Community Uses of Co-creative Media

Digital storytelling and Co-creative Media:
The role of community arts and media in propagating and coordinating population-wide creative practice.

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Introduction

How is creative expression and communication extended among whole populations? What is the social and cultural value of this activity? What roles do formal agencies, community-based organisations and content producer networks play? Specifically, how do participatory media and arts projects and networks contribute to building this capacity in the contemporary communications environment?

Community Uses of Co-creative Media (CCM) sought to better understand connections between community cultural development and media systems, and to explore their role in supporting Australian communities to engage in the creation of digital media. A core hypothesis of the research was that a range of sectors – community broadcasting, Indigenous broadcasting, community arts,

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cultural development, and community and activist networked media – share a historical commitment to using "bottom up approaches" to build community-based knowledge of media in ways that can broadly be described as "co-creative".

A related hypothesis was that these sectors are important experimenters, innovators and facilitators of participatory digital media culture in rapidly changing media and communication environments, and that this capacity is underpinned by the use and adaptation of CCM methods. A systematic approach to understanding this work of these sectors would provide a useful foundation for thinking about potential development pathways.

This research began with the decision to investigate how key people in these sectors could be brought together to exchange accumulated but dispersed knowledge of the drivers, impediments, impacts and potential of digital media for broadening and deepening the possibilities of media participation through creative expression. This was achieved in the first instance by successfully partnering with a range of industry-based organisations to seek Australian Research Council support for this research (see Box 1).

The Industry Partners to this research, and the extensive community arts and media networks they represent, have considerable investments in CCM. They wanted to know more about the appeal of CCM techniques and methods to communities and the ways in which communities made use of them to tell their stories, digitally.

Box 1
Industry and University Partners
• Australian Council for the Arts (The Australia Council)
• Australian Centre for the Moving Image (ACMI)
• Goolarri Media Enterprises (GME)
• Queensland Community Television (31Digital), and
• Community Broadcasting Association of Australia (CBAA)
• Queensland University of Technology (QUT)
• Swinburne University of Technology (Swinburne)
• Curtin University (Curtin)
(See Appendix A for full details.)

The university researchers wanted to know how this activity helps to build storytelling capacity on a population-wide basis. We wanted to explore a proposition from evolutionary economics, that storytelling can be understood as a social practice as well as an individual capacity. We wanted to

explore the ways contemporary storytelling practices help to generate novel contributions to social change through creative expression and use of communications media.

Box 2
Research Questions
- How do cultural and broadcasting organisations with "public good" commitments to access, participation, diversity and inclusion use co-creative approaches to facilitate value-creation in a context of falling barriers to communicative interaction and social participation?
- What operational constraints arise; how can these be addressed?
- How can open, future-oriented understandings of the value of CCM improve and innovate the existing infrastructure, practices and processes supported by these agencies?
- How can the value of CCM be optimised for the communities of interest involved in these activities; and how can knowledge about co-creative methods and outputs be made available in Industry Partner networks?

Research questions were forged in the process of establishing this partnership (see Box 2) and a research approach and methods were agreed to be, broadly speaking, participatory. This report provides a summary of the research undertaken, our findings and our conclusions. While it is primarily intended for the information of Industry Partners, it has been written for public dissemination, including through the Industry Partner and CCM practitioner networks that supported and participated in the project.

Executive Summary

This report describes the outcomes of research into the formal and informal networks of cultural producers who facilitate the generation of co-creative media (CCM) in Australia. Our overview of this field of practice highlights the critical role of the following five arts, media and education sectors:

- Indigenous Media
- Community Media
- Public Cultural Institutions
- Community Arts and Cultural Development
- Universities

CCM practitioners in these sectors are leaders in an incredibly dynamic, emergent field of participatory cultural activity that centres on rapidly developing forms of digitally enabled storytelling. They energise and inspire new ways to connect communities through storytelling. Locating our Industry Partners as major players in relation to CCM allowed us to think systemically

about the forces that align (or misalign) to create conditions that support and restrict innovation in CCM production, as well as the platforms and publics for this activity.

Community, cultural and broadcasting organisations with commitments to promoting storytelling in the public interest are using co-creative approaches in inventive ways to broaden and deepen audience, community and citizen development and engagement. This report gathers qualitative descriptions and findings to provide insights into the ways that these organisations are stimulating and harnessing the creativity of populations. It outlines the ***drivers, impediments, impacts and potentials*** that are operating within this field. An overview of the findings is summarised below under these headings. Specific findings are explored in more depth in the body of this report.

Drivers

Invention in CCM practice is being driven by cultural leaders who are facilitating collaborative experimentation with digital media in a period of rapid technological change. This activity gives rise to an emergent, convergent, cross-disciplinary field, described in this research as the Co-creative Media System. Two key qualities underpin this system and its inventive capacity. These can be described as a capacity to:

- Go outside disciplinary silos and
- Articulate a social purpose.

Impacts

Careful Co-creative Media project design has demonstrable social benefits. These arise from privileging practices such as:

- Designing for public participation
- Embedding methods such as participatory action research and socially-engaged arts in new ways
- Leveraging digital media and communication technologies and platforms
- Extending a capacity for curatorial creativity to users
- Mobilising enterprising cultural solutions to address intractable social problems
- Supporting creative expressions of identity
- Building resilience through storytelling
- Using offline work as a critical precursor to online engagement
- Seeking to create connected, skilled and adaptable communities.

Impediments

The circulation of knowledge and skills, and a concomitant capacity to innovate in CCM practice, is hampered by problems with visibility and shortfalls in skills and resources, including:

- Limited mechanisms for sharing knowledge of diverse practices across the cultural and media sectors that make up the Co-creative Media System
- Impediments to mapping this field of cultural activity and improving the visibility of CCM
- Limited resources and funding gaps
- Limited opportunities and support for professional development of digital media skills and peer-to-peer exchange of ideas and resources.

Potentials

The CCM system opens up new ground for articulating and developing inclusive Australian digital media cultures. In addition to enabling broad social objectives it also advances customised solutions to problems of media participation, including the following:

- Testing new models for negotiating intellectual property, respecting the intentions of storytellers and fulfilling a "responsibility to the story" in CCM practice
- Demonstrating a practice where the quality of the interaction is valued
- Modelling an entrepreneurial capacity to seek creative excellence in difficult circumstances
- Experimenting and innovating in the move to "full spectrum" public media
- Providing fertile ground for the development of creative, independent producers.

The Australian Co-Creative Media System

Why study contemporary storytelling practices?

We began our research into Co-Creative Media (CCM) with a chain of propositions about storytelling. This chain begins with the idea that storytelling is a timeless human tool for both the reinforcement of existing ideas and values and the emergence of new ones. Storytelling is the cultural container of communities and of communal viability. As Hartley and Potts (2014, p.70) explain, 'culture is the "survival vehicle" for groups (and) stories are the survival vehicle for culture'. Thus, storytelling is not just an individual capacity but an enduring and renewable form of human creativity that serves social and cultural purposes. This is apparent in the way that it is universally practiced in vernacular, private and everyday contexts (Burgess, 2006), as well as in public ones, generating communities (and "publics") as the stories circulate and are elaborated. Once storytelling capacity develops in these spheres of life, then the technologies, forms and platforms for storytelling, and the new ideas and values packaged within these stories, become potentially economically useful (Hartley, 2013).

Our starting point for this research, then, is the observation that storytelling is a vital part of cultural and economic life. Where energy and resources are devoted to extending storytelling capacity across whole populations, where broad access and inclusion are valued, where there is a self-conscious concern with story formats, publication and dissemination, and where story curation is alert to the meta-narratives being supported, then societies will have access to better tools to explore the health of communal life and to become more robust and adaptable. It is therefore worth trying to understand and support the development of the systems and networks that support collaborative, co-creative storytelling practices that place human purpose at the centre of the work.

A rising chorus of new media scholars are commenting on contemporary storytelling practices, patterns of engagement and communication that democratise media production (Couldry, 2008) and disrupt old-fashioned notions of who is a teller and who is a listener. Over the past decade, new media have lowered the barriers to interaction and digital content creation (Jenkins, 2006); but dip below the surface of this tide of social media activity and we find that there are persistent inequities in the access that people have to the skills, resources and opportunities allowing them to create and distribute creative/personally expressive online content (Warschauer, 2004; Hargittai & Walejko, 2008; Schradie, 2011). As Hargittai and Walejko (2008) explain, 'creative activity is related to similar factors as it was in previous times: a person's socioeconomic status … (and) while it may be that digital media are levelling the playing field when it comes to exposure to content, engaging in creative pursuits remains unequally distributed by social background' (p.252). The research focus on CCM counterbalances some of the simplistic notions presently circulating about the ubiquity of user-generated content and skills for self-representation and social participation in the internet era (Spurgeon and Burgess 2015). For example, significant disparities in fixed and mobile internet access and costs persist between regional, remote and metropolitan communication environments. Socioeconomic factors also influence uptake and usage, and are likely to for the foreseeable future. CCM can be understood as an emergent system of collaborative social and cultural experimentation that seeks practical solutions to these constraints on self-representation and social participation. For these reasons, it is also characteristically "pre-commercial" with an orientation to social enterprise.

Investigating CCM activity

This research was applied and strategic. It took place at a time of major technological disruption to media, communication and cultural industries, and the wider economy. The intention was to improve knowledge and understanding of a convergent and expanding field of cultural activity

characterised by inventiveness and creativity and rapid adaptation of methods and technologies for facilitating collaborative storytelling in a wide variety of community contexts. A very specific CCM method provided stable common ground and a starting point for early conversations with Industry Partners and associated practitioner networks. This was the particular method of digital storytelling (DST) developed by the Centre for Digital Storytelling (CDS) in Berkley, California from the mid-1990s (Lambert 2013). It was chosen because knowledge of it had been codified in a way that supported its rapid international diffusion, including to Australia (Hartley and McWilliam 2009; Simondson 2009). A reasonable level of awareness of the method aided the process of identifying a gamut of collaborative storytelling practices – including the CDS method of digital storytelling – that broadly share a common philosophy, the key distinguishing characteristic of CCM (Spurgeon 2013). A broad working definition of "co-creative media" was refined in this dialogue (see Box 3).

Box 3
Defining Co-Creative Media
A shared philosophical orientation is the defining characteristic of Co-creative Media (CCM), and is informed by:
- Critiques of mass media representation;
- Critical approaches to teaching and learning in social context (pedagogy);
- Curiosity about the possibilities for creative excellence in media self-representation, and
- Perceptions of the importance of personal storytelling to social change, knowledge, and humanistic endeavour.
Christina Spurgeon, 'The Art of Co-creative Media: An Australian Survey. *Cultural Science*. Vol. 6 (1), 2013: 7).

Using the idea of CCM, we aimed initially to make this area of activity more visible, including to those organisations and practitioners involved in it. In the early stages of this research, this occurred through a process of self-identification. Practitioners and interested organisations were invited to become a part of the research – first as formal industry partners, then more widely via the *Co-creative Communities Forum* in Melbourne in late 2012. Using CCM practices like DST as examples of the kinds of activity we were interested in studying, we invited practitioners to map their own practices against this model, i.e. "we do this", or "we don't do that".

The people who accepted our invitation to participate in a dialogue about these practices, and who helped develop our understanding of the current conditions and environment shaping the emergent Co-Creative Media System, came from four areas:
- Indigenous Media – social enterprises involved in media, arts and entertainment services development and delivery, using a variety of media forms and platforms

- Community Media – radio and television stations, online and digital media projects, enterprises and networks
- Public Cultural Institutions – cultural heritage institutions and public service broadcasters
- Community Arts and Cultural Development – practitioners, agencies and networks.

Overview of Research: What we did and what we found

The research activities reported here took place over a four year period from 2010 to 2014. The chief investigators, research associates and Industry Partners, listed in full in Appendix 1, undertook conferencing and networking activities, conducted workshops and experimental projects, interviewed over forty-five industrious CCM practitioners, wrote up a series of detailed case studies and published a significant body of academic research (see Appendix 2 for a list of outputs).

We found that recent Australian CCM practice is a whirlwind of activity that receives limited recognition outside of its immediate local environments. It is occurring in the absence of strong cross sector networks and without a funding infrastructure that officially recognises this activity. In amongst this commotion are eddies of uniquely inventive and vibrant practice that push boundaries through their experimental nature and through their cross-sector hybridity. Even where CCM practice may once have been explicitly modelled on the digital storytelling methods of pioneering organisations like the Centre for Digital Storytelling (CDS) or ACMI, this is no longer the case. DST is now one practice among many other critical approaches to collaborative media production (Helen Simondson, 2011: research interview).

Implicitly and explicitly, many organisations questioned the co-creative label. According to one respondent, 'I've never heard that term before, but I usually call my work "collaborative research", so it's probably the same thing, give or take. I think there are a lot of different words that emerge for this kind of participatory media practice, which is about working with communities and people to tell their own stories' (Alex Kelly, Research Interview 2012). At the Co-Creative Communities forum, a number of participants described their interest in the craft of storytelling and its evolution more than an interest in digital storytelling in either its generic or specific conceptions, (McWilliam 2008, p.46).

In his forum presentation, Scott Rankin (Big hART) said, 'the co-creative community approach to story goes back to the dawn of time and is in actual fact the very basis of our lives and our societies and our nation states. And so, storytelling, story making, the simple art of it is incredibly powerful and potent and political, and Big hART is super interested in that.'

These responses are in-keeping with 'a growing backlash' from within the community arts and cultural development (CACD) sector to the assumption that digital media is inherently more innovative or participatory. 'There is no doubt that the role and potential of digital media as creative tools in producing art can, and has, been regularly overstated. In our opinion some of the most innovative practice currently in the CACD sector is happening in overtly non-digital realms of arts and craft ...' (Feral Arts, 2012). The resistance to the CCM label by community broadcasters could also be understood in terms of the wider sectoral view that it 'was formed and is based on a participatory model', and that participatory and co-creative concepts are already 'embedded in the nature of the sector' (Kath Letch, 2012: Research Interview).

We adopted the expression "CCM"; however, as a general descriptor of the critical, collaborative practices of interest in this research it allowed us to think systemically about a complex activity, and to draw attention to the links between practices occurring in different places, that had perhaps not been made before. This process began with attempting to name and describe a practice, to pin down what defines it, and work out its value, and to then look to the systems that support this diverse and evolving way of engaging with communities. We discovered that when we talked with people from a range of sectors about what kind of work CCM may encompass, we were having a conversation about a huge area of activity. Although this activity looks random and disorganised, there are some patterns.

We found there are some critical elements that practitioners from a range of sectors identify as fundamental. CCM activity, like DST, is a purposive, bottom up form of creative engagement. It is a practice informed by a philosophical alliance with critical, participatory pedagogy, and this approach to engaging with often marginalised and disadvantaged storytellers is an important driver for activity (Spurgeon, 2013 p. 7). For many practitioners there is a distinctive dual agenda in operation: balancing a concern in supporting the capacity of individuals and communities to 'represent themselves' (Thumin, 2009) with an interest in progressing the potential for digital media to support communities to 'tell a wider range of stories than the few that dominate national politics, the movies, journalism and education' (Hartley 2013, p.102). Here the hope is that such, '"user-created citizenship" will *revise, not reproduce,* our understanding of "who we are as a people"' (Hartley 2013, p.102, emphasis added).

The Australian CCM System

CCM activity in Australia arises across the intersecting networks of the five types of organisations that were partners in this research:

- Indigenous Media
- Community Media
- Public Cultural Institutions
- Community Arts and Cultural Development
- Universities.

Practitioners in each of these sectors have a connection to storytelling and to new media and are leaders in an emergent field of cultural activity around digitally enabled storytelling. It is the energy, inspiration and capacity to connect with communities, of those operating in this space, that is driving invention in CCM practice.

Figure 1 describes the emergent system that produces CCM in Australia. It is evolving and dynamic, but locating our Industry Partners as major players in relation to CCM allowed us to think systemically about the institutions that align (or misalign) to create conditions that support and restrict CCM activity. While our Industry Partners are interested in the development of CCM and support CCM projects, practitioners and practitioner networks to varying extents, no single sector wholly "owns", occupies or directly corresponds to CCM activity. Rather, CCM is more accurately conceived as a field of experimental creative practice that arises in and between a variety of arts, media and non-government institutions, including the five main sectors represented by Industry Partners in this project, and depicted in Figure 1.

The CCM field itself is occupied by dozens, if not hundreds, of independent producers/practitioners who are crucial community catalysts and conduits in the CCM field. It appears that, almost without exception, these practitioner/producers initially developed their CCM expertise in one or more of the bounding institutions represented by Industry Partners through a blend of formal, informal and experiential learning opportunities. They continue to hone this expertise, usually working as sole practitioners or in small to medium and social enterprises. This includes expertise in forging relationships between communities and institutions across the field and beyond, to tailor projects and programs that build creative capacity for digital storytelling (broadly defined) from the ground, up. Much of this activity occurs in regional Australia, where community needs for building such capacity can be acute. Importantly, CCM producers and practitioners also seek to establish and

maintain enduring relationships with communities, as far as resources permit. They make a profound, though as yet largely unquantified contribution, to the population-wide development of capacity for creative expression and social participation. There is a lot of movement in this system, despite the absence of higher level, system-wide mechanisms for enabling collaboration or coordination. For example, producers and creative practitioners move between projects supported by different institutions, and work simultaneously on projects that could, or do, draw direct or indirect support from the institutions and types of organisations and associated networks that are identified in Figure 1. CCM practitioners and enabling institutions also participate in the wider, developing creative economy (Cunningham, 2008). For example, CCM practitioners actively promote, transfer and adapt CCM methods for use in other service sectors, including education, health, welfare and allied social services (Lambert 2013; Lundby, 2008). There is also a considerable amount of NGO involvement and interest in the CCM field. The CCM system is also internationalised, to the extent that each contributing sector and many of the linking practitioners are active participants in international networks that share common interests in advancing knowledge of CCM best practice. These influences are noted in the attached case study and demonstrator project summaries, and in other parts of this report, but are not generally covered in the main findings, which are limited to the influence of the key institutions of CCM, represented by Industry Partners.

FIGURE 1. AN INSTITUTIONAL VIEW OF THE AUSTRALIAN CCM SYSTEM
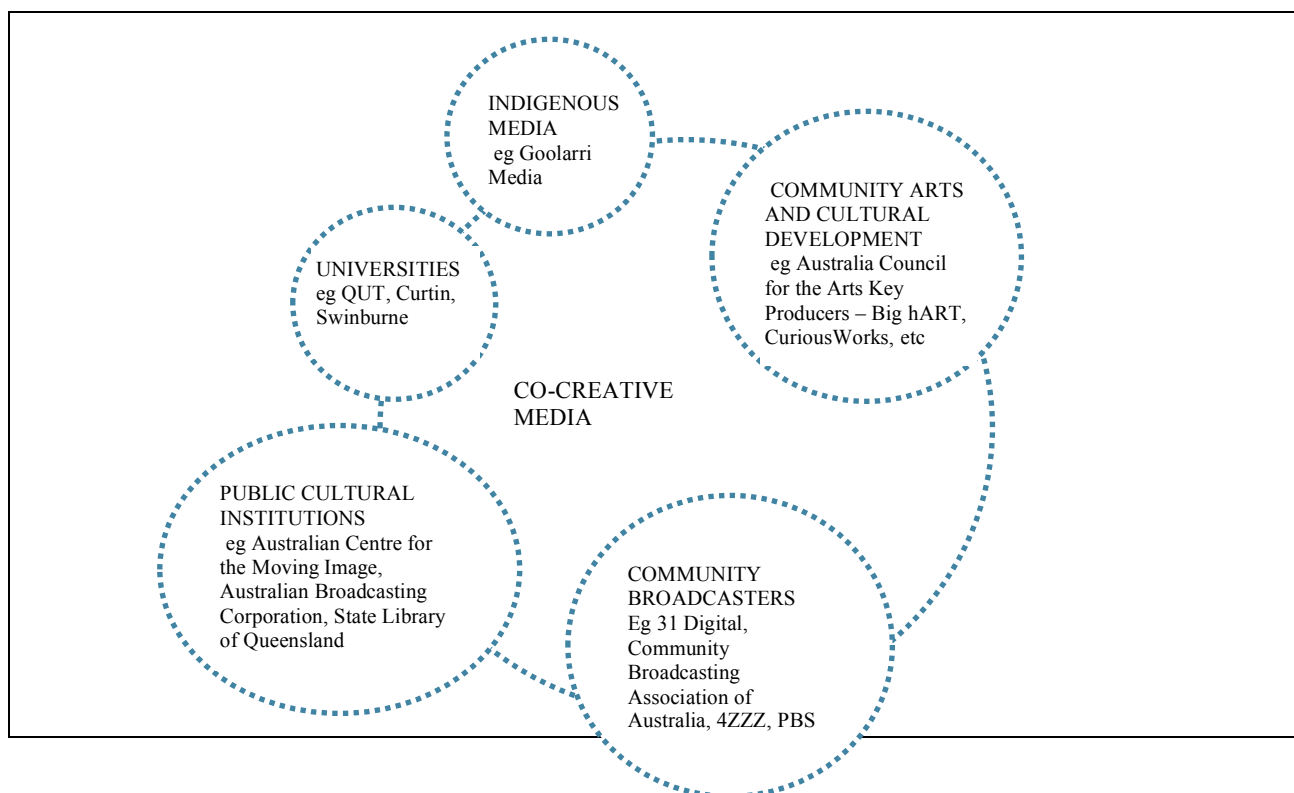
The characteristics of key CCM institutions

While the terrain of the CCM field is uneven, there are, nonetheless, patterns that can be discerned in and across it that make it possible to think systematically about it. The reliance on storytelling and critical participatory media methods are two such patterns that have already been discussed. Other patterns are impressed on the field by the institutions and networks that bound the field, such as those of the Industry Partners in this project. Each of these sectors has a specific history, arrays of associated networks and a unique place in public life, and is motivated to support for Co-Creative Media activity, directly and indirectly, for a variety of reasons. They contribute to experimental and inventive CCM practices informed by expert knowledge and experiences developed in their specialist domains.

While a summary of the patterns of strengths and weakness risks over-simplify the creative multi-skilling that occurs, it is worth making some generalisations for the purpose of viewing the CCM system as a whole. For example, community arts and cultural development (CACD) practitioners are generally very capable creatives. They are nimble and adaptive, master negotiators, and skilled at project management; they are networkers, and they work in a way that typically directs attention to processes of content creation rather than product. Professionals working in or with backgrounds in Public Cultural Institutions such as cultural heritage institutions and public service broadcasters value professionalism, product excellence and quality community engagement. CCM producers in and from community media networks share many of the characteristics of CACD practitioners, although their actual practices are more strongly shaped by "pro-am" aspirations and interest in the development and use of media platforms for the purpose of enabling democratic forms of community-based media participation. Indigenous media CCM practitioners are enterprising, culturally inventive and solutions-focused. Many CCM practitioners have relevant tertiary education qualifications, and university researchers value the opportunities presented by CCM to deepen and develop knowledge in a range of domains, including, in this instance, the role of creative expression and end user influence in digital cultures and economies.

Table 1 highlights the strengths of each of the Industry Partner institutions that contribute to the Australian CCM system. They are identified in the top horizontal axis of Table 1, along with a project-based example of CCM practice. The vertical axis indicates five dimensions of practice that CCM producers and practitioners based in these institutional contexts and networks are addressing in various inventive ways. Table 1 shows that CCM activity expresses the cultural orientation of supporting institutions; for example, in the way they prioritise particular participatory practices,

how they value certain producer qualities and how particular kinds of user experience are prioritised. Each institution also takes up certain positions in terms of its temporal focus on community engagement, and this is also reflected in the priorities of CCM activity. *Keywords* are used to succinctly describe these **institutional** orientations to CCM. Their meanings are illustrated in a brief discussion of project-based examples below. This matrix, then, is an attempt to begin a conversation about how we identify the major contributions that actors and the different networks they work through make in developing Co-Creative Media practices. It attempts to do this by proposing a systematic understanding of the wider institutional context in which Co-Creative Media emerges. The aim of Table 1 is not to suggest, for example, that *quality of experience* for participants is not important to public culture institutions, or that *quality outcomes* are not important to CACD practitioners – far from it. The reality of practice is that all sectors are meeting the indicative challenges of Co-Creative Media in ways that emphasise certain CCM values and demonstrate particular strengths. The table points to the potential benefits that could arise from recognising patterns in these strengths and enhancing the level of connection between networks with this kind of appreciation in mind.

TABLE 1. CO-CREATIVE MEDIA – INDICATIVE STRENGTHS OF INSTITUTIONS AND NETWORKS

Indicator	Institutions and Networks				
	Community Arts and Cultural Development (eg Creative Recovery Network)	**Community Broadcasting** (eg PBS documentary)	**Public culture** (eg ACMI Generator)	**Indigenous Media** (eg Kimberly Girl)	**Universities** (eg Our True Colours)
Cultural orientation	social construction	self-representation	stewardship	social solutions	enquiry
Participatory media priorities	quality of experience	infrastructure operation and management	quality of outcomes	social enterprise development	propagation
Producer qualities valued	expert arts facilitation	volunteerism, pro-am movement	professionalism	leadership	insight
Priority interest for users experience	creative expression	social learning	engagement	invention	knowledge
Temporal focus on community	resilience	sustainability	preservation	insistence	progress

Case studies and demonstrator projects undertaken as part of this research (introduced shortly and summarised in Appendices D and E to this report) illustrate the specific strengths of each contributing sector to the emergent Co-Creative Media System. For example, in the time of this research the Creative Recovery Network (CRN) was formed by **Community Arts and Cultural Development** organisations and practitioners. It was part of a larger arts-led response to the challenges faced by disaster-affected communities. The CRN supported *expert arts facilitation* for the purpose of building community *resilience* for dealing with natural disasters. This network supported multi-party, arts recovery collaborations with disaster-affected communities. Participants used storytelling and other methods of *creative expression* to help individuals recover from the trauma of natural disaster, and communities to recover lost and damaged heritage (*social construction*). The Creative Recovery Network also captured experiential knowledge of arts recovery methods and practices and made this available online via the Feral Arts PlaceStories platform. This resource supports rapid adoption and adaptation of creative recovery methods within the CACD network and by other organisations involved in ongoing recovery work in and with disaster-affected communities, including, for example, Lifeline, schools and local government agencies.

Also in the time of this study, **community broadcaster** Maddy McFarlane set out to explore new music sub-cultures of Melbourne, many of which are associated with new waves of migrant and refugee settlement in Australia. Instead of simply documenting these sub-cultures, Maddy worked with a group of musicians and a community-based organisation to explore ways in which they could use the *infrastructure operated and managed* by community radio station PBS (including transmission infrastructure, production and broadcasting facilities and program schedules) to represent themselves (*self-representation*) on a continuing (*sustainable*) basis. The learning process that took place between the musicians and the community broadcasting facilitator was dialogic and informal (*social learning*). It took the form of an ongoing conversation across cultural differences. Maddy was supported throughout by a national documentary training program for the community broadcasting sector (support for *volunteerism and pro/am movement*). The ensuing radio documentary program was recognised as a model of participatory documentary best practice in the 2014 awards of the Community Broadcasting Association of Australia.

With its specific focus on screen culture, the Australian Centre for the Moving Image is an internationally recognised leader in the development of participatory approaches to **public culture**. Generator is an important example of ACMI's participatory approach to *stewardship* of screen

culture. Generator is a virtual creative studio that supports users to create, share, tag and distribute their own short films using original content as well as content sourced from a substantial archive of copyright-free audiovisual materials (*engagement*, *preservation*). Generator was developed in collaboration with the education sector and screen production industries and was launched in 2010 as a closed user environment for secondary school use. Generator content, including that created by users, is thematically curated and searchable. In the period of this project there was a shift from pre-moderation to post-moderation of user-generated content contributed to Generator. This development indicated the high level of trust that education partners in particular have come to have in Generator (*professionalism*, *quality product)*.

Kimberly Girl is a novel re-*invention* of the beauty pageant that uses a competitive participatory media approach to create an intensive peer-learning and *leadership* development experience for young Indigenous women. It is produced and presented by **Indigenous media**, communications, events and training *social enterprise*, Goolarri Media Enterprises. It has enjoyed huge popular success in remote Western Australian communities for over a decade. Skilled GME staff, personally invested in the communities they serve, worked with family networks, communications platforms and event management systems to create Kimberly Girl, which offers a highly successful *social solution* to improving employment prospects for young Indigenous women – arguably one that has a greater impact than many other programs intended to 'close the gap' on Indigenous disadvantage (Rennie and Potts 2011; 2012). It is a format that has been successfully adopted for use in other locations (for example, Pilbara Girl) and reflects the Indigenous media sector's *insistence* on the centrality of opportunities for creative expression to Indigenous wellbeing and social and economic prosperity.

A group of women from refugee backgrounds, supported by a refugee settlement agency, wanted to share their stories of arrival and settlement with Australian-born audiences. **University** research student Nina Woodrow took this opportunity to facilitate a collaborative experiment that involved CACD media artists and the State Library of Queensland as a fieldwork component of a larger *enquiry* into the creative and ethical challenges of using Co-creative Media methods. Participants generated audiovisual narratives in a series of workshops which were finalised in the form of a 16 minute video, Our True Colours. This was screened as part of an International Women's Day event in 2014 that was curated to encourage public dialogue with the women and their stories. An action research approach was used to shape the experiment and to generate *insights* into how Co-creative Media methods equip vulnerable social groups with the tools required for creative expression, in

order for them to tell their stories in their own ways. The experiment advanced *knowledge* of the complexity of Co-creative Media practices, including the importance of storytellers in driving adaptation of Co-Creative Media methods and uptake (*propagation*). The experiment also showed how Co-Creative Media activity helps to inform and *progress* important public conversations about social issues such as refugee settlement and the meaning of Australian citizenship.

The examples discussed so far illustrate how CCM practices map onto, and link with, various networks in one or more of the sectors that make up the larger, emergent CCM system. In this research we also looked at many instances of cross-sector collaboration in order to explore the constraints and benefits of collaboration to CCM practice, and to the larger system. Many examples are considered in publications arising from this research project. These publications are listed in Appendix B: Research Outputs. In addition to the five examples briefly discussed in the preceding paragraphs, a further six are described in attachments to this report and, for reasons of their relevance to the main findings, are outlined below. CCM provides a common thread of analysis for two international examples, The Mixing Room in the national Museum of New Zealand, Te Papa; and the US-based Association for Independent Radio's Localore project. Additional Australian examples summarised here are CitizenJ, All The Best, The New England and North West Sound Trail, Digistories, and Solidarity Is Not A Crime.

The contrast between The Mixing Room and Localore highlights the scope of applications for CCM methods. The two projects also illustrate the scale of benefits to creative innovation and community connection where CCM activity is well-resourced. The Mixing Room used CCM methods to capture the intangible heritage of young refugees who are now making New Zealand their home. In addition to creating a successful, ongoing, interactive exhibition The Mixing Room also provided the opportunity for Te Papa to update and expand its curatorial and design repertoire in the process of working with CCM methods and practitioners. The Localore project embedded ten teams of expert media arts producers in public radio stations across the US for a year to lead community-based transmedia storytelling experiments. Every production was different, but all were acclaimed for their beauty, inventiveness and excellence in design for participation that modelled shifts in public media's relationship to audiences. Australian examples also suggest that the range of CCM applications is expansive and inventive, even when constrained by limited and uncertain resources.

CitizenJ was a multi-party collaboration hosted by the State Library of Queensland's creativity incubator, The Edge, with support from community radio stations 4ZZZ and 4EB, the Community

Media Training Organisation, AFTRS Open, and a Fairfax family foundation. The project developed a community of practice that supported community engagement and creative exploration of platforms and ethical practices for citizen journalism. Interestingly, the CitizenJ editorial group remained active for a considerable period of time after resources for professional facilitation were exhausted, sustaining themselves through the use of social media.

All The Best is a loose adaptation of the very successful National Public Radio program, This American Life. The multiplatform format was developed by Sydney-based radio producers at community station FBi, in part to overcome the limited reach of the FBi broadcast signal. Riding on the resurgence of interest in the art of storytelling and performance, All The Best was very successful in reaching new audiences, and now draws upon a national production base that includes community radio stations in almost every state. The CCM practices of All The Best are informed by traditions in social documentary and ideals of excellence in audio arts. These interests were reflected in important live experiments with the capabilities of digital radio that took place as part of the GRAPHIC Festival in 2012 and 2013. Radio producers collaborated with writers, musicians and graphic and fine artists as well as university-based teaching practitioners to create an immensely popular live broadcast, Radio With Pictures.

The Story Project is an independent production company that uses CCM methods to create sound trails in regional areas of Australia. Interestingly, sound trails have so far been developed without any direct support from community arts or media funding agencies. Most support has come from local governments, angel investors and the independent education sector. The first sound trail was created by and for communities in New England and North Western NSW. The Story Project worked with community-based storytellers, musicians, poets, students and local community arts supporters to tell stories about locations in the region. These can be accessed using a mobile phone app, but rely on GPS technology rather than mobile network connectivity to deliver rich, self-guided audio tours across the region. One of the most significant sites included in the New England and North Western Sound Trail is Myall Creek, where the sound trail impresses an important layer of cultural interpretation on an Aboriginal massacre site. It provides an elegant, affordable alternative to a "bricks and mortar" solution, which continues to elude local communities.

Co-Creative Media projects have generated considerable bodies of creative work that find audiences in one-off contexts such as festivals. Digistories experimented with the use of Creative Commons licensing to improve understanding of the opportunities and challenges for the

downstream re-purposing of CCM content for television. The principle concern was with how a non-exclusive rights management strategy could be used to manage the risks to storytellers in a broadcast television context. Community TV licensee, 31 Digital, and QUT researchers, developed a three part TV pilot for this purpose. The experience suggested that storyteller interest would not generally constrain the use of this material to engage with a community of practice in Digital Storytelling and other CCM methods. However, managing and curating such activity would require a professional approach and a commensurate level of resourcing.

Professional development for CCM practitioners usually takes place in the field. This challenge is illustrated in the final example included in this report. Solidarity Is Not A Crime documents how internationally recognised community media artist Zoe Scrogings went about building e-book publication capacity to her repertoire of skills. It shows that technical support for CCM practitioners is often stretched, where it exists at all.

In summary, the examples included in this report are not included for the purpose of providing a definitive or exhaustive situational analysis of the individuals, projects, organisations or networks that contributed generously to this research. Rather, they are indicative of the qualitative strengths and opportunities that key arts and media institutions and networks bring to the CCM system, as well as weaknesses and threats that arise for practitioners and producers in the CCM field.

Research Methods and Activities

This project aimed to improve knowledge of the ways in which participatory culture is facilitated by community arts and media networks. It approached this problem as one of understanding how innovation occurs in a complex open social system, and used Participatory Action Research methods to collaboratively investigate the problem with Industry Partners and their associated networks. Digital storytelling practices provided a starting point for empirical data collection, and CCM was proposed as a way to unify thinking about the kind of social participation these networks facilitate. The main forms of data collection were:

- interviewing key industry professionals
- conducting a forum and practitioner exchange
- compiling case studies of exemplary or innovative practice
- assisting with the creation of participatory action research sites, described here as demonstrator projects
- participating in networking activities, linking networks and initiating new networks and

- exploratory scoping of the field of co-creative practices in community arts and media sectors through initiating mapping and database development, and an extensive survey of the remote Indigenous media field.

Industry interviews

There were two main rounds of interviews and then a final round of interviews with case study and demonstrator project principles.

The first round of semi-structured industry interviews and discussions was conducted between April and August 2011 with representatives from the five Industry Partners (CBAA, Australia Council, ACMI, 31Digital and Goolarri Media). On the basis of the networks mentioned during these interviews (Industry Partner networks), as well as the pre-existing knowledge and additional research of the university-based research team, further interview subjects were identified. Interviewees spanned community arts, cultural development, community broadcasting, screen resource, cultural heritage and media activist sectors.

On the basis of this fieldwork, we were able to:
- Establish a baseline of existing links between key community arts and media networks, around which we could structure experiments in seeding new projects and fostering cross-sector collaboration;
- Initiate an online community of co-creative practitioners and projects in Australia, which could also be used for identifying and mapping emerging trends in the field;
- Identify impediments to sector interoperability and wider adoption of co-creative practice - such as a lack of digital media skills, sector- and platform-specific funding arrangements for CCM activity;
- Identify potential case studies that presented innovative models of co-creative practice and collaboration, across the breadth of community-interest media and arts sectors.

Additional interviews were conducted with personnel involved in the case studies and demonstrator projects (discussed below). These interviews were used to inform the process of examining and documenting cases that illustrate unique and successful examples of CCM practice.

Forum and Exchange

A Participatory Action Research approach (Hearn et. al, 2009) was applied to the logistical challenges of discovering and ascertaining the role of community arts and media network participants relevant to this research. To this end, a two-day event was devised.

Co-Creative Communities: Storytelling Futures for Community Arts and Media was a public forum exploring the critical issues and innovations shaping community-focused uses of media. It was held over two days in November 2012 at the Australian Centre for the Moving Image, in Melbourne. This event was planned and programmed in close consultation with Industry Partners and extensively promoted through their networks. The sold-out forum was attended by 160 participants, coming from every state of Australia and from a wide range of sectors, including community broadcasting, public broadcasting, Indigenous media, social justice organisations, community arts and cultural development organisations, screen arts and cultural heritage institutions, industry peak bodies and funding agencies. Many creative practitioners present also attended the forum – storytellers, documentary makers, radio producers, media artists, and so on. All of the researchers and Industry Partners participated in the forum, which included presentations by Jean Burgess (QUT), John Hartley (Curtin), Michael Torres (Goolarri Media Enterprises), Kath Letch (CBAA) and Helen Simondson (ACMI).

One of the main aims of the forum was to be pragmatic and solutions-focused, by showcasing new CCM examples currently in production. Another aim was to foster an exchange of ideas across sectors. To this end, the symposium invited national and international speakers from across community broadcasting, public broadcasting, community arts, cultural development, cultural heritage and social justice to talk about their approaches to producing, distributing and building audiences for community-driven CCM (Edmond, 2013).

Videos and full transcripts of the forum are archived online and have provided extremely useful information for this project, including the foundation for case studies.

The forum received media coverage in *Crikey* and on various other blogs and websites. The event was cited as a resource for community arts practitioners by ArtsVictoria, Castanet and VicHealth (see *Making Art with Communities* guide). Some of the key themes and ideas that emerged from the forum have since been discussed in scholarly publications, including several articles published by the Chief Investigators in the 6.1 (2013) issue of *Cultural Science Journal*, and in Weight (2013). The forum was immediately followed by the CCM Exchange on Day 2. Where the Day 1 forum provided an opportunity for participants to discuss ideas of CCM best practice with nationally and internationally recognised authorities. The CCM Exchange spotlighted "coal face" challenges of practitioners at the development phase of CCM projects. This was a closed event. Participation was either by application or by invitation. A national call for project proposals to be workshopped at the

CCM Exchange was disseminated through Industry Partner networks in conjunction with promotion for the forum.

Seventeen proposals were received and six proposals were short-listed in consultation with Industry Partners to be presented and thematically workshopped in small groups by a total of forty mentors drawn from forum presenters and participants. Three demonstrator projects for this research project were identified through this process and the development of these projects was tracked as a research activity. Other demonstrator projects were identified by Industry Partners or research students associated with the project. A number of case studies were also identified through this process and the development of these projects was also monitored as a research activity.

Case studies and demonstrator projects

A key finding to emerge from our research is that there is a very rich and rapidly evolving field of CCM activity that is bounded by community arts and cultural development, cultural heritage, and community and public service broadcasting and educational sectors. This is described here as the informal Australian CCM system. The range of practices that arise in this system is extremely diverse and no single project emerges from our study as being emblematic of it. For this reason, we developed a series of case studies and demonstrator projects in order to describe and investigate its complexity.

Case studies were selected as exemplars of innovative or best practice in CCM production. They arose from direct contact with already existing projects. Demonstrator projects were mostly identified from applications to participate in the CCM Exchange and were in early phases of development. Following the CCM Exchange, researchers approached project presenters and negotiated arrangements to join them as participant observers in documenting their progress, providing research and giving modest material support where appropriate and possible. Reports on seven of these case studies and five demonstrator projects are included in Appendices D and E. Other projects mentioned throughout the summary of findings have been the subject of publications elsewhere, as referenced. The case studies reported in Appendix D and summarised in the previous section are:

1. Goolarri Media and Kimberley Girl
2. The Mixing Room Exhibition at the Te Papa Museum (N.Z.)
3. ACMI Generator
4. Localore (U.S)
5. Creative Recovery Network

6. CitizenJ
7. All the Best
8. PBS Ethnomusicology Documentary

The demonstrator projects reported in Appendix E are:

1. The New England and North West Sound Trail
2. Our True Colours: A Storytelling Project by Women from Refugee Backgrounds
3. Digistories
4. Solidarity is not a Crime

These case studies and demonstrator projects are also used as examples to illustrate various activities of the CCM system and practice throughout this report.

Networking

The research activities for this project made good initial use of the professional and informal networks of chief investigators, research associates and partner investigators. These networks were important enablers of the research process. In line with the aims of the research overall, developing and strengthening cross-sectorial relationships and "networking networks" became an important output of the project. The *Co-Creative Communities* forum at ACMI in Melbourne in November 2012 was an important early milestone for the research. This event broke new ground, in that cultural practitioners came together across sector and national boundaries, identifying common ground in a critical approach to participatory media practice.

A list of conference and networking activity is included in Appendix F. An outcome of this activity was an increased awareness of the role that networks play in sustaining agility and innovation in the sector. Our experience engaging in conferencing and networking activity has underscored the value of a sustainable cross-sector network of CCM practitioners, producers and agencies. When networking of this kind is supported, valuable opportunities for synergies and cross-fertilisation are seeded, with exponential benefits for genuine new links and innovation in practices.

Mapping and database development

Scoping and mapping CCM practice was an important aim of the project. Although it is clear that CCM practice is an eclectic, widespread and evolving cornerstone of creative and collaborative work in the community arts, media and cultural development sectors, there are some challenges involved in accurately reporting the extent and locations of the practice. The research team

conducted a data collection and visualisation exercise that aimed to explore and offer a preliminary qualitative description of the Australian community CCM sector.

As this report makes clear, one of the major challenges facing any analysis of the CCM system is its relative invisibility. Existing at the nexus of multiple sectors, CCM is an elusive object of analysis; it is difficult to define, measure, evaluate or locate, and no industry agencies exist to collect this data in a systematic way. This data collection and visualisation exercise was an experimental effort aiming to collate some routine information about a sector that does not formally exist, with the purpose being exploratory rather than scientific.

Figure 2 provides a network visualisation. This is an image which, while not attempting to map the territory, offers an aid to further exploration. The exercise was not a formal social network analysis of the CCM sector. Although we do visualise connections in the form of inter-organisational recognition (that is, where a research participant from one organisation mentioned the work of another organisation), exhaustively capturing all connections among all known CCM organisations in the country was not originally an objective of the project; it is an incidental data set.

However, despite the very partial and unstable nature of the data used to generate this visualisation, showing change over time in the scope and depth of the research project's knowledge is still useful. It also brought together for the first time some basic information about the locations, genres and inter-organisational connections among producers of community-led CCM, including, but not limited to, digital storytelling, and offers some provocations to future research in the area.

In reporting the overall findings of the research we were able to draw on a few observations that emerged from this exercise. One of these observations is that most initiatives take place in one State/Territory, and most organisations don't reach beyond the State/Territory in which their offices are based. Exceptions to this include Big hART(which routinely works with a range of non-urban communities around Australia), FeralArts' PlaceStories initiative (an online platform for sharing content, including co-creative media), and nationwide initiatives coordinated by the ABC (such as ABC Pool and its successor ABC Open). Most initiatives take place in either urban or non-urban areas, but not both. An exception is The Stories Project by CuriousWorks, which was involved in storytelling projects in Western Sydney (metropolitan NSW) and the Western Desert (remote WA).

Another outcome was the discovery of exactly how fast practitioners are innovating in this field. Interviewees reported projects which they identified as "co-creative", based on their own understanding of the term. As a result, the data incorporates a wide range of participatory, community-oriented media and arts initiatives, some of which adhere closely to established definitions of CCM practice (Spurgeon et al 2009), but many which do not. The dataset includes entries that could be more accurately understood as social media strategies, transmedia documentaries, interactive new media art, user-generated content, remote Indigenous broadcasters, community radio or community theatre. It includes software, platforms and other tools for the post-production and distribution of community-based media content. And it includes a large number of initiatives and organisations that incorporate digital media as one aspect of a wider participatory arts practice (that might also incorporate theatre, bushcrafts, painting, creative writing, etc.).

The open-ended variety of CCM activities presents considerable difficulties for developing a typology based on media technologies. Place-based, geo-locative projects, for example, are usually also web projects that make use of Google Maps or other online mapping tools. Projects that are principally audio might also incorporate some visual material. This complexity reflects a movement away from traditional, workshop-based digital storytelling towards much greater experimentation with co-creative methods (see, for example, ACMI's development of the Generator and 15 Second Place platforms). It also reflects the widespread incorporation of digital media into the community arts and cultural development sector, where it typically exists alongside a range of other media and art forms.

The remote Indigenous field was mapped separately. Due to its distinct funding sources and dedicated distribution platforms, we were able to conduct a comprehensive survey of CCM by, or about, Indigenous Australians living in remote areas. The research team undertook in-depth desktop research into well over 100 CCM projects that took place between 2010 and 2013 (see Rennie, 2013). Once the size and nature of the co-creative sector was known, we then collated information on all screen production (not just co-creative) between 2003 and 2013 and compared the level of public investment in the co-creative field with that of the professional field.

Some of the mapping data gathered through this project is available as an online directory of Australian organisations involved in CCM activity. In the final stages of this project, mapping data was also used as the basis for developing the Digital Storytelling and CCM network using Feral Arts' PlaceStories platform.

FIGURE 2. SNAPSHOT VISUALISATION OF CO-CREATIVE MEDIA NETWORKS
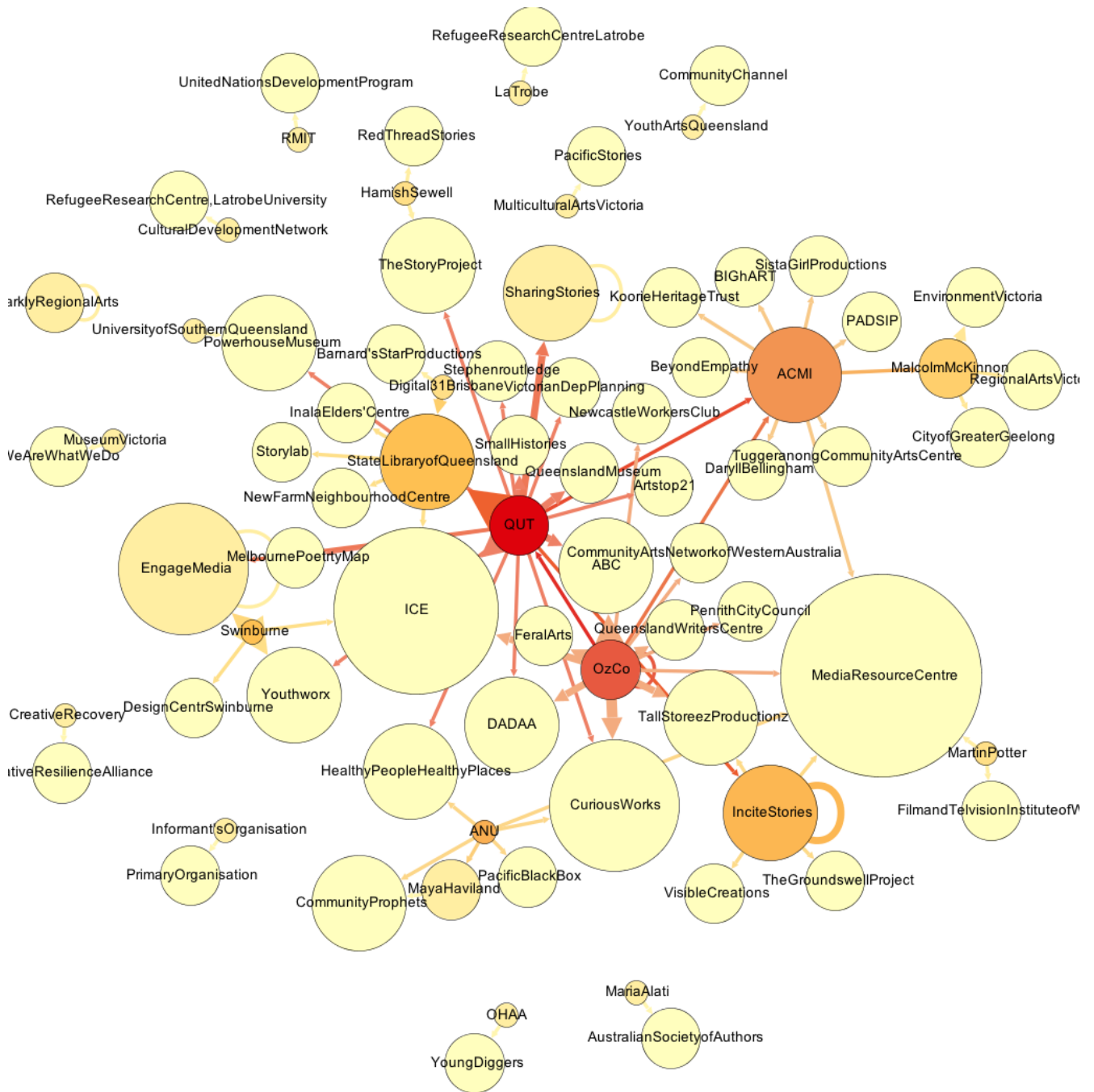
Findings

Drivers

Invention in CCM practice is being driven by practitioners and networks of cultural leaders operating in an emergent cross-disciplinary field

Mapping the CCM making system as a driver of invention

A key finding to emerge from our research is that there is a very rich and rapidly evolving field of CCM activity that is developing in a space that is bounded by the following sectors and networks:

- Community Arts and Cultural Development
- Indigenous Media
- Community Media
- Public Cultural Institutions
- Educational Institutions.

These sectors and networks frame a space that is a hothouse of creative energy. CCM activity in Australian is being driven, in the main, by those with links to one, or a number, of these five sectors and networks. Practitioners, producers and cultural professionals operating in these sectors and networks have skills in collaborative storytelling and a passion for new media, and are leaders in an emergent field of cultural activity around facilitated, digitally enabled storytelling. It is the energy, inspiration and capacity to connect with communities of those operating in this space that is driving invention in CCM practice.

Going Outside

CCM is an experimental practice in an era of digital innovation. There is not a lot of research and there are few precedents. Edmond (2013) notes the common themes these diverse practitioners in community-interest media talk about when they reflect on how they are transitioning to an era of participatory culture. There is recognition of:

> ... the importance of 'going outside' and bringing media production into public spaces; turning audiences into participants and turning communities into audiences; collaborating across like-minded sectors; supporting a new kind of convergent 'ninja' media producer; and finding new uses for existing assets (p.50).

The challenge to 'go outside' was a core mission of the team of Localore community media producers in the U.S. based Association for Independents in Radio (AIR) year-long public media

experiment. This team was mandated with the task of testing new models for multimedia production and community engagement and to trial full spectrum public media, storytelling across three platforms – digital, broadcast and the street. This project's strength was that it invented a new means to incubate innovation in the "transmediafication" of community media, in a way that is consistent with the traditional focus on community storytelling and public service; a form that is 'part multimedia production, part community-development blueprint, part new talent cultivation engine' (Schardt 2012).

The drivers of innovation in the Australian CCM system are operating in a transdisciplinary space and 'going outside' in a way that looks like an embryonic form of this experimental approach. Without much in the way of coordination or professional development or infrastructure, much less a funded and planned research and development campaign, Australian CCM practitioners are borrowing, blending and inventing ways of 'going outside' formal sectorial boundaries, pushing CCM practice and outcomes into new experimental spaces. Within our research we saw many instances of producers and artists catching a small spark of inspiration – seeking and finding new ways to do something that is part multimedia production, part community development, part new talent cultivation. Practitioners here are driving their own projects and taking responsibility for finding the resources, the skills, the people and the opportunities to experiment and innovate with CCM practice.

Articulating a social purpose

There is shared awareness that although CCM practice is an evolving and inventive form, new participatory digital affordances do not necessarily radically change the role and relevance of community driven media. The most vital drivers of innovation in CCM practice are these kinds of digital affordances seen through the lens of the core values of community interest media makers. This has meant, as Edmond (2013, p.59) explains, that CCM practitioners and agents across sectors are involved in an ongoing process of 're-assessing the value of existing [sometimes overlooked] assets [such as] one-to-many broadcasting, audiences and consumption, creative talent, professionalism, curation and aggregation, legitimation and intermediation'. This kind of conscious reflection is set against a commitment to the values that support community driven media.

A new and developing self-awareness about what it is that community-driven media does better, and what it does differently, influences the capacity of producers in the CCM system to drive invention. They are adept at making use of accumulated knowledge, refining and distinguishing

core values and recognising assets, places, organisations and practitioners in a position to employ new storytelling technologies and methods with nimbleness and a discerning creativity in the service of an articulated social purpose.

Impacts

Careful storytelling project design using a participative, CCM process has demonstrable social benefits

Designing for public participation

The most significant impact of CCM practice is a social one. Some of the most successful innovations, which are pushing the practice into new territory, are about designing for public participation. Such approaches are arising at the intersection of "on the ground" or "street based" facilitated storytelling and the wider field of digital storytelling and media arts practices. These projects lower the barriers for public participation and bring new groups of people to community and CCM, as content creators and as consumers, who are currently not participating. They bring new stories and new groups of storytellers to light.

The spread of participatory action research, and socially-engaged arts practice

The Te Papa museum in New Zealand has an exhibition that demonstrates how a large cultural institution can design for public participation by borrowing from participatory action research and socially-engaged arts. This case study (documented in Appendix D) shows how a museum, in embracing its role as a hub for community meaning making and intangible heritage (stories), can effectively use partnerships with community-based organisations, and the adoption of methods such as community cultural development, to rise to the challenges of ethical community engagement with marginalised communities.

The Mixing Room is an exhibition of stories told by young people from refugee backgrounds in New Zealand, at the Te Papa Museum in Wellington. The content consists of recorded memories, digital stories, poems, photographs, songs – the outcomes of community arts, writing and performance workshops. These stories are told in the first person voice, by the storytellers, through videos accessible on touch screen tables.

The Mixing Room pushed the boundaries of co-creative practice within a large cultural institution and modelled a practice that privileges partnerships and collaboration with a marginalised

"community of situation". The curatorial and design team borrowed from other related fields of practice – participatory action research, activism and advocacy, community cultural development, youth development and socially engaged arts to put together a genuinely innovative process.

Leveraging the affordances of participative technologies and social media

The ACMI Generator case study (see Appendix D) illustrates how the affordances of participative technologies and social media are being incorporated into the stewardship/preservation functions within a large cultural institution so that a capacity to collaborate in the digital curation of stories may be extended to museum audiences.

The Australian Centre for the Moving Image (ACMI) in Melbourne is an iconic, national cultural institution, like Te Papa. Here, various online and offline methods are being incorporated to lower the barriers for public participation in both digital content creation and community controlled curation and meaning making. Generator is a dedicated online resource that has achieved international recognition and has been taken up extensively by educators. This ACMI initiative aims to tailor online CCM experiences that simultaneously engage with Australian screen heritage, and scaffold and model exemplary storytelling production techniques in all screen mediums.

Extending a capacity for curatorial creativity to users

This approach characterises a sector-wide shift in museums from a "one-to-many" to a "many-to-many" communication model. In this model, curatorial knowledge acts as a hub around which an online community of interest can build where users are recognised as active cultural participants in the making, valuing and consuming of stories and story collections, and of assigning meaning to these stories and story collections. This process has the potential to delegate power to museum publics and specific communities of storytellers so that they may participate in the processes of discovering community meta-narratives, which may be based on shared experiences and knowledge, shared sense of place, history or experience.

ACMI models a form of collaborative digital curation that balances the responsibilities of institutional stewardship, reinterpreting best practice in digital preservation, metadata, interoperability, and discoverability. Generator, by embracing both the task of preservation and participatory curation, with the challenge of enabling community members to become producers of digital and screen-based stories, rises to this intersecting set of challenges.

The PlaceStories platform, hosted by Feral Arts, is a another example of a digital hub for CCM practitioners and storytellers that has emerged from the CACD sector and which extends this capacity for curatorial creativity to users of the software. The distinctiveness of the PlaceStories software is in the way the design of the platform is underpinned by community cultural development principles, with a priority placed on providing a shared platform for CCM practitioners.

Mobilising cultural responses to social issues

Novel use of community media and facilitating storytelling to engage those experiencing hardship – where the causes are both long standing and intractable (Indigenous disadvantage, for example), and new or sudden onset (natural disasters, for example) – are becoming increasingly prevalent. These approaches can have significant impacts on community wellbeing, particularly when developed in partnership with local services.

The Indigenous media sector has historically demonstrated the capacity to act as a mobiliser of culture, encouraging local participation in the representation of community life and issues. Social entrepreneurship as a model for supporting CCM activity is also being successfully tested in the Indigenous media sector.

Goolarri Media Enterprises (GME), for example, one of Australia's most successful and diverse Indigenous media and communications organisations, was able to tap into the unrecognised vitality of young Indigenous women in the community and deploy the resources and infrastructure at hand – skilled staff invested in the communities they serve, communications platforms and event management systems – to help unlock this potential. In the process, GME brought a vital social enterprise to life.

Supporting creative expressions of identity

Kimberley Girl (KG), an annual catwalk and leadership training event, has proved itself to be an unusually successful model of social innovation and is an example of how a grassroots CCM endeavour can arrive at a genuinely unique and effective social solution where standard government approaches have failed (see case study in Appendix D). By inviting young Indigenous women from all walks of life to compete in KG (as well as its sister event Pilbara Girl) and by using a community media framework to develop and showcase this personal potential, GME builds the self-confidence of participants and celebrates the Kimberley and Pilbara identity. Although a significant

proportion of the young women that participate are experiencing hardship, Kimberley Girl categorically rejects constructing these young women as deficient, an approach that has undermined many other highly resourced interventions.

The gift the KG enterprise offers community media researchers, and Australian cultural life as a whole, is two-fold. Firstly, and importantly, KG models how a community media organisation can experiment with creative expressions of identity and attract the attention and support of an entire community. Secondly, KG models how this creativity and unrecognised potential can be developed, in the context of significant resource constraints, and how it can enrich our economic and cultural life as a whole, via social entrepreneurship.

Building resilience through storytelling

Storytelling, as part of a responsive cultural development approach, can serve as a catalyst for a powerful alliance between community members affected by disasters, arts and cultural development practitioners and service providers.

Arts recovery grew rapidly in the time of this research and employed expanding CCM as a central strategy. The Creative Recovery Network (CRN) developed in this context as a community of practitioners, hosted on PlaceStories, who have been working to support the disaster preparedness and recovery strategies of Queensland communities across Lockyer Valley, Western Downs, Gympie, Logan, Bundaberg, Maryborough, Rockhampton and Fraser Coast regions, using community arts and storytelling methods (see Appendix D). The CRN has been a successful professional and community development strategy. It has linked cultural development and community arts professionals with community members in disaster affected communities and has contributed to the positive impact of arts-led recovery projects in those disaster affected areas.

Using offline work as a critical precursor to online engagement

At the time of writing, the online CRN platform had 149 participants, including community organisations and individuals. Within this online network, 594 stories had been assembled from both practitioners and community members and 33 were listed projects. One key learning that emerged in this network, however, was that offline work with communities is often a vital precursor to successfully moving community engagement online. Digital tools are not a magic solution for engagement. Generating genuine community and audience engagement is a slow, step-by-step process, and designing for participation involves attention to relationships, to process and to do leg

work. Offline outreach and training can be a crucial gateway for people to become involved in a project, upgrade their digital literacy skills and become motivated to contribute their stories and respond as a cohesive and supportive community to local social and environmental concerns.

Creating connected, resourced and adaptable communities

The CRN successfully engaged with geographically diverse organisations and projects and provides an accessible online platform for practitioners and community members to participate in sharing knowledge of various arts-related practice, disaster response and best practice models.

This online platform itself has created an online community of practice in this sector, and has united and created valuable discussion around arts-led recovery projects. The digital space is an important one for connecting the CACD sector and highlights the emergence of digital media practice for learning and sharing via online networks. It is a particularly important community for participants to access and to participate in by sharing their work.

Impediments

The circulation of knowledge and skills, and a concomitant capacity to innovate in CCM practice, is hampered by the invisibility of the work, the uneven distribution of digital skills, and sector-specific funding that fails to reflect the multi-platform and trans-disciplinary reality of the Australian community media landscape.

Linking diverse practices

CCM activity, although rich, varied and inventive, and although proliferating in an expanding range of sectors and on multiple platforms, has to date escaped meaningful evaluation, since we have yet to invent the forms and tools with which to identify and measure it. Mapping and scoping a field of practice for which there is a distinct lack of descriptors, indicators, benchmarks and measurement mechanisms presents particular challenges and inhibitors for researchers, policy makers and practitioners alike.

Attempts to gain traction in mapping the practice are hampered by the lack of relevant industry agencies and networks to facilitate the collection of this data in a systematic way. Without this data, it becomes difficult to make any meaningful observations about who is making what, where, with whom, with what resources and facing what difficulties, and it is difficult also to gauge the value of this practice in generating creative capital. Although it is clear from this research that powerful

social, economic and cultural innovations are flowing from CCM activity, an informed appreciation of the extent to which storytelling and CCM production can contribute in positive ways currently remains out of reach.

The exception to this is the Indigenous media sector. Because of the distinctive funding sources accessed by Indigenous media makers, it was possible to conduct a survey of co-creative output generated by remote Indigenous communities between 2010 and 2013 (see Rennie, 2013). This study yielded interesting results and provocations, demonstrating the diversity of the co-creative field in remote Indigenous communities, embracing the more traditional remote media sector, as well as a range of CACD organisations, Indigenous services and heritage and arts organisations. Paying attention to the kinds of co-creative content that is produced, Rennie also argues that,

> … an imperative for research is to understand the implications of grants-based funding, compared to initiatives that determine their own priorities and solutions […] the data shows that a more prescriptive version of remote Indigenous media is emerging – one that describes itself according to social priorities rather than local or cultural interests (p.34).

In the context of diminishing support for Indigenous media makers to develop content of their own determination, this trend, 'reflects changes in the nation's relationship with remote Australia, from self-determination to social need' (p.23).

The case studies and demonstrator projects documented here show that Australian CCM is currently characterised by incredible diversity – at the level of media formats and genres, types of participants, platforms for creation and distribution, and overall aims and goals. The starting point, then, needs to be a rationale for linking these diverse practices and a definition that works to draw a circle around CCM practice. What we have discovered in this research is that self-selection for inclusion in data collection can provide a very useful foundation.

Making CCM a more visible practice

For a complex array of reasons, CCM activity is presently rendered largely invisible. Knowledge of the CACD sector as a whole remains difficult to aggregate for a variety of factors identified throughout this report. One important factor is that, like the Co-Creative Media System proposed here, CACD is a diffuse field of activity; it is not necessarily a unified sector for public policy purposes. Some activities might qualify for consideration as arts and others as welfare, media, education, or other kinds of social activities. As illustrated by the experience of the New England and North West Sound Trail (Appendix E) the mechanisms, or forms, of community-based media

arts (communications platforms, storytelling, creative expression), understood as instruments for cultural and economic development, may not gain traction in any policy domain.

The state of knowledge of the CACD sector contrasts with community broadcasting, which is clearly defined in policy terms by the necessity to coordinate and manage the use of radiofrequency spectrum. Solid empirical descriptions of the Australian community broadcasting sector are regularly generated through an ongoing research effort. For example, a National Listener Survey and the Community Broadcasting Census is managed by the Community Broadcasting Association of Australia. It provides data that are helpful for station management as well as macro and micro public policy development. A major research collaboration with the Community Broadcasting Foundation also provided a comprehensive survey of community broadcasting (Meadows, Forde, Ewart and Foxwell 2007), but since then there have been rapid shifts in community media (shifts for which the concept of Co-creative Media also seeks to account). Current community broadcasting research does not capture community media activity occurring exclusively on internet and mobile communication platforms (for example, EngageMedia). It is not undertaken with a "post-broadcasting" frame of analysis, or with CCM definitions of practice in mind. Nor does current sector research take a producer-centred focus, a pre-requisite for grasping the scale and scope of the CCM system. Missing entirely is an approach to research and data collection that bridges the space between the constituent institutions of the CCM system. How the pillars of the CCM system interface and what the possibilities are for collectively establishing benchmarks are questions yet to be addressed in detail.

Falling between the funding gaps

Funding programs and policy frameworks are working to come to terms with contemporary trends in hybrid community and co-creative media content production in different ways. Australian CCM practice is emergent, and its cross-sector status limits access to government funding and support, which tends to be sector-specific. Sector-specific funding and support needs to acknowledge both the historical practices of connecting with communities within particular cultural sectors, along with the multi-platform reality of the Australian community media landscape. The increasingly trans-disciplinary nature of CCM producers, practitioners and artists means they frequently fall outside existing funding programs.

Resources for CCM production are unevenly allocated across the range of sites where innovation is occurring. Consequently, CCM activity in the community media, CACD and cultural heritage

sectors is not supported by links to common funding agencies or government policy, and this inhibits collaboration and knowledge sharing, as well as impeding the wider adoption of co-creative production methods.

Independent, trans-disciplinary producers who are well positioned to drive innovation across the breadth of community-interest media, frequently lack support to progress vibrant new ideas and collaborations, as they slip between the gaps in funding and infrastructure. The journalistic, documentary or broadcast nature of much co-creative content, for example, likely makes it ineligible for most arts grants. And the major screen and broadcasting funds favour professional content, which makes CCM unlikely to qualify (this is especially pronounced in the area of remote Indigenous media (see Rennie, 2013, p.33).

The CCM system proposed here arises from an array of critical participatory media movements such as social documentary, community radio, video access and open source. However, it is still very young and it has yet to be constituted formally by institutions, industry bodies, funding agencies, government policy or economic models. Subsequently, CCM presently falls between policy frameworks, industry bodies and funding categories. While such fluidity is a fertile environment for invention, some supported capacity across the system to seed experimentation and cross-sector collaborations, and to encourage and support the development of social enterprises with a CCM focus, would have powerful implications.

Extending the distribution of digital skills and resources
The digital capacity of community-engaged media practitioners is uneven, and professional development, mentoring and knowledge sharing is hampered by resource constraints. CCM practitioners who have socially engaged and experimental mindsets can be vitally interested in trialing new technologies, methods and platforms for CCM production and distribution, and can imagine new forms of participatory content, but in most sectors progressing innovative approaches is impeded by a digital skills deficit. Except for the very top tier of organisations (who do nonetheless provide critical opportunities for skill development), most community-engaged practitioners struggle to access training and support to maintain dynamically relevant digital media skills.

Pip Shea (2013, 2014) argues that in addition to co-creating art and media, 'knowledge co-creation' is another latent capability of the community artist. Drawing on applied research and engaging with

the Sydney-based organisation <u>Curious Works,</u> she concludes that the community arts sector is currently poised to make the most of professional development initiatives that encourage knowledge exchange and new organisational practices, noting that, 'an opportunity exists for contemporary community arts to become a uniquely collaborative and co-creative sector, but this has yet to be properly recognised and prioritised' (Shea, 2013, p.47). In embracing the emergent connected learning ecosystem, practitioners could benefit from,

> … new policies and guidelines around professional development initiatives that encourage agility, prototyping, techno-pragmatism, sharing cultures, new organisational practices, and the critical assembly of technology […] models that encourage play, insight derived from failure, and other methods that nurture praxis and contribute to a new lexicon for the sector. (2014, p. 254).

Enterprising approaches to addressing skills and knowledge development have emerged from the community broadcasting sector, notably with the establishment of pathways into formal training and accreditation. The largest Registered Training Organisation (RTO) in the sector is the <u>Community Media Training Organisation</u>.[2] Its activities are having a demonstrable impact across areas that were perceived as weakness only a few years ago, including creative uses of digital media, and participatory transmedia storytelling (see Kath Letch, 2010, Research Interview; Alex White, 2010, Research Interview). However, at the time of writing this report expertise in co-creative practice remains under-developed in the sector, especially in relation to the facilitation of more complex or innovative digital forms of CCM. More ambitious uses of participatory digital media, such as those illustrated by the Localore and PBS case studies, remain unexplored for many stations. This represents both a skills and resource gap within the community broadcasting sector.

A range of cultural institutions, including the Galleries, Libraries and Museums sector, and public service broadcasters and independent producers, have also entered the community media domain. While they do not rely on broadcasting infrastructure, they nonetheless contribute to the expansion of community media, often relying on CCM approaches and methods, as well as digital media, to do so. This activity often includes an informal learning focus for participants (for example, <u>ABC Open</u> and <u>EngageMedia</u>; see also the CitizenJ case study in Appendix D).

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[2] CI Christina Spurgeon is a Director of the CMTO. The views expressed here are not those of the CMTO.

The need to improve digital media capacity was also identified through the Co-Creative Communities Media Exchange (a project development workshop held in November 2012). The participating practitioners, who came from both CACD and community broadcasting backgrounds, cited 'access to technical expertise, advice and mentoring' as the most important resource needed to make their project a success (along with financial support).

A digital skills shortage was also observed by researchers during follow up investigations, which tracked the CCM demonstrator projects as they progressed from initial conception to production. Practitioners demonstrated considerable interest in experimenting with new methods and platforms for CCM production and distribution, and an ability to creatively imagine new forms of participatory content, but, frustratingly for them and the partnership projects they had initiated, ambition often outpaced capacity and resources.

The CCM system can also be understood as a field of social learning where offline community engagement occurs and where skills for online social participation are developed through a diverse array of informal customised and context-aware learning opportunities accessible on a population-wide basis. Most of the actors involved in the case studies and in the demonstrator project profiled in this research were acutely aware of the skills development occurring as their CCM initiative evolved. A more self-conscious appreciation of the critical nature of this learning across the CCM making system – learning that is both formal and informal – and more investment in mentoring (see the Australia Council's Geek in Residence program for an example of one such skills development model) would help the sector develop CCM capacity.

Potentials
The CCM making system is breaking new ground in extending the public conversation about copyright and intellectual property, in embracing a participatory digital culture and in experimenting with transmedia, in spite of the impediments articulated in this report.

Negotiating intellectual property and 'responsibility to the story' in CCM practice
Across the CCM system, practitioners and organisations are grappling in intricate ways with the terms and nuances of ethical engagement with storytellers and communities, and with negotiating the rights of co-creative partners in storytelling projects. Most organisations and practitioners acknowledge the complexity of managing intellectual property (IP) in CCM practice, and many express some anxiety about the rights of all parties beyond the most obvious here-and-now

concerns, fully aware that technology raises complex questions about story ownership and control over representation.

In this way, the practical politics of negotiating the ownership of CCM outputs are being explored and tested by the organisations and practitioners we encountered in this study, and further study would help us to understand the impact of IP laws and protocols on CCM forms. The answer to what constitutes best practice around IP ownership in CCM activity is a highly contingent one. There is no simple solution to managing the IP arising from critical CCM activity that is simultaneously legal, administratively manageable and fair to storytellers as well as the interests of facilitating involved professionals (for example, artists and producers). This is a key finding of this research in relation to copyright approaches and practices.

Creative Commons licensing is being widely used to establish non-exclusive rights arrangements with storytellers and CCM project participants. As Spurgeon (2014, p.5) explains,

> There are many reasons why this approach to copyright appeals to CCM facilitators and producers (for example, Lambert, 2013, p.193). Pre-existing licences provide an 'off the shelf' solution for under-resourced practitioners and has some capacity for easy adaptation to suit specific circumstances of a given project or production. Creative Commons licensing also provides a pedagogic strategy for helping storytellers to better understand when it is legal for them to make use of other people's work (including other works also licensed under Creative Commons).

A more fine-grained reflection on the implications of ownership of creative content that emerges from analysing CCM practice shows that CCM practice is also an applied critical research practice, if we are able to pay attention to the outcomes. It has the potential to expand the terms of the debate about copyright, moral rights and intellectual property beyond commercial interests and ground the discussion in ethics, creativity and power. Co-creative methods, according to Spurgeon (2014, p.3),

> ... are philosophically committed to enabling and legitimating the truth claims of unheard voices. They favour first person storytelling and story ownership, but when we get down to the nitty gritty of copyright questions the picture becomes much more complex. Quite often there is direct alignment of IP ownership and storytellers. But just as often there is not.

Valuing the quality of the interaction
The Yijala Yala Project, for example, is a long-term, inter-generational cultural arts project based in the Pilbara region of Western Australia, created by BighART for, and with, the community of Roebourne. The project is described as one that:

….seeks to highlight cultural heritage as living, continually evolving and in the here and now, rather than of the past, and works with community members to create content and develop skills that assist in communicating their cultural heritage to a wide audience. The name Yijala Yala was chosen to reflect the focus of the project: Yijala means 'now' in Ngarluma; Yala means 'now' in Yindjibarndi – the two dominant Aboriginal languages spoken in Ieramagadu (Roebourne). [...] Since late 2010, Yijala Yala Project artists have run workshops and developed a vast variety of works with the Roebourne community, relating to music, dance, theatre, digital media and more. Many collaborations between filmmakers, choreographers, musicians and the community have resulted in short films. The films range in content, from documentaries about life on the land and family stories, to futuristic junk percussion, mysterious river girls and desert dance gangs (Big hART n.d.).

In an interview, a project worker from big hART described the licensing arrangements that were applied to the stories/artworks produced for Yijala Yala in this way:

Permissions are sought to produce the artworks from the prescribed representative bodies of the two language groups of the community. In the case of the storybooks, of which there are 3 different writers/authors, a writer's agreement is drawn up with the author/teller so that copyright remains with them and they are responsible for any future licensing requests that may arise. In the case of the comic, the story is fictional, created by the Big hART artists in consultation and collaboration with the community – copyright sits with the community to be managed by the two traditional owner groups (Debra Myers 2012, Research Interview)

This kind of layered and customised copyright arrangement demonstrates that in this project, like many others that we encountered, project facilitators are centring their practice on a heightened awareness of the potential for 'story theft' (Kuddell 2012). CCM producers and local storytellers are able to work positively with Indigenous knowledge protocols when the process is based on trust and relationships. In this situation these understandings become enablers of CCM production. Negotiations around story ownership are principle-based rather than regulatory, and the partners value the quality of the interaction more than the ticking of boxes.

Seeking creative excellence in difficult circumstances
While it is clear that in many projects CCM productions are contingent on the voluntary participation of storytellers, it is also acknowledged that these outcomes are facilitated by highly skilled digital media artists, CCM practitioners and producers. These are practitioners who are personally committed to community cultural development and who seek creative excellence, often in difficult circumstances that offer uncertain economic rewards. The practices we encountered showed a range of other shared rights arrangements, beside creative commons, between

professional creative practitioners, the individual storytellers and communities with which they collaborate, media outlets, exhibitors and funders.

Respecting the intentions of storytellers

In the debate about representation, voice and power in participatory video, nowhere is the stakes higher than in the kind of human rights work that is undertaken by WITNESS. WITNESS is a Brooklyn-based, international, non-profit organisation that 'trains and supports activists and citizens around the world to use video safely, ethically, and effectively to expose human rights abuse and fight for human rights change' (WITNESS n.d.). This activity and the thinking emerging around activist CCM, the ideas around acknowledging a 'responsibility to the story', can be seen to be at the cutting edge of applied research into the complexity of copyright and ethical engagement with storytellers. As Paul Gready (2010, p.186) noted as part of this conversation:

> Trust, painstakingly constructed and forged in the intimacy of safe spaces, such as interviews, can easily be violated within an ever expanding public sphere, as the distance between narration and reception grows in time and space. With voice can come a sense of power; the lack of control over representation in human rights reports, advocacy and fundraising materials, the media or elsewhere, can mark a return to powerlessness. The issues of ownership and control of the story in a globalized public sphere raise important ethical questions that need to be addressed by academics and activists alike. How do we react when the victim speaks and then regrets having spoken? How do we respond to the often arbitrary way in which certain stories acquire attention while others do not? How do we extend our ethical codes beyond the moment when the story is first told, to the subsequent moments when it is retold?

The work of human rights activists using CCM practices highlights the need for an 'anticipatory faculty' that draws our attention to the way stories that are shared with a specific purpose in mind (exposing violence against women, for example) can be reproduced and shared in contexts that do not honour this intention. This is one of the ethical complexities that CCM practitioners are now encountering. Sam Gregory, WITNESS program director who presented at the Co-Creative Communities Forum in Melbourne, has speculated on how we may begin adapting the tools we currently have to rise to this challenge. He talks about work WITNESS is doing to consider:

> …. how the current system of Creative Commons licenses — focused primarily on paradigms of commercial/non–commercial and share–alike/adapt — might be adapted to create a licensing system that recognizes intentionality. Such a system would place greater value on the questions of intention than on considerations of monetary value or the artistic integrity of the original material, emphasizing the desire to see a piece of visual media spread while still holding onto the motivations underlying its creation. For example, a piece of media might have an intention license that noted, "You may use this video in any way

you like, provided you push for redress for violence against women in the Central African Republic." WITNESS has been looking practically at how such information might be embedded in media items via its collaboration with the Guardian Project on new metadata standards. (Gregory and Losh, 2012)

The current research suggests that there are at least two layers of ethical responsibilities that CCM practitioners may need to consider. These may be framed as:

- A responsibility to the storytellers (in terms of protecting IP and licensing)
- A responsibility to the story (in terms of recognising intentionality).

Moving to "full spectrum" public media

In spite of impediments, the CCM system is well positioned to creatively embrace the challenge of proto-typing forms, content and platforms of "transmediafication". For this potential to be realised, coordination, cross sector collaborations and investment in research and development is critical. Professional bodies and networks that link practitioners and smaller community media stations and organisations have the unique potential to act as a catalysts for system-wide innovation, if they are resourced enough to initiate and coordinate creative models to push practices into new transmedia territory.

The U.S. based Association for Independents in Radio (AIR) launched a ground-breaking project called Localore in late 2011, for example, that has received global attention (see Appendix D). This year-long public media experiment engaged twelve freelance producers, matched them with community televisions or radio stations in ten different states, and mandated them with the task of testing new models for multimedia production and community engagement. Their job was to trial "full spectrum" public media storytelling across three platforms – digital, broadcast and the street – and to engage with communities who had no existing connection with public media.

Localore began with US$2 million in funding, sourced from philanthropic and public sources but with the aim of building interest in sustained funding for innovation after the funded period concluded. The projects that resulted from this year-long experiment showed producers employing eclectic and ground-breaking transmedia formats for documenting small-town stories all over the U.S. In essence, the Localore legacy is an ingenious and disruptive solution for injecting inspiration into the public media sector through a research and development and capacity building program driven by bottom up, producer-led innovation.

Recognising talent – the independent producer ninja

In Australia, CCM producers are under-recognised as valuable agents of change and innovation. Their value lies in the fact that they frequently embody critical qualities for agile adaptation to volatile conditions, such as highly developed negotiation skills, entrepreneurial flair and a "hacker" mentality.

The Localore experiment showed that outcomes, including new models for "full spectrum" storytelling, innovations in designing for participation in a digital age and the insights for producers and stations managers, are all valuable. However, the success of this model for research and development itself is also part of the story. AIR director Sue Schardt underscores the radical nature of the way Localore recognised "talent", and how the whole project concept turns ninja-like on this recognition. Observing how Silicon Valley tech accelerators operate, Schardt notes that she 'sees a lot of parallels to the lightweight, innovative, networked structure she's been trying to create in the world of broadcast'. In recruiting independent producers – who are unencumbered by institutional mindsets, who are 'driven by their own electricity' (their passion for public service media), who are masters at collaboration, negotiation and persuasion, who are undaunted by risk and often working on the edge of existing practices – the project was undergirded by an idealism and nimbleness that served as an energising force. Our contact over the course of this research with talented, passionate independent producers in the CCM field in Australia shows that such an energising force is already breaking new ground, but it is an under-developed resource.

Conclusions

We began this research into CCM across a range of sectors with a number of questions. We wanted to understand more about the limits of scale and operational constraints that impact on the practice, about how the value of CCM could be optimised for communities of interest, about how knowledge of co-creative methods and outputs could be shared in the networks in which our Industry Partners are located, and about the implications of all this for the infrastructure that supports (or at times fails to support) this important form of collaborative creativity.

We found that co-creative approaches are already being used in genuinely cutting edge and inventive ways to facilitate value creation for Australian communities. Assembling the case studies and demonstrator project reports as part of this research was a study in the power of storytelling,

social learning systems and human creativity. Within our research we saw many instances of producers and artists seizing opportunities to work with communities to produce uniquely creative outcomes, generating cultural solutions and innovations as part of the process. Skills for online social participation and digital content creation are developed within these projects through a diverse array of informal, customised and context-aware learning opportunities. Significantly, these kinds of initiatives are lowering the barriers for participation, addressing access, diversity and inclusion and testing methods for building a distinctly Australian digital media culture that supports population-wide creativity. CCM lubricates the social exchange process by generating rich, knowledge-intense forms of cultural expression.

Having established that CCM activity has social impacts that matter, and that broad-based innovation through creative participation is being harnessed through this practice in important ways, the question becomes: how do we support it? We noted that producers and artists active in this field are unusually adventurous and resourceful; they are often independently driving their own projects and taking responsibility for sourcing what they need to experiment and innovate with CCM practice. We also found cultural institutions and established networks for community driven media are sharing accumulated knowledge, refining and distinguishing core values, and experimenting with traditional methods. These organisations and networks serve as invaluable springboards for new initiatives.

Taking a wider view, we also learnt about the conditions that frame CCM activity. The projects within the scope of our study emerged from what we have described as a CCM system that is framed by cultural and educational institutions, by Indigenous media and by communities of practice centred on CACD and community media around the country. Each of these sectors and networks have distinctive cultural and methodological contributions to offer. This CCM system is made up of landmarks in an imagined terrain, which form the boundaries of a field of activity.

An emerging self-consciousness across the breadth and depth of this system about what community driven media does best and what it does differently influences the capacity of the system to optimise creative ability and to drive invention. In other words, as independent CCM producers and artists, participating communities, institutional auspicers and organisers (such as networks and industry bodies, as well as cultural institutions) and funders begin to recognise CCM making as an internally coherent, cross-disciplinary field of practice, then a range of new possibilities are opened up. This fledgling awareness is the spark that connects practitioners to connect across sectors; it

drives the invention of creative, adaptable solutions and initiatives.

While this research has indicated a series of questions that flow from this recognition, it would be premature to prescribe sweeping, formal, top-down policy interventions. Nonetheless, there are a range of policy, funding and infrastructure implications, and some approaches that, if adopted by practitioners, organisations and networks, could increase or improve opportunities for cross-fertilisation, collaboration, coordination and knowledge sharing across the informal Australian CCM system.

Implications for policy, funding and infrastructure support

Constructive support for Indigenous media

Funding and support for the development of remote Indigenous content, such as the recent Regional Remote and Emerging Initiative by National Indigenous Television, makes very good sense. Such initiatives are low cost and have outcomes that have economic, social and cultural benefits that are disproportionate to the investment. However, such low-cost content innovation requires investment in locally-based infrastructure and training if it is to succeed, such as that currently provided through the Remote Indigenous Media Organisations. Funding for creative media activity that is not tied to education and welfare programs based on a deficit model of service delivery are critical to fostering creative expression in participatory media culture. Constructive support for Indigenous media makers and Indigenous media organisations would recognise the inherently fluid and co-creative nature of community driven media; it would acknowledge the inventive ways that this sector is generating cultural solutions, and it would value the capacity for self-determination that this sector exhibits.

The value of the independent producer

Funding mechanisms to support the CCM system in general could be more responsive to the rise of trans-disciplinary independent producers across the whole system. The addition of programs of support for storytelling and producers of storytelling, rather than only supporting medium-specific or sector-specific content, would help to energise this hybrid practice. Initiatives aimed at stimulating inventive CCM strategies that can rise to the challenge of digital participatory cultures and transmedia design could usefully hone in on the independent CCM producer. Research and development across the CCM system is currently an *ad hoc*, opportunistic enterprise. For this reason valuable learning and highly creative solutions are not usually shared widely across the

system. The research and development model shared by the Localore experiment in the US provides a valuable precedent. In Australia, a coordinated research project to recruit CCM producers and practitioners as catalysts to community arts and media organisations, and cultural institutions around the country, has the potential to inject a system-wide creative boost and stimulate broad-based innovation. There is also a need for ongoing, independent, coordinated brokering of CCM practitioners, projects and project hosts similar to the kind of service provided by AIR in the US.

Implications for practitioners, organisations and networks

Generating data from the bottom up

Traditional approaches to audience research are limited in what they can offer CCM producers in an era of participatory digital culture. Likewise, top down approaches to data collection that rely on preset descriptors and benchmarks risk reinforcing gaps and misinterpretations in our understanding of this grass roots, evolving practice. A mapping and data collection process that is driven by those active in the CCM system, that uses a bottom-up, participatory action research approach of the type modelled by the CACD 500 has the potential to yield results that reflect the transdisciplinary, inventive nature of the practice. A three way government, university and practitioner network partnership would be a potentially effective way to manage mapping and data collection of this kind. The Cultural Development Network, an independent non-profit organisation based in Melbourne which links individual practitioners, community organisations and government across Victoria around issues of cultural vitality, also provides a prototype for a bottom-up, multi-partnership approach to cultural planning practices.

Training, mentoring and informal learning

There is a clear need for ongoing investment in digital training and mentoring throughout the CCM system. Existing digital mentoring and support for training initiatives need to be maintained and, ideally, expanded in ways that can offer support to individual practitioners, not just projects and small organisations. Recognition for the top level organisations tasked with undertaking the lion's share of digital experimentation in co-creative practice and platform development may encourage them to take on this role of mentorship and project startup support in a more coordinated and strategic way.

CCM projects are currently performing a valuable role in creating broad-based social (informal) learning opportunities for digital participation. Social learning opportunities created via CCM

projects can offer a genuine pathway for wider participation in formal education and contribute to building a population-wide capacity for critical literacy in digital culture. Offline training and the responsive community-focused processes characteristic of community cultural development work have vital potential for building the foundations for this kind of inclusive learning. As Shea (2014) notes, social learning opportunities are also critical for practitioners who stand to gain from professional development in networked learning approaches. This kind of skills development can 'foster the organizing activities that underpin online co-creation, [since] new ways of connecting enable new modes of peer-to-peer production and exchange' (Shea, 2014, p.37).

Further Research

During this research we found plenty of evidence that CCM is being taken up in other service sectors – such as education, health and allied services. Examining the benefits that these approaches bestow both for students, clients, participants and professional alike, however, was beyond the scope of the current research. Useful information could follow from research that focused on the nature of the partnerships being formed and the way CCM activities in these contexts are designed, implemented and disseminated. Longitudinal studies that chart the degree of positive impact generated by short-term projects and partnerships over time would also yield useful information. When focusing on CCM practice, it becomes apparent that this particular creative activity often arises from creative partnerships that are distinctly cross-disciplinary. CCM articulates with both the services sector and the wider creative economy in ways we have yet to map and describe. For this reason the current research indicates that further investigation focusing on CCM activity would reveal important insights into the ways cultural practices intersect with wider economic and social systems.

In addition, there are early indications that social financing for CCM is a phenomenon worth exploring. A review of international and local models for social enterprises with CCM outputs could examine the consequences of this approach for policy and for practice.

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Appendix A: Chief Investigators, Industry Partners and Research Associates.

Chief Investigators

Dr Christina Spurgeon - Creative Industries Faculty, Queensland University of Technology.
http://staff.qut.edu.au/staff/spurgeon/
Associate Professor Jean Burgess - Creative Industries Faculty, Queensland University of Technology.
http://staff.qut.edu.au/staff/burgesje/
Distinguished Professor John Hartley - Centre for Culture and Technology, Curtin University.
https://humanities.curtin.edu.au/about/humstaff/research.cfm/John.A.Hartley
Professor Brad Haseman - Creative Industries Faculty, Queensland University of Technology.
http://staff.qut.edu.au/staff/haseman/
Professor Helen Klaebe - Creative Industries Faculty, Queensland University of Technology.
http://staff.qut.edu.au/staff/klaebe/
Associate Professor Ellie Rennie - Institute for Social Research, Swinburne University of Technology.
http://www.swinburne.edu.au/chancellery/mediacentre/media-centre/view-expert/ellie-rennie

Industry Partners

Australia Council for the Arts. Represented by Nick Herd (2011-2012) and Caitlin Vaughan (2012-2014).
http://www.australiacouncil.gov.au/
Australian Centre for the Moving Image (ACMI). Represented by Helen Simondson.
https://www.acmi.net.au/
Goolarri Media Enterprises. Represented by Michael Torres, Dot West and Jodie Bell.
http://www.goolarri.com/
Community Broadcasting Association of Australia (CBAA). Represented by Kath Letch. http://cbaa.org.au/
31 Digital Brisbane. Represented by Scott Black. http://www.31.com.au/

Research Associates:

Dr Maura Edmond - Senior Research Associate, Queensland University of Technology (December, 2011 - May, 2014).
Nina Woodrow - PhD Candidate, Creative Industries Faculty, Queensland University of Technology.
Research Assistant: Community Uses of CCM.
Elizabeth Heck - PhD Candidate, Creative Industries Faculty, Queensland University of Technology.
Research Assistant: Community Uses of CCM.

Appendix B: Research Outputs.

BOOKS
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Kuga Thas, A. (under examination, 2015) *Authentically Ambiguous, Credibly Anonymous: Perceptually Reframing the Personal Narrative for Effective Persuasion in Aggressive Human Rights Contexts.* Thesis. Queensland University of Technology. Brisbane.

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Appendix C: Interviews.

ROUND 1 – Interviews
Kath Letch, CBAA (April 2010) – interview
Frank Panucci, Australia Council (June 2011) – interview
Nick Herd, Australia Council (June 2011) – interview
Helen Simondson, ACMI (May 2011) – conversation + interview
Tony Sweeney, ACMI (May 2011) – interview
Paul Mills, Digital 31 (August 2011) – interview
Dot West, Goolarri Media (July 2011) – interview
Jodie Bell, Goolarri Media (July 2011) – interview

ROUND 2 – Interviews
Nicola Joseph, CMTO (September 2011)
Andrew Lowenthal, Engage Media (May 2012)
Debra Myers, Big hART (June 2012)
Alex Kelly, Big hART (June 2012)
Gail Kovasteff, Media Resource Centre (September 2012)
Indu Balachandran, ICE (August 2012)
Lisa Terrence, ICE (July 2012)
Jennifer Lyons-Reid, Change Media (September 2012)
Carl Kuddell, Change Media (September 2012)
John Smithies, Cultural Development Network (June 2012)
John Staley, Youthworx Media (March 2012)
Martin Potter, Big Stories Small Towns (July 2012) and (September 2012)
Sonja Vivienne, Incite Stories (March 2012)
Tahlia Azaria, SYN FM (June 2012)
Richard McLelland, C31 Melbourne (June 2012)

ROUND 3 – Interviews
Madeleine Belfrage, The Romero Centre (July 2013)
Rebecca Lim, The Romero Centre (July 2013)
Gary (pseudonym) (July 2013)
Angus McLeod, Human Ventures (July 2013)
Ursula Skjonnemand, CitizenJ (August 2013)
Belinda Lopez, All The Best (September 2013)
Shelley Pisani, Creative Regions/Afloat (September 2013)
Scotia Monkivitch, Contact Inc/Creative Recovery Network (September 2013)
Sarah Morris, Te Papa Museum, New Zealand (October 2013)
Tim O'Donovon, ChangeMakers Refugee Forum, New Zealand (October 2013)
Gail Smith, Lifeline/Afloat (October 2013)
Narelle Reed, Lifeline/Afloat (October 2013)
Andrew Gibbs, Human Ventures/Afloat (October 2013)
Gabe Clark, Radio With Pictures (November 2013)
Giordana Caputo, All the Best (November 2013)
Cath Dwyer, ABC Open (January 2014)
Steven Riggall, 4ZZZ/CitizenJ (January 2014)

Norm Horton and Sarah Moynihan, Feral Arts (February 2014)
Andrew Parker, The Story Project/New England-North West Sound Walks (March 2014)
Hamish Sewell, The Story Project/New England-North West Sound Walks (March 2014)
Zoe Scrogings, Solidarity Is Not A Crime – e-Publication (April 2014)
Michael Bromage, ABC Open (June 2014)
Maddy MacFarlane, PBS (November 2014)

Appendix D: Case Studies.

Case Studies
1. Goolarri Media and Kimberley Girl
2. The Mixing Room Exhibition at the Te Papa Museum in New Zealand
3. ACMI Generator
4. Localore
5. Creative Recovery Network
6. CitizenJ
7. All the Best
8. PBS Ethnomusicology Documentary

Case Study 1 – Goolarri Media and Kimberley Girl

Kimberley Girl (KG) is a youth development and leadership program run by Broome Aboriginal Media organisation, Goolarri. Currently celebrating its 10th anniversary, KG is widely recognised as an annual 'training and catwalk' event for young Indigenous women in the Kimberley and Pilbara region. KG has been the subject of Chief Investigator Ellie Rennie's recent research and this case study highlights some of her findings.

Summary of the Project
Goolarri Media Enterprises (GME) is one of Australia's most successful and diverse Indigenous media and communications organisations, operating a community radio station and an open narrowcasting television station, supporting Indigenous musicians throughout Western Australia, managing events and delivering nationally accredited training in media and events management. The organisation links the development of these programs to a goal of creating stronger social cohesion across the diverse peoples of the Kimberley, and with a vision to close the gap for all Indigenous peoples across the region.

The KG program was born out of this sense of social purpose; it was a creative, left-of -field flash of inspiration that GME staff ran with in an effort to address the perception that young Indigenous girls lacked confidence. GME was able to tap into the unrecognised vitality of young Indigenous women in the community and deploy the resources and infrastructure at hand – skilled staff invested in the communities they serve, family networks, communications platforms and event management systems – to help unlock this potential. In essence, Goolarri has used the beauty pageant format as a recruitment and delivery mechanism for an intensive peer learning and leadership development experience for young Indigenous women.

KG went on to prove itself to be an unusually successful model of social innovation and is an example of how a grassroots, CCM endeavour can arrive at a genuinely unique and effective social solution where standard government approaches have failed.

What did the project set out to do?

Emerging initially as an experimental sideline, KG has now become one of the main brands and most popular programs in Goolarri's portfolio. KG grew from local experience and developed as a responsive, opportunistic and innovative experiment. Although diverging from Goolarri's usual business, the program matched people, communities and resources in productive ways, harnessing and manifesting something that was clearly creative and positive.

The initial aims of the program were to showcase Indigenous beauty and provide young Indigenous women with a much needed opportunity for self-promotion. As the program developed and gathered momentum, the objectives, as defined by Goolarri, resolved into the following form:

1. To instigate irrevocable change in the personal and professional development of young Indigenous women by expanding the scope of core components offered within the Kimberley and Pilbara Girl programs and by replicating Kimberley Girl in other communities.
2. Provide young Indigenous women with valuable educational activities and opportunities which directly address their needs in the areas of contemporary Indigenous culture, mental and physical health and wellbeing, development of social and professional skills, positive lifestyles and leadership values while minimising the effects of social, economic and geographical isolation.
3. Promote understanding and respect for Indigenous culture from the wider community by representing Indigenous people in a positive and contemporary environment aiding in the overall process of reconciliation (Rennie and Potts, 2011).

How did the project progress?

In the last decade, KG has grown from a three-day program and event in Broome to a widely known and much anticipated week-long program of regional heats and workshops, and a grand final in Broome. A replicate program in the Pilbarra commenced in 2010.

A 2011 evaluation of the KG program conducted by Ellie Rennie from Swinburne University of Technology, Melbourne, in collaboration with Jason Potts from Queensland University of Technology, Brisbane (now at RMIT), has shown that this co-creative, community initiative has value way beyond the short-term provision of low cost entertainment for the locals. It has made a tangible, measurable difference by influencing and empowering participating young women to make sets of life choices that direct them to pathways that yield demonstrably higher payoffs for themselves and for their community.

KG teaches young Indigenous women, many of whom experience significant socio-economic disadvantage, job readiness in a stunningly effectively format. It promotes positive self-image and confidence in public speaking and offers them a chance to experiment with identity and to imagine a different life.

Rennie observed during the research phase of the 2011 KG heats that audiences and judges did not know the backgrounds or personalities of the participants. However, the participants' life stories – revealed to the facilitators and interviewer during the workshop – had the potential to add a compelling dimension to KG. For instance, a young woman was grappling with cultural responsibilities; another had struggled with the death of a close friend. Others had more every day stories, yet were still very revealing: growing up as a tomboy; being a young mother; working two jobs to save money in an expensive mining town. The report recommended that the program provide an outlet for the young women to represent themselves (Rennie and Potts, 2011).

CCM has the potential to engage audiences further in the KG event, particularly in the following contexts:

- As content for participant profile pages, providing audiences with the potential to follow a Kimberley Girl through her journey, as well as register their vote for people's choice
- To provide judges with further background on the participants, resulting in possibly different judging criteria and outcomes
- As add-on content to show events/images beyond the workshop, such as home communities, family and favourite things
- For cadets this may extend beyond the life of the event and could be used as a profile page for the purposes of positive self-promotion.

Finding a means to tell such stories within the KG girl program thus became a second stage of the research. We looked specifically at CCM opportunities – content that is produced by amateurs with the assistance or formats of professional media-makers. Although GME has always possessed elements of co-creative production through its status as a community broadcaster, changes in media production and platforms have opened up new storytelling possibilities. These include apps for content creation that require a relatively low skill base, as well as existing formats and training that have developed within the community arts and cultural sectors. Rennie approached the Australian Centre for the Moving Image (through the ARC research partnership) to assist with the research. The research partners then conducted a trial in order to explore the potential and viability of incorporating CCM into KG.

Ellie Rennie (Swinburne University), Vyv Straneri (freelance digital storytelling expert, formerly of ACMI) and Michael Torres (GME) ran the trial using iPads sourced from Swinburne University. Straneri selected apps for the participants to trial, and edited content into short clips for broadcast during the event. Rennie documented the process and Torres provided input into what would work best within GME's constraints. Rennie surveyed all participants, as well as the personal development facilitator, Kaylene Hunter, at the conclusion of the trial. In 2013, Swinburne University software engineering students worked with Rennie and Torres to prototype an app for storytelling creation specific to the KG program.

What is successful and/or unique about the project?
As the evaluation of the program revealed, the benefits of KG are both private and public. Offering a different approach to social programs that seek to 'close the gap', it diverges from many other youth development and training initiatives. As a competition, the program doesn't suit the typical model of youth development, where everyone is a winner, nor does it conform to the typical model of youth training, which isolates individual skills development.

KG leverages glamour and fun and competitiveness. It has attracted widespread community buy-in and ongoing loyalty from former participants, and over time it has generated substantial business and private sponsorship. As a successful social enterprise KG has proved highly effective in promoting and empowering personal ambition in participants and unearthing community leadership potential. In this sense the public benefits are significant, since KG supports Indigenous young women to develop the confidence and skills to be role models and spokespersons of Indigenous women of the Kimberly region. Few other initiatives can demonstrate such success.

This research and scholarly work, undertaken by Chief Investigator Ellie Rennie, into the remote media outputs that have oriented from, or relate to, Indigenous communities in Australia, helps to contextualise the achievements of KG. Rennie (2013) explains how current policy frameworks and funding programs effecting community video production tend to corner media makers into reproducing certain themes and genres. Rennie's study points to the ramifications of a recent trend that sees remote Indigenous media organisations having fewer resources to create programs of their own determination than in previous decades. It is in this is respect, with its focus on success and glamour, that Goolarri achieves something unique with KG, since,

When the only funding available is that administered through grants, some of which are provided to address specific health or social problems, certain types of organisations will succeed over others. By disenabling the self-determination approach, government policy is (perhaps unintentionally) turning cultural institutions into [an industry that could be described as having] evolved off a people's misfortune. (p.11)

Kimberley Girl achieves impressive outcomes, but it is not targeted specifically at disadvantaged young women. The event positions all young women as 'equal on the catwalk', attracting girls from a variety of backgrounds rather than picking winners or singling out those that are disadvantaged. A recent study by de Roeper and Savelsberg (2009) exposing the underpinning orientations and assumptions in current government policies addressing young people in Australia, provides further clues and an important backdrop to the achievements of KG. This study highlights the binary divide shaping programs and policies for young people, with one set fostering leadership and supporting creative endeavors targeting high functioning young people (especially within the educational and arts milieux), while other policies, focusing on young people who are perceived as disadvantaged, take a remedial orientation (p.209). An orientation that prioritises keeping young people from disadvantaged social circumstances on-track inevitably focuses attention on deficits, which means that such programs are:

… targeted or siloed to address specific problems to the exclusion of broader developmental needs. Consequently, young people deemed 'at risk' are the target of remedial policies focused on issues, such as health problems, education retention, employment and young offending through welfare, juvenile justice and health portfolios, agencies and services. Importantly, questions of identity and the creative expression of identity are largely ignored or actively discouraged (p.223).

KG, in positioning all participants as equal and in encouraging all contestants to develop confidence, leadership skills and to shine on their own terms, takes a radically different approach to program design. The gift KG offers Australian cultural life as a whole is that it provides a medium for young Indigenous women to experiment with creative expressions of their identity and to receive the attention and support of an entire community while they do this.

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Case Study 2 – The Mixing Room Exhibition, at the Te Papa Museum in New Zealand

'The Mixing Room – Stories from Young Refugees in New Zealand' is a unique exhibition which is now in its fifth year at the Te Papa Tongawera, the national museum of Aotearoa/New Zealand, located in Wellington. This co-created exhibition features contemporary stories, creatively expressed, told by young people now living in New Zealand who have come from refugee backgrounds.

PhD candidate Nina Woodrow, whose research project is linked to the Community Uses of CCM Linkage project, conducted a field trip to the Te Papa Museum in October 2013 to interview the curators and collaborators, and to experience the exhibition.

Summary of the Project

Te Papa is an awe-inspiring national museum renowned for being bicultural and interactive. The Mixing Room exhibition was launched in 2010 and occupies a small footprint in the museums Community Gallery. It is an exhibition that broke new ground for the Te Papa in a number of ways.

Firstly, rather than creating an exhibition that celebrates the culture of a particular ethnically defined community, which had previously been the function of the Community Gallery (the Italian community, for example), the curators and designer of The Mixing Room showcases the lives of those who are linked by a "community of situation", i.e. young people from diverse backgrounds who have had an experience of being a refugee.

Secondly, rather than focus on the past and on the country's settlement history, the exhibition reveals the storytellers' focus on their present and future lives in New Zealand, and celebrates their optimism and resilience in the process.

Thirdly, rather than create an exhibition focused on material culture, The Mixing Room celebrates "intangible heritage". The content consists of recorded memories, digital stories, poems, photographs, songs – the outcomes of community arts, writing and performance workshops. These stories are told in the first person, voiced by the storytellers, and accessible through videos on touch screen tables.

The interactive touch screen light tables featuring these stories are framed by expository elements of the exhibition design on the walls and floor. The side walls display some photographs sourced from international aid organisations, along with small amounts of text and quotes that tell the story of the journey refugees have taken to come to NZ. The chronological timeline on the floor charting the different waves of refugees who have come to New Zealand since 1870 is inscribed on luminous tiles, like stepping stones, and starts at the main entrance and runs the full length of the exhibition. The back wall features a huge digital mosaic composed of images of the storytellers and their art work.

What did the project set out to do?

The Mixing Room Exhibition is aligned to Te Papa's core project, The People of New Zealand, which explores 'the events, ideas, individuals and relationships that define our sense of identity as New Zealanders' (Allan, 2011, p.34). In this sense, the exhibition team set out to celebrate the resilience of young people from refugee backgrounds living in New Zealand and to further the museum's mandate of cultural inclusivity.

The exhibition goals centre on building audiences in under-represented communities, and promoting a new model of exhibition design that empowers refugee youth to tell their stories in their own way. The communication goals were to have an impact on visitors in specific ways – i.e. build an understanding of why people become refugees, foster an appreciation of the strengths and optimism of young people from refugee backgrounds and the contribution they are making to New Zealand – and to encourage them to consider questions of national identity, i.e. who is a New Zealander?

On a more nuanced level the exhibition designers and curators were driven by philosophical and values-based goals that privileged a participatory, co-creative process and respected different ways of representing culture and knowledge. For example, some principles adopted included the "nothing about us without us" mantra (from disability activism) and an expression "Te Otaki", a Maori term that means "deal with the dreams of the people with the utmost generosity that is within your power to manage".

How did the project progress?

The conceptual themes shaping the exhibition were arrived at through collaborations and a participatory approach that persisted throughout the project. Te Papa partnered with, and was guided in the process by, an NGO called ChangeMakers Refugee Forum, a separate Wellington based NGO representing refugees living in New Zealand. ChangeMakers Refugee Forum has a governance structure made up of people from refugee backgrounds, and the organisation advocates for 'standards of engagement' with refugee communities that is based on principles of trust and reciprocity, fair engagement in all stages of involvement and the centrality of human rights.

A community arts-based model was used to generate content. Youth coordinators from refugee backgrounds were trained to coordinate the participation of young people in arts workshops held in each city centre around the country and run by professional artists, writers, poets, applied theatre practitioners and film makers.

The varying production values of the work created challenges for the curators – balancing the museums requirement for excellence with the imperative of valuing and respecting participants' creative contributions. An important decision was made, however, to accept all the young people's work for the exhibition.

The co-creation process in a museum context also challenged the traditional role of the researchers, curators and designers. The exhibition designer describes co-creation as a 'messy, unpredictable and time consuming process', and this combined with the way the process took a turn towards community cultural development approach meant that the exhibition team became involved in the lives of the young people to a degree that at times caused dilemmas in terms of defining professional role boundaries.

Communicating across cultures, citizenship status and generations in this project meant dealing with complex issues around representation, security and consent. It meant, for example, grappling with parental concerns connected with the safety of representing the faces of people who have refugee experiences and balancing the desire of the exhibition team to capture an authentic voice, versus the desire of the families to "put their best foot forward" in this public context.

What is successful and/or unique about the project?

An evaluation undertaken by the museum visitor and market research team found that, 'The Mixing Room clearly has a profound affect on a large number of the visitors who spent time in there; they found the space comfortable and the interactives particularly engaging. As a result, the exhibition was responsible for a wide range of emotional reaction and changed perspectives' (Allan, 2011, p.7).

In this sense, the exhibition is taking up the challenge of interpreting and resourcing museum audiences to develop a deeper understanding of a complex social and political phenomenon. Jones (2010) sees museums as having the capacity to perform in critical and unique ways in this respect since,

> … cultural institutions like museums are established as space for "exposition and explanation" and this is what gives them such potential in the communication of some of the issues surrounding refugees. Museum's displays and exhibitions also provide a sense of establishment in the communities they serve: they can lend posterity and solemnity to stories, bringing them to life for new audiences in different contexts. (p.xiv)

The Mixing Room, however, also pushes the boundaries of co-creative practice within a large cultural institution and modelled a practice that privileges partnerships and collaboration with their public. The curatorial and design team borrowed from other related fields of practice – participatory action research,

community cultural development, youth development and socially-engaged arts – to put together an innovative process. As Gibson and Kindon (2013) explain,

> The Mixing Room project was a radical departure for the Te papa's normal consultative ways of working with communities and developing community exhibitions. Staff working on the project brought together contemporary museological theories of social inclusion with youth development and participatory action research. They were able to gain both intellectual and financial support for senior management [and they] carefully laid the foundation for the project with research and outreach. […] [T]hrough the open hearts and minds of exhibition development staff, and their willingness to promote participatory processes to Te Papa's senior management, The Mixing Room project enabled a transition from consultation to participation to take place (p.80)

The Mixing Room development staff used the affordances of new media to serve aesthetic as well as social and cultural purposes, ambitiously tackled issues of voice and recognition and balanced the needs of multiple stakeholders and complex ethical goals. In embracing these concerns so bravely, the project prompts us to think anew about the role that museums can play in facilitating creative participation of publics in the cultural life of a modern, global society.

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Case Study 3 – ACMI Generator

Generator is a free online resource hosted by the Australian Centre for the Moving Image (ACMI) that provides training, tools and resources to support a critical participatory (co-creative) approach to screen education. Situated in Federation Square in the heart of Melbourne, ACMI is a cultural institution dedicated to screen culture and the moving image in all its forms.

Summary of the Project

Generator is an ACMI initiative that offers the public, the educational community in particular, an online experience that scaffolds and models exemplary storytelling production techniques in all screen mediums. It was designed as a closed user online environment so that schools could make it accessible to students. It functions as a virtual creative studio geared towards supporting users to explore, create, share, tag and distribute their own short films. The resources and tools in Generator are organised into four main categories. The *Video Gallery* provides a substantial repository of moving image work by other students, industry professionals and members of the public. In *Learn From the Makers*, users can learn about creative practice through interviews with Australia's internationally recognised screen talent in which they discuss aspects of their craft. The *Production Resources* section includes the Storyboard Generator, an interactive tool that demonstrates storyboarding concepts and supports users to create their own. In this section users can also access other practical resources to help with scriptwriting, copyright and legal issues, preparing for the shoot, editing and sound design, exhibiting and promoting their work.mIn the *Free Media Library*, users can find and download copyright-free video, images and sounds, and can share their images, video footage and sound files with the Generator community by adding their own content to the library.

The resources and materials in Generator are organised, principally, around the needs of educators, in that they are aligned with Australian curriculum requirements, and are hosted and shared within a safe, moderated environment. The storied content in the Generator platform is curated according to themes such as Belonging and Identity, Ability and Disability, Young Australians, Indigenous Australian Voices, Snapshots of Australian History, and so on. All content is searchable. The ACMI Educators Lounge is a collaborative online space linked to the Generator where teachers can engage in professional conversations related to their practice in teaching digital storytelling.

What did the project set out to do?

ACMI designed and developed Generator with funding from the Department of Education and Early Childhood Development, who supported ACMI's mission to provide free locations for Web 2.0 engagement and education for students, teachers and the broader online community. Melbourne-based independent digital agency Monkii was commissioned to develop and customise a Drupal platform with YouTube interface programming. The website and interactive tools were officially launched in September 2010.

How did the project progress?

ACMI has been working in Screen Literacy for over 20 years. Generator evolved out of a unique program of storytelling and screen literacy education, outreach, design and developmental work. The ACMI Digital Storytelling Public Program was the first of its kind in Australia and was an important precursor to Generator. Workshops and courses employing the Digital Storytelling methodology, using a dedicated state-of-the-art digital studio with 30 media stations, has been delivered to community groups, individuals and corporate clients for more than a decade. This program continues to guide people through the process of telling a personal story using multimedia tools, and provides an introduction to the tools of desktop video production.

ACMI has worked extensively with communities and key organisations, who often have limited access to the technologies to capture voices and stories, to develop specific digital storytelling projects. Engaging with communities across regional Victoria, ACMI's regional storytelling projects aim to support local residents in regional areas to document their histories and capture their own stories about life in their towns. These outreach and public programs have generated a rich and extensive archive of stories, which have been integrated into the Generator platform.

ACMI was an early adopter of digital storytelling it its public program activities, and has taken a lead role in supporting the uptake of CCM in Australian arts, public culture and education sectors. As an iconic, national cultural institution, ACMI was able to access and make good use of the human, intellectual and capital resources it has had access to. Exchanges of professional knowledge in both statutory and industry networks was a critical element in the project's development.

The storyboard generator, for example, was an element of the project that was developed specifically in response to, 'a number of teacher focus groups that highlights the lack of storyboarding skills among students' (Cousins 2011, p.126). In this way, the team were able to fine tune the educational value and utility of the material and the platform. The aim was to both resource and influence educational practices to sustain population-wide participation in screen culture and exemplary storytelling practices.

What is successful and/or unique about the project?

ACMI staff engaged in a collaborative relationship with Australian educational systems and screen production professionals in the development of Generator. In this sense, the online studio is built on a successful alliance between the public education sector, a cultural institution and a professional screen and

digital production industry. One indicator of the success of this collaboration is the shift from pre-moderation of user generated and contributed content, to post-moderation. This demonstrates the high level of trust that education partners have in Generator.

Generator's contribution to successful innovation in screen education has been recognised within both the education and cultural heritage sectors. ACMI Generator has won two international awards for Museums and the Web and was also nominated in the 17th Annual AIMIA awards for Best Educational Website (AIMIA is the Digital Industry Association for Australia, representing the digital content, services and applications industry).

ACMI generator is a platform that enacts the much touted contemporary transformed role of the cultural heritage curator. Angelina Russo et al (2008) noted several years ago that the early signs of the impact of social media in a shift in museum communication models "from one-to-many or peer-oriented models to a many-to-many communication model, whereby curatorial knowledge acts as a hub around which an online community of interest can build" (p.23). Generator exists as an exemplar of this kind of many-to-many model of dissemination for storytelling, where users are recognised as active cultural participants in the making, valuing and consuming of stories and story collections, and of assigning meaning to these stories and story collections.

Kunda and Anderson-Wilk (2011) refer to a critical balance that must be achieved by contemporary 'institutes of record' in meeting the digital preservation challenge along with the community engagement challenge (p.895). In their model of collaborative digital curation, community websites become online locations where 'contextualisation and interpretation are facilitated, user experiences is encouraged and valued, relationships are fostered, and community identity is formed. The stewardship core is where the institutional steward carries out best practice in digital preservation, metadata, interoperability, and discoverability' (p.903). Generator, by embracing both the task of preservation and participatory curation, with the challenge of enabling community members to become producers of digital and screen-based stories, rises to this intersecting set of challenges.

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Case Study 4 – Localore

The U.S. based Association for Independents in Radio (AIR) launched an innovative project called Localore in late 2011. This year-long public media experiment engaged twelve freelance producers, matched them with community televisions or radio stations in ten different states and mandated them with the task of testing new models for multimedia production and community engagement. Their job was to trial full spectrum public media, storytelling across three platforms – digital, broadcast and the street – and to engage with communities who had no existing connection with public media.

AIR Executive Director Sue Schardt, a respected veteran and award-winning producer in the U.S., participated as a presenter in the Co-Creative Communities: Storytelling Futures for Community Arts and Media symposium in Melbourne in 2012. The Localore initiative – the project design and the learnings that have emerged from this experiment – have provided important inputs to the Co-creative Communities linkage research.

Summary of the project
AIR was established in the 1980s by a group of independent radio producers in New York City. It is now a global social and professional network of almost 1000 independent producers who represent an extensive range of disciplines and media forms – journalists, sound artists, film makers, station-based producers, game designers, hackers, podcasters, media activists and artists, and so on. Sue Schardt reports that, 'the medium of sound is what unites our membership, and in this 21st century world, AIR's members are rapidly diversifying and expanding their craft as they cut new edges in digital public media'.

The Localore project hinged on an appreciation of the skills base of this membership – their versatility and agility, their commitment to public media - and on matching this recognition of human talent with an existing public media infrastructure. At the CCM forum in Melbourne, Sue Schardt (2012) explained that:

> … in the U.S. -- we have an established interconnected network of 1,200 radio and television stations working in public media. We recognise that each one of these stations represents a hub that is deeply rooted in local communities across the United States from major urban areas to state-wide networks across the Central Plains of the United States to the deep rural areas to Native American reservation stations. So we have this new project, Localore, where we have figured out a way to move through this change cycle by marrying these two assets -- the talent network that we have available to us and the station network. So we've married these two assets (http://digitalstorytelling.ci.qut.edu.au/index.php/events)

The projects that resulted from this year-long experiment showed producers employing eclectic and ground-breaking transmedia formats for documenting small-town stories all over the U.S. The project was a genuine collaborative endeavour, harnessing the creative contributions of nearly 200 reporters, technologists, designers, and station- and community-based producers. In essence, the Localore legacy is an ingenious and disruptive solution for injecting inspiration into the public media sector through a research and development and capacity-building program that is driven by bottom up, producer-led innovation.

What did the project set out to do?
Localore aimed to push local community television and radio and stations outside their comfort zones; the motto that carried the project was 'go outside'. Producers understood that their task was to invent new integrated storytelling models to carry public media to new corners of their community. There is a sense in which the project designers were conscious of tapping into a cultural phenomenon. Sue Schardt articulated this sense of purpose in terms of leadership: 'We have this profound opportunity with all the changes and experimentation available to us to really lead a renaissance of what it is to serve the public with media skills.'

Localore set out to generate insights for stations, for producers and for a public media system and to provide impetus for developing new ways to adapt and to rise to the challenges presented by this unprecedented volatility in the digital media environment.

How did the project progress
Localore began with US$2 million in funding, sourced from philanthropic and public sources, but the aim was to build interest in sustained funding for innovation after the funded period concluded. The project was

launched by calling for producers to pitch their best ideas for local multimedia storytelling projects and for stations to nominate themselves as incubators and investors. A rigorous competition and matching process ensued, and new fruitful relationships and networks were forged.

A web-interactive-content-production startup called Zeega was engaged to provide technological expertise and mentorship. While the producers were encouraged to embrace new media affordances they were not the technologists, and Zeega's design and editorial services were a valuable resources in making the multi-platform elements work.

AIR strategists were concerned to track the impact of the project in terms of the growth in the capacity of stations to embrace and support innovation, the responses of communities, and how Localore framed new models for full spectrum storytelling. Station-based 'impact liaisons' filed monthly reports and conducted a final survey three months after the close of the project. The twelve month research and development period was bookended by two public media labs; the first provided an opportunity for the team to engage in planning and brainstorming and the final event permitted evaluation and the sharing of insights

Over the twelve month period, the lead producers, in collaborations with their teams and networks, explored and experimented with models for combining face-to-face and digital engagement with broadcast. Edmond (2013) describes these media projects 'as principally audience development experiments' since they are exploring:

> … how to use participatory media to help grow audiences for local public radio, to engage audiences more deeply, to reach new demographics and to strengthen connections between stations and their communities. Participatory strategies like crowd-sourcing, user-generated content and audience–producer collaborations also extend the lifespan of a media project. […] [O]ther points of expanded storytelling and interactivity – mobile apps, quizzes, maps and so on – work to maintain interest in a topic, encourage repeat visits and increase the likelihood of peer sharing (p.12).

These experiments yielded some findings that were extensively documented, reported on and shared in such forms as blog posts, journal articles, a project report ebook, a video published on vimeo, conference presentations, and so on. For example, one scholarly article reported on the dangers of viewing technology as the panacea for participation:

> Despite prevailing assumptions about the power of digital platforms to spur engagement — using a smartphone app, for example, to attract citizens — many Localore producers discovered that physical connections held surprising power. The teams developed a number of successful approaches that generated enthusiastic participation — hosting live storytelling events, recruiting participants at local festivals, building eye-catching story-gathering booths and partnering with local museums and community spaces to create installations. We also found that investment in a new digital tool, app or platform is effective only to the degree to which a station has successfully cultivated a digital audience (Schardt and Clark, 2014).

What is successful and/or unique about the project?

In Localore, AIR strategists achieved their goals to run a research and development program that genuinely breaks new ground. Experimentation in transmedia content creation in the public and community media sectors is a new frontier and the Localore project is a forerunner in this sense, in a way that has resonances around the globe. Maura Edmond (2014) refers to 'the absence of almost any scholarly discussion of the "transmediafictation" of radio' while noting that:

> … [e]merging forms of transmedia radio embrace more direct and active forms of audience involvement. They call upon audiences to react and interact, to share, promote and curate, and to be commentators, collaborators, contributors and co-producers. This kind of increased audience participation is integral to transmedia practice and theory (p.11-12).

This project's strength was that it invented a new means to incubate innovation in the "transmediafication" of community media, in a way that is consistent with the traditional focus on community storytelling and public service; a form that is 'part multimedia production, part community-development blueprint, part new talent cultivation engine'.

With ten teams working on the same assignment and timeline, and with the whole project framed by the 'go outside' mantra, the intensity of experimentation and the curiosity about outcomes was ramped up. The productions themselves have received acclaim in the sector. The final evaluation reports that:

> ... the teams created beautiful and inventive transmedia productions that not only grabbed the attention of local audience members, but also generated national and international notice. Each local project is different, but all chase the same commitment to shifting public media's relationship with audience members by connecting not only with live broadcast, but also online and out on the street (p.8).

The outcomes were also valuable because they included new models for full spectrum storytelling, innovations in designing for participation in a digital age and insights for producers and stations managers in transmedia storytelling. The model for research and development itself was also a crucial part of the Localore success story.

AIR director Sue Schardt says, when she observes the way Silicon Valley tech accelerators operate, she 'sees a lot of parallels to the lightweight, innovative, networked structure she's been trying to create in the world of broadcast'. In recruiting independent producers – who are unencumbered by institutional mindsets, who are 'driven by their own electricity' (their passion for community and public service media), who are masters at collaboration, negotiation and persuasion, who are undaunted by risk and often working on the edge of existing practices – the project was undergirded by an idealism and nimbleness that served as a motivating force.

In her presentation at the Melbourne Forum, Sue Schardt underscored the radical nature of the way Localore recognised talent, and how the whole project concept turns, ninja-like, on this recognition:

> We recognise that the stations are really busy doing the day-to-day operation. It's a mature industry. And they have little capacity to do the research and development that these times demand. And as far as talent, we've taken a really radical approach in our view of the talent. Sure, talent, as we know, it's the hosts, it's the producers, it's the reports. This is all true. But in this environment our talent is really a lot more than that. They're independent. They're adaptive by nature. They're entrepreneurial. They're hackers. They figure stuff out, and in this day and age the time that we're in it is a really vital. These are vital skills. So we've taken to viewing our talent as ninja; ninja talent is how we view it.

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Case Study 5 – The Creative Recovery Network (CRN) and Afloat.

The Creative Recovery Network (CRN) is a knowledge sharing network for arts-led recovery projects from key organisations in the Community Arts and Cultural Development (CACD) sector. Established in 2011 and developed since in response to a series of natural disasters, including Cyclone Yasi and, later, the floods throughout Queensland in 2013, it is an important and valuable collaboration involving many organisations across the CACD sector. The CRN uses the PlaceStories online platform, developed by Feral Arts to share stories from recovering communities, as well as the stories of arts recovery practitioners about project activity and the knowledge developed from it.

PhD candidate Elizabeth Heck developed this case study to explore CCM activity as sites of social learning. In the CRN case, storytelling is used as a method for disseminating best practice knowledge about recovery arts practices within the network and the wider CACD sector. These stories are shared via Feral Arts' PlaceStories platform to support this further learning. This case study illustrates the relationship between individual CCM projects and professional development in this sector by also looking at a specific project with a significant CCM component that was undertaken in the CRN.

Summary of the Project

CRN is a knowledge community for practitioners in the CACD sector and community members in disaster affected communities. It was collaboratively developed by CACD organisations, including Contact Inc, Feral Arts and Human Ventures, in the pilot phase of of a joint Commonwealth and State government initiative that was managed by Arts Queensland, Creative Regions. Creative Regions, also plays a leading role in the CRN. The CRN describes itself as:

> a growing network of artists and cultural and community workers … taking the lead in helping their communities recover from the impact of natural disasters through creativity. The aim is to share knowledge and build a network of artists ready to support communities in meeting future challenges (http://placestories.com/community/creativerecovery#!v=about).

There are 154 participants in the CRN PlaceStories community, including both community organisations and individuals. Some 665 stories from both practitioners and community members have been shared in the Network and 33 projects have been listed.

In order to describe the CRN in action, and also the learning that occurs through it, this case study references a specific Creative Regions project with a significant CCM component. This project is called Afloat. It has been a 'featured project' on the CRN PlaceStories site (see: www.creativerecovery.net.au). Afloat was a diverse participatory arts project conducted across the Gladstone, Rockhampton, Bundaberg, North Burnett and Fraser Coast Regions following natural disasters in January 2013. This case study also focuses on the learning generated in the digital storytelling component of Afloat.

What did the project set out to do?

The Creative Recovery Network (CRN) set out to create a network of CACD practitioners and communities involved in disaster recovery arts-based projects to network and share knowledge of their projects, practice and related outcomes. Feral Arts has been involved in developing the digital platform used by the CRN to share learning experiences and examples in disaster related projects.

How did the project progress?

Following the pilot phase, the CRN worked to better support the development of capacity within the Network for online engagement of CACD practitioners and regional communities involved in arts-led recovery projects. A Community Reporter initiative was established to build local capacity to report on both

arts recovery projects and to document the impact of natural disaster. This initiative reflected a key learning from the pilot phase – that offline work with communities is an essential step to online engagement. It also aimed to build community level preparedness for natural disasters:

> No one knows when or where the next disaster will strike, so we need to build an active network of Creative Recovery Community Reporters in communities across the state and around the country. Preparation is a key to helping communities to become stronger and more resilient. Having Community Reporters on the ground and ready to support the activation of the local arts community is an important part of that local preparation. (Feral Arts, Community Reporters FAQ and Starter Kit, 2013)

A Community Recovery Network Forum held in Bundaberg in December 2013 oriented interested and key community members and CACD practitioners to the CRN online platform. Participants also workshopped ways to use this platform and develop related reporting skills.

Insights into arts recovery best practice, generated through Afloat, were made available throughout the CRN through the online platform. Afloat workshops had run in primary and secondary schools in the North Burnett, Bundaberg and Rockhampton regions, and in various community organisations. Digital storytelling workshops were initially facilitated by Human Ventures in conjunction with Creative Regions. Knowledge of CCM methods was also found to be useful in other community-based networks involved in the recovery effort. Lifeline counsellors became involved in Afloat workshops to assist participants with disaster-related trauma. These encounters with CCM methods have since influenced Lifeline counselling practices beyond the Afloat project. The work undertaken in this component of Afloat has been evaluated by researchers in the fields of health promotion and social work (Madsen et al, 2015) and demonstrates the value of digital storytelling and CCM methods not only to the CACD sector but in the health and social services sectors as well.

A considerable amount of specialist learning about arts-based disaster recovery has been generated through the Afloat project. Creative Regions published their own report on outcomes generated from their involvement in creative recovery work with Afloat (Creative Regions, 2014). Digital stories, animations and related video work generated from Afloat have been published on a dedicated creative recovery channel on Vimeo (http://vimeo.com/channels/creativerecovery). The CRN and Creative Regions also support active Facebook communities that stimulate interest in regional participatory arts projects.

Afloat was also the subject of a documentary broadcast on community television station 31Digital in March 2015. As the CRN gains international interest, there may also be opportunities for recovery practitioners from other countries to engage in this network.

What is successful and/or unique about this project?
What makes the CRN particularly noteworthy is the capacity that has been developed to engage with geographically diverse organisations and projects and the provision of an accessible online platform for practitioners and community members to participate in sharing knowledge of various arts related practice, disaster response and best practice models. It has augmented the PlaceStories online platform with direct community engagement strategies to create a specialist community of practice in this sector, and has stimulated valuable discussion around arts-led recovery projects. The digital space is an important one for connecting the CACD sector and highlights the emergence of digital media practice for learning and sharing via online networks. As summarised by Wenger et al. (2009):

> Technology has changed how we think about communities, and communities have changed our uses of technology. These evolving digital habitats give us the chance to reconsider what we know about communities and to rediscover fundamental ideas in new settings – to explore and, in the

end, to know the place for the first time, once again (p. 21)

The CRN provides an accessible online community for participants to access and participate in by sharing their work. The collaboration with Feral Arts ensures the Network has the necessary technology stewardship capacity to function effectively.

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Case Study 6 – CitizenJ

CitizenJ was a new media journalism initiative hosted by the State Library of Queensland's (SLQ) digital cultural centre, The Edge. This initiative started in 2012, and partnered with publishing and training organisations in the community media and broadcasting sectors, including local Brisbane community radio stations 4ZZZ and 4EB, and training partnerships with the Community Media Training Organisation (CMTO) and AFTRS Open program.

PhD candidate Elizabeth Heck developed this case study to explore how CCM activity, supported by a range of collaborating cultural and media organisations, could be understood as social learning.

Summary of the Project
CitizenJ was a philanthropically funded initiative hosted by The Edge and the State Library of Queensland. It aimed to support experimentation in grass roots storytelling and citizen journalism. CitizenJ was designed to support training and publication opportunities for its contributors, who were often interested members from the community and from diverse backgrounds. The project explored citizen journalism and provided opportunities for contributors to develop the means and skills to produce stories of a credible and publishable standard.

Up to February 2014, the program offered free workshops in journalism and new media practice, equipment loans, a community newsroom with a team of skilled facilitators and a newsroom coordinator, in addition to a dedicated publishing platform and republication opportunities. At the time of writing, funding for CitizenJ appeared to be in hiatus. Nonetheless, the volunteer contributors and editorial group of this community remained active through the CitizenJ Editorial Group Facebook page nnearly a year after funded facilitation ceased.

What did the project set out to do?
CitizenJ was a community participation project, and was open to anyone interested in creating and publishing grass roots stories. The project also aligned with a broader movement that is occurring in public culture institutions, including libraries, to facilitate 'community created content' using CCM methods

(McShane, 2011).

How did the project progress?

Over the course of 18 months of observation, CitizenJ moved from a structured project to a flexible "service" that allowed its contributors to engage at a level that suited them. This change evolved as part of the varying visions of the two newsroom coordinators and the emergence of the project's webpage, and the learning that was generated in the process.

Although citizen journalism is a key focus of CitizenJ, the resources of the SLQ's digital cultural centre, The Edge, also supported experimentation with a range of CCM forms. Digital storytelling was explored in July 2013 as part of the 150 years of South Sea Islander community in Australia and involved the newsroom coordinator and volunteer contributors in the facilitation process. A "behind the scenes" special is still available on the main CitizenJ website that documents this workshop, and the learning outcomes that were of interest and value. The stories produced in this workshop are also available on the public website. This was also CitizenJ's most popular story, attracting the most 'hits' to the website (Skjonnemand, 2014).

Other personal stories on sensitive topics such as childhood abuse and eating disorders were also explored by CitizenJ contributors in various ways, in profile pieces, photo documentary stories and video. A focus on long form journalism emerged and became central to the project. The project produced and published over 200 stories on its website, which went live in February 2013. It had one successful live broadcast on 4ZZZ with 'Brisbane Celebrates Pride Day', and a cross publication with QNews. Crikey and The Argus have also acquired stories from CitizenJ contributors, demonstrating that the outputs were of publishable quality and could be more widely disseminated in the community.

In October 2014, CitizenJ had an online membership of 141 members in its Editorial Group. Participants came from the community broadcasting sector via 4ZZZ (39%), The Edge (28%), and through direct contact with CitizenJ staff (22%). A majority (72%) of participants considered the program highly accessible with both the online membership procedures and the offline support (Anderson 2013, p. 5).

What is successful and/or unique about this project?

What made this project unique were its partnerships with various stakeholders that supported experimentation with diverse story content, forms and distribution platforms. The project collaborated successfully with community broadcasting, community media trainers, open course trainers and the library sector to create a hybrid learning environment in the field of journalism to further enhance the skills of graduate journalists and interested members of the general public.

The CitizenJ community also developed best practice procedures in the form of clearly articulated rules and guidelines for participatory modes of journalism (Heck 2014) and had regard to professional journalistic ethics. The Contributors' Toolkit illustrates CitizenJ's interest in promoting among contributors critical engagement with the concept of 'citizen journalism' and ongoing discussion of journalistic best practice. It also successfully demonstrated that citizen journalism forms can contribute fresh, inclusive, first person perspectives to the historical record.

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Case Study 7 – All the Best

Independent, public and community radio sectors have contributed to a resurgence of interest in the art of storytelling and performance in recent years. American based programs such as This American Life, Radiolab and The Moth have had a particularly profound influence on this resurgence of interest (Lindgren and McHugh, 2013; Lindgren 2014 p. 64). All The Best (ATB) is an award-winning Australian, co-creative variation of this trend (Spurgeon 2013). This case study outlines some of the successes of ATB since the program was first created in 2010 by a team of volunteer producers at Sydney community radio station FBi.

Summary of the Project

A loose adaptation of the very successful US National Public Radio program, This American Life, ATB is a weekly, one hour program dedicated to exploring radio as a storytelling medium and encouraging experimentation amongst a new generation of storytellers. Since its establishment, ATB has been recognised for excellence in storytelling and has been associated with experimentation in collaborative and co-creative media methods as well as audience development through multi- and cross-platform distribution.

What did the project set out to do?

The program started out as a two hour radio documentary program on community radio station FBi in 2010. After some learning and tweaking, ATB settled into a weekly half hour format.

How did the project progress?

The home of ATB, FBi, has a sub-metropolitan broadcasting footprint. Since commencing transmission in 1995 FBi has always been highly motivated to extend its reach and influence through programming innovation and multiplatform audience and program services development strategies. This is reflected in the development of ATB, which is now broadcast on FBi and distributed nationally through the Community Radio Network for broadcast on community radio stations around the country. It is also streamed via the FBi website and available as a free podcast available through iTunes. ATB also maintains a website, with an extensive archive of previous stories from the program.

ATB producers were also instrumental in an experiment in creating a digital storytelling format for digital radio. The collaboration was driven by a small team of producers drawn from FBi, community media arts and the University of Technology, Sydney and created Radio with Pictures as part of the 2012 and 2013 GRAPHIC Festivals in Sydney. Radio with Pictures experimented with the ancillary data capacity of digital radio to transmit still images and thereby extend the storytelling possibilities of the new platform (White 2012). Even though sub-metropolitan community radio services have been formally excluded from digital radio spectrum allocations for the time being, FBi's involvement in Radio with Pictures contributed considerably to the success of this experiment. ATB producers facilitated collaborations between writers, musicians, comic, graphic and fine artists to co-create digital stories. The works were compiled in a live broadcast event staged at the Sydney Opera House. Tickets for the live event sold out, 'so a "listening party" was organised, the likes of which probably haven't been seen since the introduction of colour television, to cater for the overflow demand' (Spurgeon 2013).

ATB producers work within community-based contexts to source new stories and have used a variety of co-creative methods to generate stories in their various collaborations with different groups and organisations. Program producers have also collaborated with other sector coordinating agencies to achieve a range of outcomes for participants that involve more than simply capturing their life stories for inclusion in ATB. For example, ATB producers worked closely with one of the community broadcasting sector's registered training organisations, the Community Media Training Organisation, to facilitate a conversation with young migrants in the western suburbs of Sydney, who had recently arrived in Australia, about how they could benefit from being involved in the program. As a result, media production training was embedded in a mentorship program that was tailored to the specific needs and interests of participants. It also included training for existing FBi producers in mentoring participants (Joseph 2011).

Distributed collaboration has also been important to the ATB production effort too. By 2013 the program was being co-produced with Melbourne community media organisation and community radio licensee, SYN. The number of contributing stations has since increased again and now includes Triple R in Melbourne, 4ZzZ in Brisbane and Radio Adelaide. A complex participatory editorial process has developed to manage input from over 100 contributor volunteers and producers across these stations and from around the country. This development has been supported with funding from the Community Broadcasting Foundation.

What is successful and/or unique about this project?
Some of the most notable successes of ATB, particularly in relation to excellence in storytelling, are indicated by the "pro/am" movement of its volunteer staff into professional media career pathways. For example, one of the program's creators and first volunteer contributing producers, Jesse Cox, transitioned very quickly into a professional media career in public service media with the ABC. The achievements of ATB and its producers have also been recognised within and beyond the community broadcasting sector. In 2011, Gina McKeon received the Young Journalist of the Year Walkley Award for one of her contributions to ATB.

The success of ATB can be explained, at least in part, by the way that this project has learnt how to develop the storytelling capacity of its extensive network of contributors, volunteer producers and participating stations, as well as to collaborate effectively in a complex, distributed production environment. Maintaining networks of people and organisations, and building audiences through a commitment to excellence, is also important to the sustainability of ATB. The community broadcasting sector's capacity to experiment and innovate radio is demonstrated in this case study (Edmond 2014). So too is ATB's capacity to learn how to straddle the various community/arts/media policy and funding silos that are intended to support these sectors, but also to separate them.

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Case Study 8 – PBS Ethnomusicology Documentary
This project followed one community radio volunteer's journey to develop skills for spoken word

production. which included discovering and applying critical participatory (co-creative) methods along the way.

Summary of the Project

This project traced capacity-building for using co-creative media methods in Australian community broadcasting. This sector of Australian media is intentionally participatory and is an important part of local and national cultural economies. It has an extensive history of involvement with the development and promotion of local music (Eltham 2009, 56). Melbourne-based station PBS facilitates a diverse range of vibrant music sub-cultures (Foxwell 2012, 165; Homan 2012, 41). A project to incorporate co-creative media methods into music documentary production was presented at the CCM Exchange in November 2012 by two PBS volunteer producer/presenters. One of these producers went on to collaborate with the Melbourne-based Asylum Seeker Resource Centre (ASRC) Music Group in the making of a documentary about the group. A half hour-long live performance by the ASRC Music Group was also recorded in the studios of Melbourne community radio station, 3PBS as part of the project. The producer was mentored by the Community Media Training Organisation (CMTO)[3] throughout the project, as well as PBS, to build an ongoing relationship between the ASRC Music Group and community radio. The value of this collaborative approach to community radio content creation was recognised in November 2014 when the documentary output of the project, What We Talk About When We Talk About Music, won the CMTO's National Features and Documentary Competition 2014.

What did the project set out to do?

PBS producer/presenter Maddy Macfarlane wanted to incorporate co-creative media methods into community radio documentary production practices. Attending the 2012 ACMI Co-creative Communities Forum brought Maddy up to speed on best practice debates that circulate in community arts and cultural development (CACD) and community media networks, particularly in relation to questions of collaboration and authorship. Her proposal for a series of ethnomusicology documentaries was exposed to extensive critical consideration at the one-day Exchange that followed. Through this process it became clear that the success of Maddy's project was contingent on the availability and accessibility of training targeted at building capacity for facilitating the more general adaptation and propagation of co-creative media methods in community broadcasting, especially in relation to audio documentary and features practice. Attention needed to be given not only to individual learning needs but also to the organisational capacities of community broadcasting to support this learning. In the following months the challenge of moving this proposal forward was discussed with various stakeholders, but for a variety of personal and logistical reasons it seemed to lose momentum. Then, in late 2013, the CMTO responded with a sector-wide initiative to mentor new and emerging audio documentary and features producers in participatory and inclusive storytelling practices (CMTO 2014). The CMTO initiative took the form of a national competition, which was ultimately won by Maddy and PBS. Maddy's proposal was one of twelve selected on merit for CMTO support. Development work on this project resumed with support and advice from experienced community/co-creative media mentors and a national network of peers made up of the eleven other new and emerging producers also participating in the CMTO initiative. The documentary, What We Talk About When We Talk About Music, was first broadcast on PBS in September 2014 and is available to community radio licenses nationally for re-broadcasting via the Community Radio Network.

How did the project progress?

Maddy was motivated by a desire to develop skills for learning about different music sub-cultures and

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[3] CI Christina Spurgeon is a Director of the CMTO. The views expressed here are not those of the CMTO.

communicating insights about them with PBS listeners in an audio documentary form. She had been a volunteer announcer with PBS since 2006 and a breakfast co-host at PBS for two years (2012-2013) and wanted to diversify PBS programming by introducing pre-produced content. While there are many skilled documentary and features producers in community broadcasting, it was not a form that PBS used. Maddy needed to go outside PBS to learn these skills. The November 2012 Co-creative Communities Forum and Exchange provided an opportunity to test a program idea and to gather thoughts on learning opportunities. Maddy presented a project proposal for a series of short features on Melbourne music sub-cultures, documenting their aesthetics and lived experiences, as well as music. She came away from the Forum and the Exchange with a new awareness of the possibilities for representing these music scenes through co-authoring and co-creating documentaries with them. This realisation amounted to a 'big shift' in her thinking and recognition that it was a much 'deeper endeavour' (Macfarlane 2012) than Maddy had initially anticipated.

An opportunity to pursue this deeper endeavour opened up in the following year when the CMTO announced its features and documentary competition. The emphasis of this initiative on building storytelling capacity was informed, in part, by the wider discussion of co-creative media that had been stimulated by the Form and Exchange as well as earlier CMTO involvements with adaptations of digital storytelling (Spurgeon 2013, p. 12). In addition to acquiring new technical skills, Maddy was keen to learn about how documentary making was perceived and taught by the CMTO, the largest formal training organisation in the community broadcasting sector. In the process of revising her Exchange proposal for the CMTO competition, Maddy scaled down her ambitions to focus on a collaboration with one group, the Asylum Seekers Resource Centre (ASRC) Music Group. This included negotiating the terms of the Music Group's participation, initially with the Group's facilitators. In her own words, Maddy explains:

> It was a really thorough discussion. Would they be paid? No. Community radio doesn't do that. They [the ASRC Music Group] have the opportunity to do a piece like this with the ABC. Why would we do it with community radio? So really sussing out whether this was worth both our while and, without realising it at the time, that that is collaboration. And […] the concern for authorship was there from the beginning of this documentary about the Music Group (MacFarlane, 2014).

The ASRC was receptive to the approach because it focused on members as musicians rather than as asylum seekers. The open working relationship that was established meant that the ASRC had an opportunity to test a new media protocol it had developed to address issues of identity and personal safety for ASRC participants. Terms of copyright agreements and releases were also negotiated in this period, as were the terms of PBS releases.

The resulting pitch entered into the CMTO competition was one of twelve competition entries selected for ongoing training and individual mentoring support. This largely occurred online through the CMTO Moodle. Maddy reports that what interested the CMTO in her project was her collaborative co-creative media approach to documentary production.

Maddy began attending the weekly rehearsals of the ASRC Music Group. Her general offer to the Group to engage with community radio to make 'something' took three months to materialise.

> It was really hard to identify what the final product was because we hadn't had the process of realising what the story was […] that process of the story revealing itself, or of the Group revealing itself hadn't occurred yet (MacFarlane 2014).

Yet, CMTO training deadlines meant that she needed to make incremental progress with collecting elements for a documentary. This introduced conundrums that Maddy struggled with.

> I can't really create a story arc because I haven't experienced what the Group *is* yet. And I felt

behind because I didn't have an example of an interview yet, because in the context of rehearsals I hadn't reached that level of knowing them. Also, all of my actions in rehearsal couldn't interrupt the flow of rehearsal. (MacFarlane 2014).

Maddy finally broke through this circular problem by getting in-principle agreement from PBS to produce a recording of the ASRC Music Group in a session called Studio 5 Live. This is a sponsored series of regular live concert recordings.

> That meant the group now had something they were working towards, which had come through rehearsals. And it also meant they had a greater sense of the radio audience. That they would be performing live to this audience. That they would be having their own dialogue with this audience. … It's not just that I was making a radio piece […] that I would present their voice to my audience. Like now they had their own understanding of who the listenership was […] so what that Music Group is and what it does, I was now able to capture that. (MacFarlane 2014).

This started with recording the spoken introductions to songs performed by the Music Group. As Group members listened back to the sample elements that Maddy produced from these recordings, interest in providing information about the material to be included in the live performance increased to the point that playing demos to the Group became part of the weekly rehearsal process. Group members were then willing to engage one-on-one in smaller groups with Maddy to contribute more detail about the cultural context of the music they were performing. Group members also soon recognised that the amount of material they were contributing exceeded the planned duration of the documentary.

> I also realised my own power in that, that in collaboration I am allowed to have a degree of power […] My power is my radio expertise, but my radio expertise […] doesn't have to be more powerful than their music expertise […] It was a really great moment when we realised that we could actually talk about this […] (MacFarlane 2014).

All twenty members of the group participated in the editorial process, with one in particular becoming closely engaged. Maddy was initially concerned that the function of the focus on Studio 5 Live performance recording was a device that delivered to her what she wanted – a documentary about the ASRC Music Group. In time, she relaxed about this because Group members were also identifying things that they wanted and could get from the opportunity of doing and documenting the Studio 5 experience. 'They were all learning about that sound and about themselves in a recording situation' (MacFarlane 2014). The Studio 5 Live inclusion provided a productive catalyst for enacting the Music Group.

> But that was something that I had to work out for myself. It wasn't addressed in any of the training. Like how are you going to go in an unconventional setting where a story arc isn't going to work?

The live session was directed and curated by the Group and was expertly produced by PBS. It was then broadcast in a scheduled PBS program immediately after the documentary, What We Talk About When We Talk About Music, which contextualised the live studio recording of the ASRC Music Group.

Responses to the documentary and the Studio 5 Live concert were generally positive. The station received unsolicited listener feedback on this content following the broadcast. 'It was valuable content for them,' says Maddy. 'It was what community radio and PBS is about. It was a musical group in our community who were under-represented, who didn't have channels to voice what's going on for them.' The ASRC has signalled that they want to make the documentary available on their website, and is also providing in-kind support for tailored training to take place in early 2015, intended to provide a pathway for ASRC members to become involved in PBS music program creation. This development also arises from an ongoing partnership PBS has with Multicultural Arts Victoria. CMTO reaction was also positive. Maddy's mentor described the documentary as 'a very moving and significant piece' (MacFarlane 2014). Independent judges selected it as the overall winner of the CMTO competition. The CMTO is also likely to include What We Talk About

When We Talk About Music in the CMTO Audio Lab as a best practice case study in documentary production. The documentary has also been made available for re-broadcast around Australia through the Community Radio Network. Maddy reported that the ASRC Music Group was very proud of the final documentary. Members were keen to share it with their own communities. West Papuan members also now want to make another documentary about their music and their politics told through their music. The Ethiopian group is similarly motivated to make a piece about their music, their experiences, and 'being able to continue to perform that music in Melbourne now.' Maddy will continue to collaborate with these groups to realise these ambitions. As Maddy explains:

> These musicians aren't necessarily going to access PBS so unless it's an announcer accessing these musicians (such as ASRC MG) it isn't going to happen.

What is successful and/or unique about the project?

Maddy developed expertise in CCM methodology that she can now apply to realising the larger vision articulated at the CCM Exchange to document emerging Melbourne music sub-cultures. The CCM approach means that the processes of design, production and distribution will be collaborative. Furthermore, the approach and outcomes of this project have been recognised as exemplars of best practice in the community broadcasting sector and made available for others to consider through the CMTO Audio Lab.

The energy, passion and commitment to enacting community through storytelling media demonstrated in its execution by Maddy MacFarlane are not uncommon qualities of CACD practitioners. A capacity for self-directed professional development is commonly found in community-based media and arts practitioners. Particularly interesting to observe in this project, however, was the exercise of this capacity. Maddy constructed a pathway to 'deeper understanding of music scenes, with those music scenes on board' from *ad hoc* opportunities at the intersection of community broadcasting, CACD and formal learning. Her approach and methods are not dissimilar to those of practice-led research (Haseman & Mafe, 2009) or participatory action research (Hearn, Tacchi et. al, 2009).

One of the professional development opportunities not yet acknowledged in this account is a formal engagement with higher education. At the time of lodging her application to participate in the Exchange, Maddy had begun to dabble in ideas from ethnomusicology. In 2014 she commenced a Masters in ethnomusicology at the University of Melbourne in order to further scaffold and resource the documentary ambitions outlined here. This has brought Maddy to some interesting and important insights into her community radio practice.

> I am realising that what community radio does is ethnomusicology. We are doing this research with community members every time we conduct an interview. And […] knowing that that is research and even an archive and a document of the scene [points to questions like] are we worried about ethics or authorship or any of this stuff? Or are the skills of the radio producer only about allowing the radio producer to tell stories about other people? In a way, ethnomusicology comes into that because a huge element of ethnomusicology is field work, which is about experience and that confusing situation of sitting in the Music Group rehearsal waiting to experience what the Music group is, without having them answer my questions, and without writing a story arc of what it is and waiting to find proof of that. That is ethnomusicological. And for ethnomusicology to be meaningful it needs to be collaborative, otherwise it is sort of white fieldworker going into the other community […] A perspective of community radio as ethnomusicology is valuable. We are not just clunky and awkward.

In the context of her university studies and her ongoing work with PBS, Maddy is now considering the challenge of making this insight transferable to other community broadcasting practitioners.

> Community radio is the sum of how it does things and what it presents, or what its content is – how it does things in management, how it structures things and the actual content. But I don't think we

are looking at how those things are occurring within the content […] Yes, it's valuable to present this person's story because of being heard. Yes, it's valuable to present that story to the listenership and that the listenership has access to it. But in that structural or organisational sense authorship is that difference. An awareness of authorship is kind of the equivalent of 'is there community participation in our management?' […] The reason to make content in this way […] is because we can be innovative and we can be creative and we can be experimental. Like that is what community radio is.

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Appendix E: Demonstrator Projects.

Demonstrator Projects

1. The New England and North West Sound Trail
2. Our True Colours: A Storytelling Project by Women from Refugee Backgrounds
3. Digistories
4. Solidarity is not a Crime

Demonstrator Project 1 – The New England and North West Sound Trail

Summary

The New England and North West Sound Trail is a collection of sound walks that extend the cultural geographies of regional locations to new digital media platforms. It launched first in the townships of Uralla and Warialda, and also at Myall Creek, in August 2014. Each sound walk augments the experience of being in these locations with a rich immersive audio layer of curated local stories, music and voices. The Sound Trail can be enjoyed as a virtual tour from the comfort of a desktop or on the ground with the aid of the New

England and North West Sound Trail app. The app can be downloaded to a mobile device and then used to interact with a location in the process of walking. Because places are never the same from moment to moment a sound walk provides a unique, lived experience of a location for each person who takes one. The Sound Trail app is also free, and because it relies on GPS technology rather than network connectivity, users don't require mobile network coverage or incur data charges once they have downloaded the app.

Sound Trails are being developed by independent production house, The Story Project, using a co-creative approach. Story Project producers engage with a host organisation in each location (for example Uralla Arts) as a starting point for facilitating broad community engagement in preserving regional heritage, creating local identity and imagining future possibilities. Use of the Sound Trail by locals and visitors alike enlivens public spaces and expands the possibilities of connection to place through creative participation. As new sound walks are added, the New England and North West Sound Trail continues to evolve as a way to experience the region. As new functionality is added to the app it also continues to develop as a mobile platform for community generated stories, audio arts and participatory cultural geography.

What did the project set out to do?
This project started life as The Uralla Soundscape. It was one of six proposals selected for presentation and workshopping at the Co-creative Communities Exchange hosted by ACMI in 2012. Initially focused on the small country town of Uralla on the New England Plateau of NSW, it aimed to extend community-generated content created in an earlier pilot project called the Uralla Story Project, and take it to another level of accessibility with the development of an app for use on mobile devices. Collaboratively developed by Uralla Arts and The Story Project, it proposed to apply CCM methods to address a range of constraints impacting on social and cultural participation in regional Australia. It was inspired by international experiments in sound walks that augment physical environments with immersive audio experiences (Butler 2006; Edmond 2014). Shaped by local conditions, including ambitions to stimulate cultural tourism, the Uralla Story Project aimed to foster a sense of pride and dignity in the local community by making local stories available to share with younger, "tech savvy" generations.

Following the Exchange, QUT researchers joined this project as virtual participant-observers in early 2013. In the 18 months to August 2014, through research engagement, we were able to provide modest research support to the project as it grew into the New England and North West Sound Trail.

How did the project progress?
Early in 2012, Andrew Parker was working with a small community arts organisation, Uralla Arts. He pursued a collaboration with Story Project principals, Hamish Sewell and Helen Wilkinson, following a chance encounter with Helen at a funeral. The Story project is an independent not-for-profit cultural organisation based in the Sunshine Coast hinterland in Queensland, Australia. It uses a dialogical method of digital storytelling, similar to that developed by Story Corps in the US (Isay 2013) to popularise cultural participation. Helen introduced Andrew to digital storytelling and Andrew immediately grasped its potential value to making use of the wealth of local Uralla stories by bringing them into the public arena. A start was made on the Uralla Story Project with some heritage funding and community participation. The Story Project developed a method for engaging with diverse contributors and supporters – from local businesses, graziers, poets, writers, actors, heritage buffs, aboriginal elders, orchardists and students. This initial collaboration culminated in an exhibition of some forty digital stories at the Uralla Public Library in 2012, and broadcasts on local ABC radio.

Following the Exchange, Andrew, Hamish and Helen embarked on the task of securing resources to develop the Uralla Soundscape app. This process was punctuated with frustration on many fronts. The project was

pitched to local tourism authorities, but they were more focused on filling beds rather than on the quality of experiences available to visitors once they reached destinations such as Uralla. A funding application to the Australia Council for the Arts for Community Partnerships support did not succeed because a lively community debate about the relevance of a mobile platform to Uralla locals was taking place at the same time. That debate was subsequently resolved and the project had unequivocal community backing. However, this was not demonstrable in the grant round timeframe. Nor did an application to the Australia Council for Emerging and Experimental Arts funding support succeed. In and of themselves, sound walks and apps are no longer experimental, and first person storytelling is far from an emergent art form. There were also problems with technical development of the app. The international market leader was based in England. Their services were expensive and did not offer the flexibility that The Story Project producers needed. Establishing a viable working relationship across distant time zones also presented difficulties. There was no certainty that timely technical support during and after the app development process could be assured.

The Uralla Soundscape producers started looking closer to home for solutions to the problems of resources and technical services, and it was in this process that the idea for the Sound Trail quickly developed. Community arts and heritage organisations and local councils beyond the regional population centres of Armidale and Tamworth were particularly interested in the method for engaging communities developed by The Story Project developed alongside the Sound Trail app and also saw value in making this material publicly available in the form of sound walks. A team of app developers based in the Sunshine Coast hinterland town of Maleny were also willing to share the risks of app development. Like The Story Project, app developer Workware is not based in New England, but because of their regional location they are highly motivated to find ways of ensuring the benefits of the networked information economy flow to people who live beyond state capital cities.

What is successful and/or unique about the project?
By valuing local stories, the New England and North West Sound Trail has been giving local populations a reason for engaging with mobile media and communications as creators, curators and users of digital content. Certainly, a network connection is required to download the Sound Trail app in the first place, but after that the app relies on the GPS functionality of mobile devices to access the Sound Trail. Understanding this feature of the app was a significant factor in overcoming local resistance to mobile devices and the sound walk concept when it was first proposed. This is because the GPS functionality of mobile devices is free to use and not constrained by the problems of mobile network coverage that occur beyond the main highways throughout New England and the North West of NSW. As Andrew Parker commented in an interview, 'this use of mobile technology is achieving "cut through", especially amongst older people, and puts communities across the region at the cutting edge of technology for the cost of an oily rag.'

The New England and North West Sound Trail engages and capitalises on local voices and creative capacity. To this extent it is also a community partnership with social enterprise potential. The Story Project has created a template for digitising heritage and cultural tourism through storytelling, as well as being a platform for making that content continuously available in ways that can be adapted to suit an open-ended number of locations. Importantly, the Story Project is seeking to ethically negotiate the politics of creative labour and ownership with communities in ways that improve the viability of the The Story Project's own business, and creates opportunities for others along the way. This includes retaining regional expertise at all levels of the project, including app developers, Workware, who see potential value in the intellectual property they are developing.

Other collaborators see positive potential for the Sound Trail to contribute directly to local economies through enriching cultural tourism, and indirectly through improved community engagement with digital and

mobile media skills and technologies. Above all this, however, they report that the main value of the project lies in its recognition of the people and places of New England and the North West, and their contribution to the wider Australian canvas that is achieved through making the wealth of their stories, knowledge and lives publicly accessible.

Where could the Sound Trail go?

The Sound Trail has the potential to go many places. As the name suggests, interest in the Sound Trail now extends to towns to the north west of Uralla, such as Narrabri and Walgett. The Story Project is now also collaborating with local councils on sound walk projects in other parts of Australia, such as Canterbury in Sydney and Moreton Bay and Townsville in Queensland. The Story Project is also exploring the educational potential of sound walks with schools and school authorities, as well as an extension of the app to support images. There is also the potential for Sound Trails to evolve into a type of community media platform. Where mobile network coverage allows and as it (hopefully) improves this could be achieved by incorporating interactive features into successive versions of the app. For example, it should be possible to develop a community layer where users can add their own content, feedback and geotags.

There is one place in the New England and North West Sound Trail in particular where it would be very exciting to see this kind of functionality develop. Myall Creek was the site of a C19th massacre of Aboriginal people. Such massacres were a feature of European colonial expansion and settlement of Australia but, unlike others, some of the perpetrators of the Myall Creek massacre were caught, tried and hanged for their crimes. Plans to acknowledge the uncomfortable cultural and historical significance of this site with the establishment of a visitor's centre have never been realised for a variety of reasons, including funding. The web and mobile app-accessible sound walk that The Story Project has collaborated on with local Indigenous and community organisations is a profoundly moving, lived experience of this location. It also provides an affordable, low-impact alternative to a physical centre and, as the app develops, has the potential to host important conversations about history and culture that would register around the world.

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Demonstrator Project 2 – Our True Colours: A Storytelling Project with Women from Refugee Backgrounds

Summary

The Our True Colours CCM project brought together a group of four women from refugee backgrounds in 2013 and 2014 to explore life narratives using visual arts and participatory video. Our True Colours was a fieldwork project undertaken by PhD candidate and participant observer in this Demonstrator Project, Nina Woodrow, whose research project is linked to the Community Uses of CCM Linkage project. The video, Our True Colours: A Collage of Four Women's Stories explores the women's past experiences and dreams for the future, and is a celebration of their strengths and insights into the resettlement process. In this short (16 minute) video, the stories these four women tell are woven into one cohesive narrative that maps the process of reinventing yourself in a new land after an experience of forced migration. Experiences of loss, disrupted education and reclaiming a purpose in life are thematically rendered through a visual art medium (collage) and a recorded narrative that moves back and forth between individual tales. The video and the project as a

whole was designed as an invitation to audiences to reflect on what this collective narrative may mean for those who are here in Australia already.

The Our True Colours storytelling project included an interactive art exhibition, a public screening event on International Women's Day in 2014 and the creation of a website to permanently host the project. It was supported by Mercy Community Services – Romero Centre, an organisation providing refugee and asylum seeker support in Brisbane. The State Library of Queensland provided a venue and practical support. Freelance visual designers Kirsten Sillitoe and Monica Jimenez were commissioned to work with the team to help translate the artwork and stories contributed by the women into a short film, and web designer Tim Smith created a virtual home for the digital outcomes.

How did the Project progress?
The project was conceived and driven by a collaboration between Madeleine Belfrage, a Community Development Worker at the Romero Centre, and Nina Woodrow, working in partnership with a group of young women from refugee backgrounds who have resettled in Brisbane.

Over the course of many conversations and meetings in 2013 this core partnership moved through a process of listening and problem solving, enlisting the help of others in the community with a similar vision, and designing a storytelling project. The plan was to create a space to explore these women's life narratives using visual arts and participatory video, and to look for ways to share the results of these efforts with Brisbane audiences.

A series of six Saturday workshops in late 2013 provided a structured space to explore artistic and linguistic tools to talk about past experiences and to imagine future selves. The participating women were recruited through Romero Centre networks and were led through a process that encouraged them to create visual maps of life journeys using a collage technique applied to a three-panelled, sturdy, paper surface. These tryptychs provided a three-dimensional, six-panelled surface (front and back) upon which to discover the stories that had meaning and resonance for these women. The intension of using this triptych design was to help structure and inspire the process of mapping life stories, and ultimately to produce visual material that could feature in the video.

These visual maps took on rich colours and textures as images and words in paper, fabric and beads were arranged and glued to the panels. As the artwork developed, stories were shared. The women told stories, using English language skills they were still developing, about childhood and school, the outbreak of war and being separated from loved ones. They talked about anxious, uncertain periods of time spent waiting in temporary situations. They shared what it is like living long term with loss and grief, and the struggle to adjust, reinvent themselves and to thrive in a new environment. Through stories and collage the women also shared their dreams and hopes for the future. Their resolve to make the most of the opportunities they now had, to take on the challenge of studying in a language they were still mastering and to gain educational qualifications, shone through. Through all this they found ways to articulate what they felt to be true and important in life, and to express their determination to make a difference in the lives of other women.

As the English words for telling these stories were discovered and rehearsed, workshop leaders took notes, catching snippets of evocative language and transcribing parts of stories. Each week the workshop began with a process of reading back the notes to the storytellers, checking and refining these narrative fragments. This process drew on, and experimented with, various oral history and narrative therapy practices, including the emerging field of 'collective narrative practice', which aims to 'respond to groups and communities who have experienced significant social suffering in context in which "therapy" may not be culturally resonant'

(Denborough, 2012 p.40). The group worked collaboratively to construct and record a single audio made up of all four women's stories which would anchor the film.

The next stage of the project involved working with a professional visual designer/film maker to create a video that was comprised of this story montage, along with photographs and animations using the artwork the women had created during the workshops. The plan was to capture some of these colourful true stories in a digital form. The video, Our True Colours: A Collage of Four Women's Stories is the outcome of these storytelling, art-making and digital animation activities.

The intention from the beginning was to work to bring the stories these impressive young women had to tell to an audience that was wider than friends and family. The hope was that the video would provide some insight into the way these women are facing the challenges of finding a way to be true to their values and beliefs, their dreams and hopes, within a new culture and in a new language and to start some conversations within Australia born audiences. Discussions with the storytellers and the other project stakeholders during this phase of the project explored the idea of putting these personal stories and the aesthetic impact of the collages to work; of using this collaboratively produced cultural content to help displace some misconceptions about refugees and asylum seekers, revealing the capacity of these women to contribute something vital to local communities.

The video was first screened at the Romero Centre's International Women's Day event on Tuesday the 4th of March 2014. This screening was complemented by an installation of the storyteller's collages, with audiences invited to respond by posting responses, sharing what hearing these stories meant for them. Each artwork was threaded with strands of jewellery wire and suspended in solid black, open frames so both sides of the three dimensional triptychs were visible. The frames were positioned on free standing plinths arranged to form a square. The installation created an intimate internal space that the viewer could move in and out of. A hand crafted "postal box" made of *papier-mâché* was positioned in the centre of the square. Project postcards and coloured pens were arranged on a nearby bench. Viewers were invited to respond to the women's film and to their artwork by writing on a postcard and "posting" it in the box.

The web designer constructed a website with its own domain for the project, and the site was populated with the story of the project as a whole and all the visual material that was produced. The audience responses inscribed on postcards, which were collected form the postbox, were displayed here, and the website became a place where audience interaction could continue beyond the first public screening and the art exhibition.

The video and supporting material produced in the Our True Colours project is now a resource that is being incorporated into the community education activities undertaken by the Romero Centre, and is also incorporated into the high school curriculum in several local schools.

What is successful/and or unique about the project?
The project was a unique research and development exercise on CCM practice of working with refugees and asylum seekers that tested the territory in a number of ways.

In a manner consistent with community cultural development practice, the project coordinators retain a focus on process at each stage of the project's development. An initial idea of a sewing/craft group, for example, was abandoned when it became apparent that the women wanted the group's activities to be focused more specifically on education. Taking this kind of responsive and open-ended approach in the context of refugee and asylum seekers support is unusual in the sector, disciplined as it is by harsh funding conditions, an

inflexible model of individualised case management, service contracts and predetermined performance targets (Lenette & Ingamells, 2013).

The focus on process, however, created a space for experimentation with co-creative practice. For the QUT researcher, the project was part of a program of field work investigating the creative and ethical challenges that emerge in this work with these storytellers. Since the aim was to allow the women's stories to emerge in a way that was consistent with what *they* wanted to say to their audiences, and since the tools for communication and expression were not immediately available, this kind of experimentation was essential. The idea of an authentic voice is an important axiom in the digital storytelling methodology, but in this context the language, cultural and citizenship status barriers and inequalities means that storytelling facilitation assumes a whole extra layer of creative and ethical complexity.

Using a Participatory Action Research (PAR) methodology involves a focused process of listening, translating and mediating across various stakeholders' practice frameworks. It means valuing the needs and inputs of all parties. For the Romero Centre, the project needed to fit within a program of settlement support. The Romero Centre had a recent focus in their work with refugee communities on life narratives and were happy to support a community development project that explored this storytelling process further. The organisation was also interested in projects that worked to build understanding of the role of women from refugee backgrounds as community leaders, and wanted to invest in a project that helped to build and promote this leadership capacity. The Romero Centre as a whole is driven by a mission to advocate effectively for a focus on human rights in policy responses to refugee and asylum seekers, so an outcome of some "quality" that could be used as a tool for community education and advocacy work was required.

PAR provided a research oriented framework for this project work that recognised the ethical challenges in a collaboration of this kind. The "collective narrative practice" method added a new dimension to the orthodox digital storytelling formula, focusing stakeholders on finding a "unity of purpose" in the storytelling work. The Our True Colours project tested the value of combining these approaches to develop the practice of storytelling-as-advocacy. It tested the university/community based organisation partnership, with PAR as the methodology, as a model for developmental work in CCM practice with refugee background communities.

Our True Colours is a brave and rare experiment in a sector where there is currently very little support for research and development in co-creative storytelling practice.

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Demonstrator Project 3 – Digistories

Summary

Digistories re-purposed an existing pool of digital stories for broadcast on community television. It piloted a format for contextualising these stories and experimented with Creative Commons licensing as a non-exclusive rights management strategy. Digistories was broadcast in three parts on 31Digital in Brisbane on three consecutive Sunday evenings in May 2012.

What did the project set out to do?

CCM outputs, for example digital stories, do not often circulate widely beyond the contexts in which they are produced. They are rarely systematically aggregated for re-presentation to new audiences on platforms other than those for which they were initially created. The complex politics of story ownership is one of a number of factors that often renders publication a secondary consideration in the making of CCM (Spurgeon 2014). Even where the possibility of downstream use and re-use of outputs is anticipated in initial planning and development processes, copyright arrangements can vary enormously between, and within, individual projects and collections, and impede possibilities for downstream circulation. This demonstrator project was undertaken with one of our Industry Partners (31Digital) and set out to test strategies for managing the risks of harm associated with widespread distribution of digital stories to indiscriminate publics. It considered two particular problems or "risks" for storytellers in detail: the public identification of storytellers in new contexts (specifically, Australian community television) and the management of intellectual and moral rights of storytellers. The project has been reported in full elsewhere (Spurgeon 2013) and is summarised here.

How did the project progress?

This project was designed in three parts. In the first part, a broadcast television format was created for digital stories in collaboration with the community TV partner 31Digital, called Digistories. This activity ran concurrently with the second part of this project, which considered storyteller perceptions of the experience of having stories re-purposed for a broadcast outcome. The third part allowed for the possibility that unanticipated potential supplies of stories might be uncovered in audience responses to Digistories. Although audience and program supply development was beyond the scope of this project contingency was made for this possibility, but, indeed, did not occur.

Twenty storytellers participated in the first two parts of the project. They were recruited from a larger pool of approximately 80 people who had produced digital stories as students at the Queensland University of Technology between 2008 and 2012. This pool of storytellers had familiarity with the theoretical and practical questions of story ownership and the risks of publication associated with CCM. They had also previously used Creative Commons licences to publish their stories on a public QUT website (see http://digitalstorytelling.ci.qut.edu.au). For these reasons, researchers could have a high level of confidence that the consents given to participate were well-informed (CDN 2011).

The decision to develop and pilot a television format was informed by the experience of Industry Partners and other projects such as Capture Wales (Meadows 2003). The need to create a context in which stories might be empathetically received by audiences, within the practical time and resource limits of the larger research project, was an important factor that favoured a television drama anthology format (ACMI n.d.). Having a clear sense of the communicative intent of the program was another. The anthology format allowed multiple stories created in different workshop settings to be thematically organised. It also helped to link incredibly diverse stories (in terms of technical continuity, mood, personality and narrative approach). The curatorial strategy for Digitstories was to include all stories for which consents had been obtained. Consent was obtained for a sufficient number of stories to fill three, thirty minute episodes. Episode themes were inductively identified from story content as Mothers and Families, Journeys, and Love and Loss. Digitstories was presented by an amateur host who was also a participating storyteller. A scripted commentary was written for the host that positioned the audience as an imagined community of existing and aspirant digital storytellers.

31Digital is one of five services in Australian mainland state capital cities licensed to provide access television on a digital terrestrial channel. The station claimed to have an average monthly audience of 500,000 viewers. Community TV broadcast schedules are characteristically eclectic. Digistories was

broadcast on three consecutive Sunday evenings in May 2012. It was preceded by an hour of Christian television programs and followed by a local seafood cooking program. Promotion relied on the social networks of storytellers, researchers and the community TV partner 31Digital in Brisbane. Official ratings data supplied by 31Digital indicated that audiences for Digistories were 2981 people for Mothers in the first week, and 5191 for Journeys in the second. Ratings data for Love and Loss in the third week were not obtainable.

Storyteller responses to the experience were generally positive. Many of the emails that accompanied storyteller consent forms contained very positive, unsolicited messages, including the following:

> 'This is great news... I am very happy for this to go ahead.'… 'I'd be very happy to participate in this project. In fact, I am delighted at the prospect of the story being broadcast on TV!' …'Sounds good.' … 'I've been so busy because I just had a baby, 6 weeks ago...Is it too late???'

Indeed, omission from Digistories seemed to cause more problems for consenting storytellers than inclusion. Two stories for which consent was received were not included in Digistories. One was not included on the advice of the broadcasting partner for technical reasons. The consent for another story was inadvertently overlooked in the pre-production process. Even though this error was discovered prior to the series going to air it was too late to include the story. This storyteller expressed her disappointment about being omitted in very strong terms:

> As I expressed initially I am disappointed the story of my parents will not be included in this round of Digistories particularly given the reason is due to a clerical/administrative oversight.
> I appreciate nothing can be done to include my story now but I think from the research side of things some consideration needs to be given to those who have been left out of the process.
> The participant information guidelines talk about the expected benefits of having the story broadcast and it also talks about the possible risks or negative consequences.
> In this case I think consideration needs to be given to what happens to someone when in good faith they choose to join a research project, ask their siblings if they would be happy for their parent's story to be broadcast and that doesn't happen.
> I could say it doesn't matter and I don't care but in actual fact I do care. I would not have put my name my forward if I was not keen to be involved.

Storyteller reactions to the broadcast experience were also captured in an online survey after the broadcasts. Fourteen out of twenty storytellers completed the online questionnaire. Four said that seeing their story on television made them 'proud'. A further four said it made them 'happy'. Three reported feeling 'good' and three reported feeling 'awkward'. Five storytellers reported receiving feedback from other people on the broadcast. Four described this feedback in positive terms. One storyteller received negative feedback. This person was also the host of Digistories and the feedback related to her lack of experience in this role. Other storytellers also felt this lack of experience reflected on them, for example,

> Being aired on TV suggests a level of professionalism. The verbal description by the presenter is too wordy and non-engaging. … The presenter didn't do justice to the stories

The burden of this role for an amateur was underestimated. While the host was keen to take on the role and was well-qualified by her involvement in 31Digital and her own direct experience of digital storytelling (her own very powerful story was included in the middle episode, Journeys) she nonetheless reported in hindsight feeling inadequately prepared for the role, observing that she required better preparation and professional development or that, alternatively, a professionally trained host should have been retained if resources had permitted.

What is successful and/or unique about the project?

This project set out to better understand the risks to storytellers of having their stories broadcast on community television. In particular it focused on the risks of publicity and non-exclusive control over their intellectual property. The Digistories experience suggests that storyteller demand for downstream broadcast outcomes could be quite high. Not only were participants very responsive to the possibility of having their stories broadcast, but exclusion was also perceived to be harmful. While audiences for Digistories appeared to be sizeable there was little evidence obtained about the quality of audience engagement, and no direct feedback on individual stories that would have allowed researchers to explore the impact of positive or negative audience responses on storytellers.

Creative Commons licensing helped to reduce the complexity of rights management issues in the not-for-profit community television context. Digistories contributors had used Creative Commons licensing in the initial production of their stories. Most had also chosen non-commercial and no derivatives licence options. Nonetheless, storytellers successfully contacted with the invitation to participate in this experiment readily consented to their stories being used to make a derivative work. Digistories episodes were, in turn, released under a non-commercial and no-derivatives Creative Commons licence. Although this licence has not been legally tested, it was interpreted by 31Digital to mean that they could broadcast the program as long as they did so without altering it or deriving direct commercial benefit from it. For example, 31Digital felt they could broadcast sponsorship adjacent to the program but not during the program, unless program breaks had been included explicitly for this purpose by program makers. Nor could they sell copies of the program without first negotiation this permission with Digistories owners (who, in turn, would need to negotiate a commercial arrangement with storytellers).

Digistories delivered mostly positive results for participating storytellers and valuable insights into the logistical challenges of re-representing CCM content for downstream use.

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Demonstrator Project 4 – Solidarity Is Not A Crime

Summary

The desire to use new multimedia forms to tell stories of community can be frustrated by the absence of professional development opportunities and technical support for creative practitioners. This project looked at how one CACD practitioner addressed this challenge in the process of assisting an international solidarity movement to publish stories in an emergent multimedia form. An alliance of networks led by the International Federation of Sex Workers wanted stories about a pivotal moment in their history to be captured, and Zoe Scrogings wanted to know if this could be successfully achieved in the form of a stand-alone, rich media publication. The project provided researchers with an opportunity to consider the limits of conducting audience research in the fragile and contingent solidarity networks of marginalised people.

What did the project set out to do?

This project looked at how a CACD practitioner drew on CCM networks to develop the capacity to produce a new, stand-alone work in a digital media form. It did this by assisting with the publication of a record of the 2012 Sex Workers Freedom Festival in an e-publication format. Production of the e-publication was facilitated by Australian CACD practitioner Zoe Scrogings and was curated by Festival participants. The publication aimed to capture a seminal moment of creative community expression in the international sex workers movement, and to build links between this movement and the Australian CACD network in advance of the 2014 International AIDS Conference, which was held in Melbourne. Support took the form of mentoring advice on technical matters and access to a digital publication application, as well as advice on audience development and testing for such a publication.

How did the project progress?

After being denied visas to enter the United States to attend the XIX International AIDS Conference in Washington DC, sex workers staged an alternative conference in Kolkata, India, in mid-2012. The five-day Sex Workers Freedom Festival successfully used local, international and social media to make visible the demands of sex workers to participate in debates about issues that affect their lives and to be recognised as partners in HIV care and protection. The event was documented by participating sex workers using digital cameras and mobile devices such as iPads and cell phones. This production activity was co-creative in approach and conducted through capacity building workshops in info-activism, facilitated by Australian CACD practitioner Zoe Scrogings. This material captured the 'energy, vibrancy and voice' of the international sex workers movement. It went viral in social media and also captured international main media attention.

Following the Festival, Zoe Scrogings set to working out how the coalition of supporting organisations might build on this success in the lead up to the 2014 International HIV/AIDS Conference to be held in Melbourne. Zoe developed a proposal to create an advocacy document from the rich media assets (including vlogs, digital stories and vox pops) created at the Sex Workers' Freedom Festival by combining them into a single e-publication. Her collaborators also wanted to strengthen connections with community arts and cultural development organisations in advance of the 2014 HIV/AIDS conference. The e-publication proposal was selected for workshopping at the CCM Exchange, which took place at the Australian Centre for the Moving Image in November 2012.

In order to progress, the project required mentoring and technical advice, particularly in relation to decisions to be made about digital interfaces and platforms. Some of this expert advice was provided at the CCM Exchange through the establishment and renewal of contacts in the community arts and cultural development network that this event assembled. However, most of the necessary expertise was ultimately sourced from the networks involved in the Sex Workers Freedom Festival rather than through CACD networks. Knowledge of the media cultures of sex workers was particularly important to informing the decision to develop an e-publication rather than a website, a documentary or a book. Taking into account factors such as on and offline accessibility, ease of reproduction, data rates and costs, e-publication was identified as the most durable and robust of mobile digital media forms, and therefore most suitable to the needs and interests of sex workers as an advocacy tool.

The CCM research project attempted to facilitate access to further technical advice within the CACD network about creating an e-publication that included rich media assets and links, but would also be a recognisable, desktop publication. This additional advice could not be sourced from CACD networks for a variety of reasons, such as availability of key personnel in the small organisations where this expertise is

concentrated (for example, a number of the Australia council's <u>Key Producer</u> organisations). The informal demands for advice and the formal demands of project and program activity appear to be heavy, and stretch the capacity of the small number of appropriate technical experts within this sector. The decision to produce the e-publication using proprietary software was ultimately based on Zoe Scrogings' personal research into the best available solutions.

The CCM Research Project also assisted with the development of a readership survey that was designed to ascertain the impact of the e-publication and its effectiveness in bridging the cultural and linguistic diversity of the international sex workers movement. This component of the project was never launched for a variety of reasons, including the logistical challenges encountered by a time-poor freelance producer working with an international network of over 100 organisations in a volatile area such as HIV/AIDS. For example, one of the e-publication's champions and a key figure for obtaining access to audience research participants passed away in 2013.

What is successful and/or unique about the project?

Zoe Scrogings and the small team of designers assisting her, developed aesthetic as well as technical expertise in using the Flipping Book software and worked with participating networks to produce a report of the Sex Workers Freedom Festival held in Kolkata, India 2012. Solidarity Is Not A Crime (Global Network of Sex Work Projects 2014) was published under a Creative Commons licence. It can be downloaded as a PDF document and distributed in electronic or hard copy. When viewed online at the Global network of Sex Work Projects in the Flipping Book player, it is possible to access the rich media content that has been embedded in the publication in this format. The publication not only documents and amplifies an important moment in the history of the international sex workers' movement, but it also shows this grassroots human rights movement to be highly artistic and in the *avant garde* of global community arts, community cultural development and CCM innovation.

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Appendix F: Networking and Conference Activities.

Two events bracketed a number of other opportunities to connect with local and international networks across the life of this Linkage Project. The first was the two-day CCM Forum and Exchange hosted by ACMI and discussed in the main body of this report. In the concluding phase of the research a delegation made up of chief investigator Bradley Haseman, film industry professional and QUT lecturer Joanne Kenny, together with industry partners Helen Simondson from ACMI and Dorothy West from Goolarri Media Enterprises, travelled to Goroka, Papua New Guinea to attend the Tenth International <u>OURMedia</u> Conference.

This conference was viewed by the research team as a critical networking opportunity, as it provided a platform for cultural practitioners in South Pacific region to contribute to global discussions around participatory approaches to media arts and communication for community development. The delegation

achieved significant and exciting progress in promoting intercultural dialogue across regions (see the OurMedia event reported here).

Other relationships and networks, based on CCM practice were established and renewed via the participation of members of the research team and Industry Partners at three other International conferences during the life of the project. These were:

- 5th International Digital Storytelling Conference and Exhibition, hosted by Hacettepe University, Faculty of Communication, in Ankara, Turkey, in May 2013
- 5th Global Conference: Storytelling: Global Reflections on Narrative, hosted by Inter-Disciplinary Net and held in May 2014: Lisbon, Portugal.
- The Second International Teaching Artist Conference (ITAC2), organised by The International Federation of Arts Councils and Culture Agencies (a global network of arts councils and ministries of culture), co-hosted by QUT's Creative Industries Faculty, Queensland Performing Arts Centre (QPAC) and held in Brisbane in July 2014

Original papers based on the research activities undertaken as part of this research were presented at these events.

Additional outcomes resulted from networking, research training and other partnering activity undertaken by Chief Investigators, including the following:

- Animating Spaces. Evaluation Reports – Professor Helen Klaebe. http://artslinkqld.com.au/regional-arts/animatingspaces/
- Indigenous Futures Collaboration – Goolarri Partnership. Swinburne University of Technology. A/Professor Ellie Rennie http://www.sisr.net/our-research/digital-society/projects/goolarri.htm
- Transmedia Storytelling: From Interviewing to Multi-Platform – Queensland University of Technology. Professor Helen Klaebe and Dr Donna Hancox. https://www.qut.edu.au/?a=12784&residency=dom&unit-id=51687&study-level=
- Writing the Digital Future – Professor Helen Klaebe and Dr Donna Hancox. https://www.facebook.com/WritingTheDigitalFutures/timeline?ref=page_internal
- Centre for Culture and Technology (CCAT) – Curtin University. Seminar series. Digital Storytelling Workshop – Dr Christina Spurgeon. February 28, 2014. http://www.curtin.edu.au/research/ccat/events/seminars-2014.cfm

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