gloriously Independent by buying their own buns and tea,” as “stupid and ridiculous.” The women decide that “women are unsuited for politics,” except when Portia, the female heroine of *The Merchant of Venice*, says to Queen Elizabeth I:

There are many exceptions naturally. You [Queen Elizabeth], Madame, for example, are one of the most brilliant exceptions. You had your work thrust upon you, and you shouldered It courageously. But you were not a feminist. You were not defiantly anti-man. You were a ruler, and you used men and made them do your work for you, never Insisting upon leading the regiment personally or anything like that ...

Ultimately the discussion concludes that

If men did not challenge them, did not differentiate and emphasise that they were women, but accepted them as citizens ... There would be very few wanting to be JP's and all those dull things ... And they would probably all go home and do their knitting ... And there would be an immediate improvement in the birth rate.

- 4 This incident must have taken place early in the program's existence during the mid-1940s, as Charlton left ABC Perth in mid-1947. See "Transfer of ABC Manager—Conrad Charlton for Melbourne" (1947) *Kalgoorlie Miner*, Wednesday April 2: 4.

Chapter 3

- 1 Firth cites as evidence the trumping of women's equal pay within the Australian Federal government's employment policies in the postwar period, which emphasized male full employment at the expense of equal pay (2004: 503–504).
- 2 While the letter was written on behalf of the "WCRU," 14 Aberdeen Street was the headquarters of the Women's Christian Temperance Union (whose initials would be WCTU, not WCRU), and at the time that the letter was written in 1940, the "State corresponding secretary" was actually Greenwood's mother, Mrs Mary Driver. This letter was also published word-for-word on October 16 in the *Daily News*, signed "Secretary" (1940).
- 3 As the representative of the Women's Service Guilds, Greenwood gave evidence to a Australian Broadcasting Commission hearing in Perth during May 1944 "in support of its application that the women's session be reinstated in the ABC programme ... as a result of which hopes run high for the resumption of the sessions ... particularly on cultural lines for the women in the outback and rural areas" ("ABC Women's Session" 1944).
- 4 In 1949 press reports noted the new career of former ABC *Women's Sessions'* director Clare Mitchell as part of an article on a "touring photographic team of two," when, together with Ursula Powys, an English society photographer, she travelled in an ex-Army Dodge command car through isolated communities across rural NSW and Victoria:

Next week the two will open an exhibition of pictures at David Jones art gallery, the best of their output over the last eighteen months ... Clare, prior to her job with the ABC, was a cooking demonstrator with the Department of Agriculture, and on her falls the providoring and cooking as well as the accountancy side of the business. With headquarters (for developing and printing) in Sydney, the two make sortees [*sic*] inland for three to four weeks, taking pictures of country homes and, families on their way. ("Girls Take Camera Caravan to Record Life in the Country" 1949)

The remarkable photographs resulting from this journey, now out of copyright, can be seen online in the State Library of Victoria's collection (see Powys-Lybbe 1948–1987).

- 5 It is unclear from the report whether by “them” Heaven meant the women's lack of interest in politics was a reflection on the women themselves, the politicians or the actual broadcasts.
- 6 On November 28, 1956, *Women's World* opened ABC Sydney TV station ABN's daily broadcasting from 3.30 to 4 p.m., followed by a one and a half-hour close, then “Film” 5.3–6, and another hour-long close before “News” at 7 p.m.

Chapter 4

- 1 CBC also bought many commercial US programs for daytime broadcasting, including from the CBS, NBC, and Blue networks during the 1930s and 1940s. These included music programs such as *The Hitmakers* and “dramatic sketches” or serials such as *Life and Love of Dr Susan* and *Big Sister*. *The Happy Gang*, a half-hour variety lunchtime program, was the flagship of CBC-produced radio emanating from Toronto (see MacLennan 2001: 386).
- 2 By 1950, Mugan was working for the BBC (McEnaney 1950) and was a presenter on *Woman's Hour* (“*Woman's Hour*: 15 June” 1950).

Chapter 5

- 1 The moment of this step-change in the vision of the BBC, as proposed by Whitby, took place on the eve of the BBC losing its exclusive rights to the airwaves in 1973 with commercial radio about to be licensed in the UK.
- 2 Neither program and station were directly referenced in the staff suggestion, but Radio Luxembourg did broadcast *L'heure des dames et des demoiselles* from 1935, which translates as “The Hour for Women (Miss and Mrs)” and Mattelart describes as “a feminine byword” until it was taken off the air in the mid-1960s (1986: 64). Thanks to Virginia Madsen for the translation of the program title.
- 3 Possibly a reference to *Let-Up*, a “magazine program for busy people who could do with twenty minutes' break for tea and talk,” broadcast at 4.25 p.m. on the Home Service from July to November 1945. The October 22 edition featured “Vicra Warr on Australia,” future *Woman's Hour* inaugural presenter “Alan Ivimey on what you can see from nowhere else but an aeroplane,” and “Antonia Ridge on anything at all” (“Let-Up” 1945).

- 4 It began in January 1946 on the Light Programme and was described as a “new magazine programme: hobbies, fashion, true stories of adventure, popular science, queer characters, sport, flying, and the men behind the movies” presented by Peter Watson (“The World and His Wife” 1946).
- 5 *The Robinson Family* kept its 4–4.15 p.m. slot until the end of 1947, although it was renamed *The Robinsons* in March of that year. Its main scriptwriter during 1947, Jonquil Antony, also worked on serialized adaptations of short stories and novels for *Woman’s Hour* during that year, then switched to writing for *The Robinsons’* replacement, *Mrs Dale’s Diary*, when it began in a 4.15 p.m. timeslot in early 1948 and, after Radio 2 replaced the Light Programme in 1967, continued until the end of 1969 (Skoog 2013).
- 6 If a “listening figure” of 1 represented 350 thousand listeners from this potential audience, as calculated by LRD daily surveys of “a random sample of about 3,000 adult civilians” multiplied by “available audience” (BBC Listener Research Department 1946), then against LRD reports of “the listening figure of 3 which was previously earned by light music at this time” (Collins 10/28 1946), a jump of ten points represented more than a fourfold increase in audience numbers.
- 7 Presumably, Shapley meant only BBC radio programs, as commercial radio did not start in the UK until the early 1970s.