Conference Handbook

6-8 July 2016

Creating Space in the Fifth Estate
Thanks to Dr Elizabeth Paton for her help in compiling the conference book.
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President’s Introduction

A warm welcome to the 2016 ANZCA annual conference.

I know you’ll find the quality of the papers and the discussion high, as they always are. Can I encourage you to attend papers outside your area? A strength of ANZCA is its interdisciplinarity and the opportunity it gives us to see the same fundamental questions from different angles. If this is your first conference, a particularly warm welcome. I hope you’ll find that this is a community of scholars as much as an organisation.

Membership of ANZCA brings with it two high quality journals, which champion local scholarship, though on an international stage. We’re lucky to have the full backing of Taylor and Francis (Communication Research and Practice) and Sage (Media International Australia) for the journals, and two excellent editors in Terry Flew and Rowan Wilken. It’s hard to overstate the importance of having such locally-based international journals, where we can publish research down under without having to apologise for local case studies or theoretical concerns. Thanks to the work of the editors, their editorial boards and reviewers.

You’ll see on our Facebook page that we’ve recently announced a lifetime membership policy. Please take a moment to think about who our longstanding members and senior figures in communication are, whom you’d like us to collectively celebrate with this award. While we’re talking about celebration, this is also a good moment to recognise Emma Jane (University of New South Wales), who received the 2016 Anne Dunn Scholar award, jointly supported by ANZCA, the Journalism Education and Research Association of Australia and the family of our late colleague Anne Dunn.

ANZCA wants to work hard for its members at the policy level. We all face significant issues to do with casualisation of the workforce and inequities in research funding and some face encroachment on academic freedom. ANZCA makes submissions on research policy and in Aotearoa New Zealand is a member of the Royal Society, which also lobbies and organises in the area. If there are issues that are of concern to you, please talk to me at the conference or to another member of the ANZCA Exec, so we can speak confidently on behalf of members.

Above all, thanks to Phillip McIntyre, Janet Fulton, their team at the University of Newcastle, stream coordinators and peer reviewers for the enormous amount of work they’ve put into this conference. The planning started at least three years ago. If we’re talking about the fifth estate, Phillip and Janet belong to the first estate. Have a wonderful conference,

Associate Professor Donald Matheson
University of Canterbury
ANZCA President 2016
Organisers’ Welcome

Welcome to Newcastle.

What a broad range of research we have in Communication! The conference theme ‘Creating Space in the Fifth Estate’ was designed to be as inclusive as we could be while giving a future oriented focus to what has always proved to be a very collegial set of conference proceedings.

It is exciting to see the Postgraduate and Early Career Researcher day so strongly supported by delegates. We have had more than 50 registered for the pre-conference event and organisers Liz Goode and Caitlin McGregor set up some intriguing keynotes and panels to encourage discussion and networking.

ANZCA’s flagship journals Media International Australia and Communication Research and Practice will each include a special edition from the conference and there is also a special edition of Platform arranged for post-grad papers, to be edited by Liz Goode and Caitlin McGregor.

We are particularly pleased that this year we have had a strong Indigenous stream including a panel on Indigenous innovation in social media. We have also arranged to screen a film on Thursday afternoon, recommended by Joe Griffin from University of Newcastle’s Wollotuka Institute. Our Generation is a documentary film by Sinem Saban & Damien Curtis, and is intended to raise awareness of issues that Aboriginal communities are still facing today in Australia. What a wonderful way for us to celebrate National Aborigines and Islanders Day Observance Committee (NAIDOC) Week.

As well as the panel on Indigenous innovation in social media we are also happy to announce a further eight panels on a wide range of communication areas from gender to health, game studies, journalism, environment and science, and two on data research methods, continuing last year’s discussion on digital research methods. The Hunter Institute of Mental Health Mindframe Initiative is celebrating 18 years of operations and its participants have organised a panel reflecting on their past and looking to their future as well as sponsoring morning tea on Friday to celebrate their coming of age birthday.

We would like to thank the University of Newcastle and the Faculty of Science and IT for their support of the conference and the academics, professional staff and technical staff in our School of Design, Communication and IT for all they’ve done to help. We would like to give our heartfelt thanks to our fellow conference committee members Dr Susan Kerrigan and Dr Michael Meany who have given selflessly of their precious time and also the students who have been enthusiastic in their support of the conference as volunteers. They have taken up the opportunity a collegial conference like this presents and we hope they enjoy the opportunity to meet, listen and exchange ideas with academics whose disciplinary work they’ve read, researched and learnt from.

Finally, we realise many of you have travelled far to be here. As well as Australia and New Zealand, delegates have come from India, Indonesia, Korea, the Netherlands, Nigeria, South Africa, the UK and the USA. We hope all of you enjoy your few days in Newcastle and, if you are staying on for the weekend, we also hope you enjoy everything this region has to offer you. Welcome!

A/Prof Phillip McIntyre and Dr Janet Fulton – University of Newcastle.
Thanks

We are very lucky to have organisations and individuals who have been willing to support our conference.

The University of Newcastle and the Faculty of Science and IT as well as the School of Design, Communication and IT were generous in their initial and ongoing support.

The Mindframe National Media Initiative, Hunter Institute of Mental Health generously supported our morning tea on Friday. Congratulations to Mindframe on their 18th anniversary.

Tullochs Wines, one of the oldest family-operated wine companies in the region, provided gifts for our keynote speakers and also supplied the wine for our Welcome to ANZCA event on Wednesday night.

Taylor & Francis, publishers of the ANZCA journal Communication Research and Practice, provided support for the Welcome to ANZCA event.

SAGE Publishing and Polity Publishing, always willing to generate more good will for the many writers attending the conference, provided financial support.

The longstanding and successful journal Media International Australia supported the keynote of Amanda D. Lotz.

The University of Newcastle Co-Op Bookshop provided a stand at the conference to showcase delegate books and Luke Finch from the Co-Op generously spent many hours chasing down books to include.

A huge vote of thanks must go from us to Donald Matheson who graciously answered our emails, particularly the frantic ones, often making us laugh, but always thoughtful and helpful. On that note, Diana Bossio and other previous conference convenors were always willing to help out.

The stream convenors once again stepped up to the plate and carried out what is often a thankless task. They include Chika Anywanu, David Nolan, Robbie Fordyce, Harry Criticos, Terry Flew, Donna Henson, Holly Randell-Moon, Marj Kibby, Scott Rickard, Gerard Goggin, Katie Ellis, Deb Anderson, Steven Maras, Elizabeth Coleman, Sal Humphreys, Jessamy Gleson, Saba Bebawi, Kate Holland, Lisa Waller, Folker Hanusch, Stephen Harrington, Jock Given, Diana Bossio, Michelle Wilison, Clare Lloyd, Colleen Mills, Donald Matheson, Kerry McCallum, Kate Fitch, Susan Kerrigan and Simon Weaving.

A big thank you must also go to our colleagues from around the country and overseas for donating their time and expertise to refereeing abstracts and papers and for chairing conference sessions.

We can't forget our UON Communication colleagues for jumping in when required doing last minute refereeing and chairing sessions.

We also need to thank our previous Head of School, Dr Anne Llewellyn, for supporting the initial idea and our interim Head of School, Dr Melanie James, for continuing to encourage and support the conference.

The School of Design, Communication and IT technical staff, Dan Conway, George Hyde and Andrew Evans, and professional staff Deb Cook, Kate Reid and Dr Kyle Holmes worked tirelessly on ensuring the technical support and administrative matters were dealt with quickly. Nothing happens without them. We’d like to acknowledge their generous help, which is always undertaken with a smile.

The student volunteers who jumped at the chance to take part when they realised what a great line up we had, have worked unstintingly to ensure things happen smoothly for you. A big thank you to Thandi, Brad, Hamish, Jenna, Rob, Jacinta, Kailee, Sharon and Ashley.

A big thanks also to our Post-Grad rep Caitlin McGregor who provided invaluable support throughout the conference.

Congratulations as well to Caitlin and Liz Goode who organised a fantastic day for the ECR and Postgraduate Pre-conference event. And
a big thanks to the academics who took part in the Post PhD Career Pathways session including special guest A/Prof Inger Mewburn (who also gave the keynote), and Dr Mitchell Hobbs, Dr Jonathon Hutchinson and Dr Elizabeth Paton.

The conference logo was designed by graphic designer Keo Match http://keomatch.com
Conference Information

ANZCA Annual General Meeting

The ANZCA AGM will be held on Thursday 7th July at 4.30pm. The venue is the Purdue Room at the University of Newcastle. The meeting will elect representatives from the regions of Australia and from Aotearoa New Zealand, as well as approve a budget and conduct other business. ANZCA members and all others are welcome to attend.

Awards

Awards will be presented on Friday at lunchtime and afternoon tea and include a best paper award (as voted by you), the President's Award for services to ANZCA and more.

Certificate of Attendance

If you require a certificate of attendance, please email the convenors at anzca2016@newcastle.edu.au.

Conference daily information

Extra information and updates will be posted on the whiteboard by the conference registration desk and on Twitter, #anzca2016. For any questions, email anzca2016@newcastle.edu.au at any time or ask one of the conference assistants.

Conference dinner

The conference dinner will be held at historic Fort Scratchley. Registration for the dinner should be organised before the conference (for catering purposes) and costs $90. Spaces may become available during the conference so if you didn’t book and would like to come, please email anzca2016@newcastle.edu.au.

Coffee, refreshments and meals

Morning tea, lunch and afternoon tea will be served during each day of the conference in the Great Hall Foyer for registered conference guests.

Outside these times, you are welcome to purchase from various venues around campus. There are several coffee carts around the campus as well as cafes and other food outlets in the Student Union Building.

Internet access

We have arranged Internet access on the University campus. Login details will be made available to the delegates on registration.

Registration

The registration desk will be open each day at 8.00am. It will be staffed during the days of the conference from 8.00am until 5.00pm each day.

Social media

Join in the tweeting by following @ANZCAConference or #anzca2016. Photos will be posted during the conference at the ANZCAAnnualConference Facebook page.

Transport

We are providing three buses that will pick up delegates each morning and return them after each day’s program to the Crowne Plaza and Newcastle Travelodge. Buses will be at the Crowne Plaza each morning at 8.00am and the Travelodge at 8.10am.
Where is the University?

This map shows where the University is in relation to Newcastle. If you are driving it’s fairly simple and takes around 20 minutes (depending on the traffic).

Map of venues

The conference will be held in three buildings at the University of Newcastle: the ICT Building (ICT), the Great Hall Foyer (GH) and the McMullin Theatre (MCTH).

The three buildings are close to the main entrance of the University. The ICT Building is on top of the double carpark.

All the sessions will be held in the ICT Building and various events will be held in McMullin Theatre and the Great Hall Foyer.

The Great Hall Foyer is also the place where you will register and it is the main conference venue for meals and networking.

You will notice a red line on the map to the right ... it shows how to get to the public transport bus stop if you are using public transport.
We are pleased to announce the event in conjunction with ANZCA 2016 for Postgraduates and Early Career Academics and look forward to your participation.

The preconference is scheduled for the **Tuesday 5th July 2016**, and the workshops and panel will be held at the **University of Newcastle**.

**Details:**

This is a free event. Lunch and morning/afternoon tea will be provided.

Registration is in the Great Hall Foyer and keynotes will be held in the McMullin Theatre. Other events will be held in the Purdue Room.

A bus is provided to pick up and drop off attendees at the following places: Crowne Plaza (pick up at 8.45am) and Newcastle Travelodge (pick up at 8.55am). The bus will return to the University at 4.30pm to return the attendees to the Travelodge and Crowne.

You can contact the preconference organisers Caitlin & Ngaio directly at anzcapreconf2015@gmail.com.


**Event Schedule:**

- **9:30–10:00** Registration
- **10:00–10:45** Welcome and Academic Speed Dating
- **10:45–11:00** Morning tea
- **11:00–12:30** **How to Prepare for your Post PhD Career**
  - Keynote with A/Prof Inger Mewburn, the Thesis Whisperer
- **12:30–1:30** Lunch
- **1:30–2:45** **Post PhD Career Pathways: Strategies and Possibilities**
  - Panel with A/Prof Inger Mewburn, Dr Mitchell Hobbs, Dr Jonathon Hutchinson and Dr Elizabeth Paton
  - Four researchers/academics/industry professionals will share their experiences and answer questions about post PhD career pathways.
- **2:45–3:00** Afternoon tea
- **3:00–4:00** **What is the Fifth Estate and Why Does it Matter?: Neoliberalism, Globalisation and a Rapidly Changing World**
  - Keynote with A/Prof Phillip McIntyre
# Daily Overview

<table>
<thead>
<tr>
<th>Tuesday 5th July</th>
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<tr>
<td><strong>9.30am-4.00pm</strong></td>
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<th>Wednesday 6th July</th>
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<tr>
<td><strong>8.00am</strong></td>
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| **9.00am** | Conference welcome - McMullin Theatre  
Welcome to Country - Joe Griffin, Wollotuka Institute  
Welcome to ANZCA - Donald Matheson, President of ANZCA  
Welcome to the University of Newcastle - A/Prof Mike Bowyer, Deputy Head of Faculty, Faculty of Science and IT  
Conference attendee information - Phillip McIntyre, Conference Convenor |
| **9.30am** | Keynote address - McMullin Theatre  
Phillipa McGuinness, NewSouth Publishing/UNSW Press  
*Introduction by A/Prof Phillip McIntyre, Conference Convenor* |
| **10.30am** | Announcement of Anne Dunn award |
| **10.40am** | Morning Tea - Great Hall Foyer |
| **11.00am** | Parallel Session 1 |
| **12.20pm** | Lunch - Great Hall Foyer |
| **1.00pm** | Keynote address - McMullin Theatre  
Stephen J. A. Ward  
*Introduction by A/Prof Steven Maras, Media and Communication, University of Western Australia* |
| **2.05pm** | Parallel Session 2 |
| **3.25pm** | Afternoon tea - Great Hall Foyer  
Book launch - *The Creative System in Action: Understanding Cultural Production and Practice* - Phillip McIntyre, Janet Fulton & Elizabeth Paton |
| **3.45pm** | Parallel Session 3 |
| **5.05pm** | Welcome to ANZCA cocktail event  
*Sponsored by Taylor and Francis with drinks supplied by Tulloch Wines*  
Buses will leave between 6.00-6.30pm |

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<th>Thursday 7th July</th>
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<tr>
<td><strong>8.00am</strong></td>
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<td><strong>9.00am</strong></td>
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| **9.00am** | Keynote address - McMullin Theatre  
Professor Amanda D Lotz, University of Michigan |
<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10.05am</td>
<td>Introduction by Dr Rowan Wilken, Editor of Media International Australia</td>
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<tr>
<td>10.05am</td>
<td>Morning Tea - Great Hall Foyer</td>
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<td>10.25am</td>
<td>Parallel Session 4</td>
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<tr>
<td>11.45am</td>
<td>Parallel Session 5</td>
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<tr>
<td>1.05pm</td>
<td>Lunch - Great Hall Foyer</td>
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<td></td>
<td>Time for catching up and networking</td>
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<tr>
<td>2.00pm</td>
<td>Keynote address - McMullin Theatre</td>
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<td>Joanne McCarthy, Newcastle Herald</td>
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<td>Introduction by Christina Koutsoukos, journalism academic, University of Newcastle</td>
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<tr>
<td>3.05pm</td>
<td>Parallel Session 6</td>
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<tr>
<td>4.25pm</td>
<td>Afternoon tea - Great Hall Foyer</td>
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<tr>
<td>4.30pm</td>
<td>ANZCA Annual General Meeting - Purdue Room (Great Hall)</td>
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<td>All ANZCA members welcome</td>
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<td>4.30pm</td>
<td>Screening of Our Generation, a documentary film by Sinem Saban &amp; Damien Curtis</td>
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<td>Buses will leave between 6.00-6.30pm</td>
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<td>7.00pm-10.00pm</td>
<td>Conference dinner at Fort Scratchley</td>
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<td>Friday 8th July</td>
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<tr>
<td>8.00am</td>
<td>Registration opens - Great Hall Foyer</td>
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<td>9.00am</td>
<td>Q and A Panel - Creating Space in the Fifth Estate</td>
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<td>Moderated by Ms Felicity Biggins</td>
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<td>Professor Amanda D. Lotz, Professor Lelia Green, Dr Diana Bossio, Professor Stuart Cunningham, Associate Professor Donald Matheson</td>
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<tr>
<td>10.05am</td>
<td>Morning Tea - Great Hall Foyer</td>
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<td>Sponsored by Mindframe National Media Initiative, Hunter Institute of Mental Health to celebrate their 18th birthday</td>
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<tr>
<td>10.30am</td>
<td>Parallel Session 7</td>
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<tr>
<td>11.50am</td>
<td>Keynote address - McMullin Theatre</td>
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<td>Professor Tony Schirato, University of Macau</td>
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<td>Introduction by Dr Melanie James, Head of School (Interim), School of Design, Communication and IT, University of Newcastle</td>
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<tr>
<td>1.00pm</td>
<td>Lunch - Great Hall Foyer</td>
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<td>Prize-giving - Grant Noble Prize and others</td>
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<td>2.00pm</td>
<td>Parallel Session 8</td>
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<tr>
<td>3.20pm</td>
<td>Afternoon tea - Great Hall Foyer</td>
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<td></td>
<td>Announcement of People’s Choice award</td>
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<tr>
<td>4.00pm</td>
<td>Conference close</td>
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<td>Buses leave at 4.00pm</td>
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Keynote Speakers ANZCA 2016

Phillipa McGuinness
Professor Stephen J. A. Ward
Professor Amanda D. Lotz
Dr Joanne McCarthy
Professor Tony Schirato
Keynote Title: The people formerly known as the audience: power shifts in the digital age

The digital age is an age of paradox. Readers have more to read than ever before, in more forms than ever before, yet authors are making less money. It’s never been easier to listen to music, yet musicians making serious money out of recording contracts are scarce, and the idea that touring will fill the gap has turned out to be a myth. Newspapers retrench their best, most experienced journalists in the face of dwindling revenues, even when they have more readers than ever before. Social media and low barriers to entry have made all of us creators now. But most of the money is flowing to the big tech giants who have made all of this possible, while traditional content companies, whose professionally produced work is consumed (and sometimes stolen) by more people than ever before, face declining revenue streams. What does it mean to be a reader, a listener, a viewer in the midst of all this? How have relationships between creators and their publics changed? Are we all producers and consumers now?

Phillipa McGuinness has been a book publisher for more than twenty years. She is Executive Publisher at NewSouth Publishing/UNSW Press where she publishes books on Australian history, culture, art and politics, as well as biographies and memoir. Formerly a Senior Commissioning Editor at Cambridge University Press, she has served as the industry representative on the Humanities and Creative Arts panel of the Australian Research Council. She is the editor of Copyfight, published in 2015, a book which she conceived and commissioned and toured the country talking about. Her history of the year 2001 will be published by Random House in 2018.

About Phillipa's book:

We expect to be able to log on and read, watch or listen to anything, anywhere, anytime. Then copy it, share it, quote it, sample it, remix it. Does this leave writers, designers, filmmakers, musicians, photographers, artists and games developers with any rights at all? Have we forgotten how to pay for content? Are big corporations and copyright lawyers the only ones making money? Or are we looking in the wrong direction as illegal downloading becomes the biggest industry of all and copyright violation a way of life?

In this provocative book, writers, musicians, filmmakers, gamers, lawyers and academics talk about why copyright matters to them – or doesn't. Snappy and smart, it asks sharp questions about our digital world.
Professor Stephen J. A. Ward

Biography

Stephen J. A. Ward is an internationally recognised media ethicist whose writings and projects have influenced the development of the field in theory and practice. He is an educator, consultant, keynote speaker and award-winning author. Ward has extensive experience in media both academically and professionally. He resides in Madison, WI, USA.

He is Distinguished Lecturer in Ethics at the School of Journalism, University of British Columbia and Courtesy Professor in the School of Journalism, University of Oregon. He is founding Director of the Center for Journalism Ethics, School of Journalism and Communication, University of Wisconsin-Madison. He is former director of the Graduate School of journalism, University of British Columbia. Most recently, he was interim director of the international Organization of News Ombudsmen.

Academically, he helped to create a school of journalism, founded a centre for journalism ethics, and directed a centre for multi-media journalism and communication. He has been a tenured professor at three major universities in Canada and the United States, and has 15 years of teaching at the graduate and undergraduate level.

His current research is on the future of media ethics in a global interactive world. Although media morals are his central concern, he acts as an expert in other areas of ethics. He served on a U.S. study of the ethics of emerging technologies with military applications, sponsored by the National Academies of Science. He appeared before the U.S. Presidential Commission for the Study of Bioethical Issues.

He is the author of the award-winning *The Invention of Journalism Ethics: The Path to Objectivity and Beyond*. In addition, he is the author of *Ethics and the Media* and *Global Journalism Ethics*. He is co-editor of *Media Ethics Beyond Borders: A Global Perspective* and editor of *Global Media Ethics: Problems and Perspectives*. His latest book, *Radical Media Ethics*, appeared in 2015.

**Keynote Title: Creating a Space for Global Media Ethics**

This keynote will argue that a digital Fifth Estate has the potential to be an "open" citizens-based media ethics, a powerful development that goes beyond the parochial, closed, professional ethics of a former media era. Yet the digital Fifth Estate can be a force for cultural tensions, xenophobia and racism, and unethical practices. One thing that is needed is the articulation of a global media ethics to guide open discourse on media. We need a radical media ethics. But how? Is this realistic? This talk will put forward philosophical principles for a global media ethics, explain what we can reasonably expect from a global ethics movement, and suggest practices to promote a media ethics that crosses borders.
Keynote Title: From Distinction to Noisy: Creativity and Change in 21st Century U.S. Television

The U.S. television industry began experiencing profound change in the early 21st century, change that was evident in the programs of the era. My talk explores how and why scripted U.S. television series evolved so profoundly at the dawn of the 21st century and what this might tell us about the disruption at hand in the present moment. The talk identifies the industrial practices that propelled and challenged this change and examines how the conditions of creative workers adjusted alongside textual possibilities. Drawn from interviews and archival research, the talk mines the production histories of milestone series in this evolution to assess the shifting competitive norms and the consequences of textual innovation for creative workers, commercial media industries and audiences.

Amanda D. Lotz is a professor in the Departments of Communication Studies and Screen Arts and Cultures at the University of Michigan. Her research focuses on U.S. television, specifically the industrial shifts since the end of the network era and on representations of gender on television and in the media.

Amanda’s honours include a Mellon post-doctoral fellowship, membership in Phi Beta Kappa, and receipt of the Harold E. Fellows Scholarship from the Broadcasting Education Association in 1994 for study and work in broadcasting. She was named Coltrin Professor of the Year by the International Radio and Television Society in 2004 for her case study exploring the redefinition of television. She is a past chair of the Television Studies Interest Group for the Society of Cinema and Media Studies and served as book review editor for Cinema Journal. She serves on the editorial boards of Popular Communication: International Journal of Media and Culture, Media Industries Journal, Cinema Journal, and Feminist Media Histories and is the incoming chair of the Media Industries interest group of the International Communication Association.

Amanda also continues to explore representations and discourses related to gender and feminism in the media, as she did in her first book, Redesigning Women: Television after the Network Era, which explores the rise of female-centered dramas and cable networks targeted toward women in the late 1990s as they relate to changes in the U.S. television industry.
Professor Tony Schirato

Biography

Tony Schirato has been Professor and Head of the Department of Communication at the University of Macau since 2013. He has authored and co-authored books on communication and cultural literacy, Asian cultural politics, globalisation, visual culture, the cultural field of sport; and studies of the work of Michel Foucault, Pierre Bourdieu and Judith Butler. He has also co-authored textbooks on professional writing, academic writing and media studies. His most recent book was on sports discourse.

His research interests are, more generally, in the areas of sport, gender theory, and the relation between technology and cultural politics.

He is currently writing a(another) study of the work of Pierre Bourdieu, with Allen & Unwin.

Keynote Title: Digital Media, Fantasy Sport and the Transformation of the Contemporary Field of Sport

This paper is concerned, generally, with the development of the mass media-field of sport nexus, and more specifically with regard to how the commercial imperatives and logics of the media are shaping the field of sport in what we can call its contemporary phase. Today most supporters and spectators experience professional sport exclusively via the media (increasingly digital media) coverage. Perhaps the most significant recent development in sports media’s attempt to maximise its audience is what is referred to as interactive dimension of contemporary media. In the UK BSkyB’s digital service, for instance, has a facility that allows viewers to choose their own camera angles and frames, and split the screen to display different games or to show a sporting event and the various betting odds available. So as an English Premier League game is being played, viewers can edit the coverage while placing bets on incidents in the game (the first player to be sent off, penalty conversion or save) in real time. The particular technological mediation of sporting contests is used almost exclusively to facilitate and incite desire and consumption: in breaking down each minute or aspect of play into a betting opportunity, the spectator is thoroughly and pervasively integrated into what Baudrillard refers to as “a world of generalized hysteria” characterised by a “flight from one signifier to another” (Baudrillard 2003: 77). The lure of interactivity is particularly germane to fantasy sport, a relatively recent phenomenon that is predominantly tied to and operated through various forms of digital media. I’ll argue that fantasy sport produces an entirely new set of relations between spectators-as-fans and sporting contests, and transforms what Jonathan Crary would refer to as the ‘visual regime’ (Crary 1998) of sport spectatorship.
I'll start with two sets of (brief) contextualising introductions: the first will provide a very general history of the development of the sport-mass media nexus; and the second look at the relatively recent phenomenon of fantasy sport. Fantasy sport started in the USA in the 1960s and is played mainly on and through the internet. Managers acquire actual players, or bid for them in auctions, and form virtual squads/teams that usually replicate real numbers and positions. The statistics generated by real games are used and fed, more or less immediately, into online fantasy leagues to determine results. Many leagues are hosted by the sports section of large internet news sites (Yahoo, USA Today, Fox, CBS; and The Age in Australia), although an increasing number are run by private providers as businesses; fantasy sport attract up to thirty million players in America alone (Shipman 2005). They are served by an increasing number of specialist magazines, television sports shows and internet file providers who give advice on who to draft or pick up from the waiver wire, track injuries and statistical variations, and rank players week-to-week according to their fantasy (rather than their actual) value.

This paper will describe and analyse how digitally-mediated fantasy sport produces an entirely different way of looking at, relating to and identifying with, the field of sport.
Dr Joanne McCarthy

Biography

Joanne McCarthy is a journalist at the Newcastle Herald who won the 2013 Gold Walkley Award for her part in the Herald’s Shine the Light campaign for a Royal Commission into the sexual abuse of children by Catholic clergy.

Joanne wrote more than 350 articles on the issue and famously received a letter from former Australian Prime Minister Julia Gillard, who wrote that Joanne’s “persistence and courage” played a large part in the formation of the Royal Commission.

In October 2015, Joanne received an honourary Doctorate of Letters from the University of Newcastle.

Keynote Title: Media meltdown: it’s not all bad news

Journalism is on borrowed time and traditional media is terminal, dying, on life support, or breathing its last. It’s been a brutally short and terrifying decline, with revered print mastheads around the world silenced overnight and barely mourned. The king or queen is dead; long live the online version. Thousands of jobs have vanished and those who remain employed grapple with ‘platforms’ and ‘conversations’ with readers whose numbers are tallied and assessed each morning, with emailed internal ‘shout-outs’ when online figures reach targets. Journalism by score card and eye-catching pic galleries: a daily affront for old-timers who remember the din of typewriters and the haze that hovered over chain-smokers in their first newsroom.

But the seismic shocks wrought by the digital age are not all bad news, particularly in regional areas. In this presentation, I will explore how reporting on child sexual abuse in the Hunter region over 10 years from 2006 challenged most norms of traditional media reporting, while honing skills. I will outline how quickly the traditional model of journalist as simple reporter representing a powerful institution had to be remodelled to reach individuals profoundly abused by other powerful institutions. I will argue this new model of the journalist as part of a community of intelligent, articulate people working together on matters of public interest is essential in this period – as governments increasingly outsource responsibilities and good governance is threatened by powerful corporate interests.
Panel 1: Indigenous innovation in social media

Panel convened by A/Prof Bronwyn Carlson and Dr Tanja Dreher (University of Wollongong)

Parallel Session 1: Wednesday

This NAIDOC Week panel foregrounds Indigenous voices and expertise on claiming space in the fifth estate. Research and policy is too often framed by a ‘deficit discourse’ in regards to Indigenous people. This panel showcases Indigenous excellence, innovation and achievement – from the @IndigenousX rotating Twitter account to Facebook-enabled practices related to death and dying, from the Digital Excellence program for young people to #IHMayDay, from new apps to stream Indigenous media to Deadly Bloggers, from social media activism to everyday social media innovations.

Indigenous Australians are over-represented in social media. Social media is transforming the way Indigenous peoples interact with each other and how we connect to other people at a local, regional, national and global level. Facebook and other social media facilitate this interaction and allow users to maintain relationships across vast distances and time zones, thereby increasing social, cultural and political connectivity and impact. Via a mix of researcher and practitioner perspectives, this panel discussion places current developments in Web 2.0 within the long history of Indigenous innovation with media technologies including the ‘Aboriginal invention of television’ analysed by Eric Michaels, BRACS (Broadcasting for Remote Aboriginal Communities Scheme) and the Zapatista’s ‘netwar’.

Even though Indigenous populations worldwide are avid social media users, Indigenous social media research has yet to gain any real traction in academia. The rapid rise of the use of social media as a means of social, cultural and political interaction among Indigenous peoples and groups is an intriguing development. While this is not to suggest there is no digital inequality, it does counter any assumptions that Indigenous peoples may have little interest in the possibilities of technology and the online environment. Social media as a ‘new frontier’ is where Indigenous peoples are busy interacting and networking in what can be argued is a cultural and political reterritorialisation of social media spaces.

Summer Finlay
University of South Australia

Social media, namely platforms like twitter have assisted to privilege Aboriginal and Torres Strait Islander people's voices. It has also allowed us to develop a network of like-minded people who support each other creating safe environments. Social media has also started to balance out the negative views traditional media often portray about us. Social Media has allowed giving us a stage and increased the reach of our voices. These are the premises for two twitter campaigns I have been engaged with: Indigenous Health May Day 2015 and 2016 (#IHMayDay15 and #IHMayDay16) and #JustJustice. These campaigns promoted connectivity and a balanced dialogue privileging our voices on our issues. Both campaigns have demonstrated the opportunity social media has afforded Aboriginal and Torres Strait Islander people. And how we have started to make the most of this opportunity. We have a stage and a voice.
Summer May Finlay is a Yorta Yorta woman who grew up in Lake Macquarie near Newcastle. Summer is an Aboriginal social justice advocate and has worked in Aboriginal affairs for over 10 years in a variety of capacities including youth work, public health policy, Aboriginal and Torres Strait Islander health research, social media and media and communications. She has worked in health at the national level and has strong professional connections across the country in the Aboriginal Community Controlled Health sector. Summer is currently the co-convener of the Public Health Association's Aboriginal and Torres Strait Islander Special Interest Group. She is undertaking a PhD in Aboriginal health with University of South Australia. She has a Master of Public Health Advanced from University of Wollongong and a Bachelor of Social Science. Summer is an avid tweeter and blogger. Her twitter handle is @OnTopicAus and her blog can be found at http://summermayfinlay.blogspot.com.au.

Luke Pearson
IndigenousX

Created in 2012 by Luke Pearson, IndigenousX has grown from humble beginnings into an online platform with several social media channels (including IndigenousX Canada - @IndigenousXca), a crowdfunding initiative, a weekly spot in a national paper (The Guardian) and most recently a website publishing weekly stories from Indigenous writers across Australia. Luke Pearson will give some of the highlights of his journey and share his hopes for the future of IndigenousX.

Luke Pearson is a Gamilaroi man, teacher, public speaker, and trainer. He is best known as the founder of @IndigenousX, a rotating Twitter account which sees a new Indigenous host take control of the account to tell their own stories in their own words. IndigenousX is also seen in The Guardian’s ‘Comment Is Free’ section where each host is given an opportunity to write their own op-ed piece; IndigenousX is also involved in crowdfunding in partnership with StartSomeGood and has raised over $300,000 to date. More recently, IndigenousX has begun publishing their own content from many Indigenous contributors via indigenousx.com.au.

Bronwyn Carlson
University of Wollongong

Research has found traditions once reserved solely for face-to-face interactions are now also taking place online on social media. Drawing from interviews conducted with Aboriginal social media users across Australia, this presentation will explore new cultural expressions and innovative use of social media for Sorry Business. Aboriginal people participate in a diverse range of online practices related to Sorry Business, including notifications of deaths and funerals, offering condolences and extending support, and grieving and healing.

Bronwyn Carlson is an Aboriginal woman who was born on and lives on D’harawal Country in NSW. She was the 2013 recipient of the prestigious Stanner Award administered by the Australian Institute of Aboriginal and Torres Strait Islander Studies for her PhD thesis. In 2013, Bronwyn was the first Indigenous Australian at the University of Wollongong to be awarded an Australian Research Council (ARC) Discovery (Indigenous) grant for her research on Aboriginal identity and community online on social media. Bronwyn was awarded a second ARC grant in 2016 for her research on Indigenous help-seeking on social media. Aboriginal Studies Press has recently published her book, The politics of identity: who counts as Aboriginal today? which includes a chapter on identity and community on social media. She is currently an Associate Professor in Indigenous Studies at the University of Wollongong.
This September it will be a decade since Facebook became available to the general public. Since that time, Indigenous Australians and Indigenous Peoples worldwide have used Facebook to connect, express, and mobilise. The ready access that an email address gives, the easy and consistent interface, and the sometimes persistent pressure of one’s peers means that most of us have willingly given ourselves over. For most, Facebook IS the internet. For a few others, however, blogging becomes a goal once they realise the gated community has limitations. This paper will raise questions about how we provide support to those wishing to expand their communication opportunities and begin to create their own owned spaces.

Leesa Watego is currently the Director of Iscariot Media Pty Ltd, a niche media enterprise focusing on creative, online and educational projects. Leesa is also an occasional academic, having worked as a full-time lecturer at Queensland College of Art. She is an active board member of the South East Queensland Indigenous Chamber of Commerce and Independent Director of Viscopy, the Visual Artists Copyright Agency. Leesa has an Associate Diploma of Arts (Theatre Administration), a Bachelor of Commerce (Public Policy) from Griffith University, completed the Build Your Business programme with Edgeware Creative Entrepreneurship in 2008, and the Murra Indigenous Masterclass in 2015. Leesa started Deadly Bloggers, the first directory of Aboriginal and Torres Strait Islander blogs in 2009 - http://deadlybloggers.com/.

Jack Latimore
University of Melbourne

The methods by which Indigenous Australian’s access and distribute news is changing. As with news media more broadly, traditionally ‘dominant’ Indigenous news outlets are being challenged by First Nation peoples’ enthusiastic adoption of ‘smart’ information-communication technologies and online social media platforms. Where once a defiant sentiment of civic disaffection and political disengagement was all too often found, there is now vehement political interest and activity by a digitally-savvy, participant-user citizenry. New empowered Black voices have emerged via Twitter channels. Grassroots user-groups and virtual communities on Facebook have impacted mainstream news media’s coverage of Aboriginal affairs. Increasingly, after a history of news media marginalisation, diverse Indigenous Australian communities are having their information needs satisfied by Indigenous produced, social media enabled news outlets. Yet, this Indigenous public sphere could be stronger, more effective in ‘disrupting’ the nation’s political discourse to have Indigenous needs heard and understood more widely. Like big media, Australia’s diverse Black media exists within a milieu of audience fragmentation. Finding unity in that diversity is key. Jack will discuss the wakul gagil ngaraldiyn (coming together through knowing), or Wakal App, project being conducted by the University of Melbourne’s Centre for Advancing Journalism and the implications of Indigenous people’s use of new media and new forms of journalistic practice in a struggle towards a more participatory, deliberative democracy.

Jack Latimore is an Indigenous researcher at the University of Melbourne’s Centre for Advancing Journalism. His journalism work has appeared in print and broadcast for the ABC and Guardian Australia. He produced and moderated the New News 2015 panel, ‘From the Ground Up: New media and Indigenous reporting’ at Melbourne’s Wheeler Centre and was a guest on Gary Foley’s ‘Talking Back to Racist Media: Indigenous
voices in media today’ panel at the Marxism 2016 conference. His recent research interests include Indigenous digital technologies, social media and activism, citizen journalism, Indigenous news media, and counter-publics and alternative democratic systems.

Tess Ryan
University of Canberra

Creating space where there was none: Indigenous Australia and the black virtual grapevine.

There has been an insurgence of Indigenous people using social media as a way of active protest, communicating issues that receive little attention within institutional media agencies. Through my research on Indigenous women and leadership, I aim to herald the inspiring women who utilise this space, creating strong political discourse and effectively changing conversations within Indigenous society.

Tess Ryan is a Biripi woman originating from Taree, New South Wales. She was born in Brisbane, Queensland and has lived in Canberra for 11 years. In that time she has worked for both Government and non-Government departments in areas ranging from child protection, out of home foster care, people with disabilities and the aged. Tess has also worked as an Indigenous cadet with the Department of Families, Community Services and Indigenous Affairs in Indigenous Communications and Events and The Office of Registrar of Indigenous Corporations, and as an Indigenous mentor with the Coles First Step Indigenous Employment Pathways program. Tess is undertaking a PhD at The University of Canberra which focuses on Indigenous women and their experiences of leadership in Australia. Currently she is the recipient of the Poche Centre for Indigenous Health Leadership Award and a visiting scholar with The University of Melbourne.
This panel brings together researchers in the broad field of Political Communication to consider contemporary concerns and future directions for Political Communication research in Australia. The panel asks whether the scope, theories and methodological tools of Political Communication are adequate for understanding the relationships between media and politics in an era of political instability and technological transformation.

Nielsen (2014) has observed that despite its pre-eminent position in the communication studies field, political communication research has remained somewhat ‘homogenous and narrowly focused’ (2014, p.5). He echoes Bennett and Iyengar’s earlier criticism that “the field has failed to develop theoretical and methodological tools to deal with new realities including audience fragmentation, information overload, and the spread of new technologies...” (2008, p.707). There are growing calls to break down disciplinary barriers between Political Communication, Internet, Social Movement, Political and Journalism studies. In a convergent media system political communication research is well placed to bridge the divide between a still-influential mainstream media and a burgeoning and transformative digital and social media sphere, where media consumption is increasingly individualised, networked and fragmented (Bennett & Segerberg 2013). However, the dominant conferences and journals have largely ignored recent theoretical innovations such as mediatisation and have remained US-focused.

It can be argued that Political Communication in Australia has been always been conceptualised more broadly than in the dominant US ‘effects’ paradigm. There are closer theoretical ties with historical, cultural and media studies. Indeed, it would seem that Australian communication researchers have been less focused on the dominant preoccupations of political communication of elections, electoral processes, voting or public opinion polling. Explanations might include the size of the Australian academic community that forces interdisciplinarity, the strength of our Political Studies field, or the influence of British media and cultural studies that have encouraged a broader conceptualisation of the ‘political’.

The panel addresses the following issues and questions:

- What are the parameters and major concerns for Australian Political Communication researchers?
- What are the implications of media technological and industrial change for Political Communication theory, methodology and pedagogy?
- What are the key political and policy issues of contemporary research?
- What are the emerging theoretical paradigms in Australian Political Communication research?
- What are the relationships between Australian Political Communication researchers and related disciplines?
Does mediation need a makeover? Social media and the new political populism

Terry Flew
Queensland University of Technology

The mediatisation of politics thesis has been one of the most influential concepts in political communication over the last two decades. Hepp et. al. (2015, p. 315) have identified mediatisation as playing a vitally important generative role in better understanding "the particular interplay between media, communications, culture, and society in different sectors of culture and society", and it has been especially influential in conceptualising the relationship between political leaders, political parties, and the mass media. But a question remains as to whether the discourse has a late 20th century feel to it, and is missing important trends in both the media and political spheres. The sorts of political leaders who were seen as masters of managing the media (Ronald Reagan, Bill Clinton, Tony Blair, Kevin Rudd) have left the scene, and the most dominant feature of Western politics of the 2010s has been the rise of insurgent populist movements on both the left (Bernie Sanders, Jeremy Corbyn, Podemos, Scottish National Party) and the right (Donald Trump, UKIP, Alternative for Germany). At the same time, there has been a decline in the resourcing of traditional political media channels, such as broadsheet newspapers and political talk shows, and a turn towards the greater use of social media as a form of constituency building. This presentation will reflect on such developments, with reference to observations made by Australian political communicators and political journalists on the impact of social media on the wider field.

Terry Flew is Professor of Media and Communications at the Queensland University of Technology, Brisbane, Australia. He is author of The Creative Industries, Culture and Policy (Sage, 2012), Global Creative Industries (Polity, 2013), New Media: An Introduction (Oxford, 2014) and Media Economics (Palgrave, 2015), and the founding editor of Communication Research and Practice. He was a member of the Australian Research Council College of Experts from 2013-15, and in 2011-12 chaired a review of Australia’s National Classification Scheme. He is an International Communications Association (ICA) Executive Board member, and chairs the Global Communication and Social Change Division. He is in the process of completing an Australian Research Council Discovery-Project (DP130100705) on ‘Politics, media and democracy in Australia: public and producer perceptions of the political public sphere’, with Brian McNair, Stephen Harrington and Adam Swift.

Digital media in local democratic transitions: news media, local governments and civic action

Julie Freeman & Brett Hutchins
Deakin University & Monash University

This paper explores how local digital media ecologies influence the dynamics of political engagement and local democracy in the Australian context. Digital technologies are realigning relationships between news media, governments and citizens within municipalities. These changing roles need to be recognised and accounted for if the character of contemporary local political communication is to be understood. National and transnational connective action and mobilisations have gained widespread attention for their contributions to democratic renewal. However, political engagement practices are not universal and the role of digital media in local political transitions is often ambiguous, particularly in relation to whether digital technologies affect the institutionalisation of localised political power.
The diversity of Australian local news media and governments, coupled with rural–urban disparities in connectivity and resourcing, shapes the uneven enactment of local digital participation. Local newsrooms are faced with ownership changes and declining resources that undermine political news gathering and investigative reporting. Journalists increasingly rely on local government media releases as information sources, and also have to adapt to technological innovations to cater for demands of greater audience interaction. Councils are also recognising emerging civic expectations for direct digital engagement, and social media are often used by authorities with limited financial and technological resources. However, many local governments are yet to accept digital channels as alternative or legitimate methods of official communication, meaning the capacity of digital media to enhance responsive government–citizen interaction remains underutilised. This situation risks contributing to the democratic marginalisation of communities and illegitimate local policy-making, with political power remaining embedded within the hierarchical decision-making system of Australian local government.

Political communication research must bridge often distinct fields like journalism, public administration and audience studies by examining the underlying conditions that influence political enactment. This paper highlights how consideration of technological and socio-economic contexts is necessary to understand tensions between long-institutionalised modes of political communication and new opportunities for civic interaction, and how these shape local democratic engagement.

Julie Freeman is Edward Wilson Research Fellow in the School of Communication & Creative Arts at Deakin University. Her research has explored the changing nature of democracy in the digital media environment, e-government and civic participation, and rural and regional connectivity. Julie’s current project investigates the impact of digital technologies on changing relationships between local news media, local governments and citizens in rural and regional municipalities.

Brett Hutchins is an Australian Research Council Future Fellow in the School of Media, Film & Journalism at Monash University. His latest journal articles appear in Media, Culture & Society, Convergence, and International Communication Gazette. Brett’s books include Environmental Conflict and the Media (co-edited with Libby Lester; Peter Lang 2013) and Sport Beyond Television (co-authored with David Rowe; Routledge 2012).

**Reviewing the chaos paradigm in political communication**

Brian McNair  
Queensland University of Technology

In *Cultural Chaos* (McNair 2006) I proposed the adoption of a ‘chaos paradigm’ for conceptualizing and analyzing political communication in the globalized public sphere. This was an attempt to reflect in theory the profound transformation of communication technology driven by the internet and digitalization, and to suggest that the traditional dominance of a ‘control paradigm’ rooted in materialist media sociology required revision. Where models of elite control and ideological dominance of media and culture had prevailed for decades in critical and scholarly thinking about political communication, the chaos paradigm placed emphasis on complexity, turbulence and uncertainty in the public sphere. In *Communication and Political Crisis* (McNair 2016) I revisit that debate in the light of ten years of global politics and the communication which has flowed around it. In particular, what does that recent history tell us about the relationship between media, power
and politics in the contemporary environment? In discussing this question, the paper will examine cases of communication crisis as it has affected a wide range of political actors, including governments, public bodies and non-state actors.

Brian McNair is Professor of Journalism, Media and Communication at Queensland University of Technology, and a Chief Investigator at QUT’s Digital Media Research Centre. He is Principal Investigator on the ARC Discovery project ‘Journalism Beyond The Crisis’. His publications include Cultural Chaos (Routledge, 2006), Journalists In Film (Edinburgh University Press, 2010) and Communication and Political Crisis (Peter Lang, 2016).
This panel will present multidisciplinary research engaged in developing and applying new and integrated empirical approaches to environmental communication that extend, revise or question existing theoretical understandings of media centrality to cultural conceptions of power. It brings together established and emerging scholars inspired by cultural, textual and ethnographic approaches to share insights gleaned from a range of empirical studies under way in Australia. These studies shed light on the situated integration of media and communication in everyday life – canvassing issues of sustainability, disaster and risk in transnational, urban, regional, rural and virtual environments. In each context, these studies offer a unique opportunity to re-examine the notion that the public gets most of its information and understanding about the challenges facing our environment in mediated form. Indeed, each highlights the contextualized role the media play in shaping human practice, perception and lived experience – as well as the real and imagined prospects for change.

Rationale:

Issues of environmental risk, disaster and sustainability have become key public and political concerns of our time, prompting significant growth in interdisciplinary scholarship that explores their governance, economics, morality and experience in everyday life. Environmental communication, in particular, has attracted increasing attention given the power of communication as a social influence, agenda setter and force of change (Hansen and Cox, 2015). In this growing and distinctive field, valuable research has shed light on (shifting) power structures in a diversifying media landscape – from analyses of ‘environmental news’ values to studies of peer-to-peer exchanges powered by social media, and from the greening of popular culture to the political economy of environmental media. Certainly, environmental communication researchers have pointed to the centrality of media for shaping politics – and its trickle-down effects on politics. Less is known, however, of exactly how the media are experienced – as object, subject and agent – in the communication of environmental issues in the cultural context of everyday life.

Recognising the significant achievements of this growing field, this panel seeks to explore the ways we might better understand human interaction, experience and agency in environmental communication by embracing more integrated, culturally and historically informed approaches to research. These approaches, interdisciplinary by nature, necessarily locate the media within the complex and diverse terrain of environmental communication but also seek to ground them in their real social contexts, within specific discourses, cultures, places, economies and histories. Presenting some of the fresh and exciting high-quality scholarly work now emerging on an expanding number of topics, the researchers ask: what media and/or messages are impacting on home consumption practices, and how – in what social context? How are the contemporary media actually doing environmental communication – and what cultures of news are shaping normative journalistic practice? And what do members of the public say of their experience, and understanding, of the media’s role and efficacy as communicators of environmental risk?
Media, environmental sustainability and practice of home renovation in Australia: an ethnographic perspective

Shae Hunter
Swinburne Institute for Social Research

Current levels of global resource consumption are unsustainable. Climate change is the most serious problem resulting from human consumption and a global community of scientists agree that impacts such as droughts, heatwaves, and loss of plant and animal species are already occurring and will continue to do so unless action is taken to curb greenhouse gases resulting from human consumption.

Home renovation is an example of a human activity which contains highly engaged forms of consumption and where renovators frequently incorporate digital media to inform their efforts. Much of the literature frames consumption in hedonistic terms, placing an onus on individual actions and decisions, the implication being that this new digital terrain drawn on by renovators might be understood as a cause of rising consumption levels.

This paper presents a review of existing literature and preliminary data collection from a broader ethnographic study to examine the relationship between digital media use, home renovation and consumption. It uses a theory of social practice to frame all three practices and uncover insights to draw a more complex picture of consumption than a hedonistic, or individual, framing can provide.

Using theories of social practice, consumption is seen as a moment within the various practices of home renovation and digital media use. By looking beyond a hedonistic framing of consumption, digital media is understood in the context of lifestyle politics in a late modern setting rather than being seen as a simple cause and effect driver of consumption.

By understanding the relationship between digital media use and consumption through the highly visible practice of home renovation, this study points to possibilities for altering the individual elements in highly consumptive practices, such as those related to the housing industry in Australia. It offers a new interpretation of consumption and digital media to policy makers and other change agents dealing with issues of environmental sustainability and human health and wellbeing.

Digital media and transforming home: reflections over research methods

Aneta Podkalicka
Swinburne Institute for Social Research

This paper examines the ideas of environmental sustainability and energy efficiency in the context of home renovations in Australia – and through the focus on domestic media use and application. I map the various ways and the extent to which digital media are practically and symbolically significant in the imagination, aspirations and everyday practices of home-making through renovations – and particularly in the consumption aspects related to sustainability. Drawing on a larger interdisciplinary Collaborative Research Centre for Low Carbon Living-funded project that places the media investigation at the centre of its inquiry, I reflect on the value of multi-directional, mixed-method empirical research work that has informed our study (including an online survey, extensive interviews with home renovators and professional practitioners, focus groups and also social media analysis), for painting a picture of what has largely remained an under-examined interface of digital media and material renovation practice.
Media and the experience of disaster: documenting Australia's worst mine fire

Tom Doig
Monash University

This paper will reflect on how the media actually do, and are perceived as agents of, environmental communication, using an empirical study into the lived experience of the 2014 Hazelwood Mine fire disaster in Australia – which resulted in a book of journalism, The Coal Face (Penguin 2015). Using an approach informed by both cultural journalism and oral history, the study found Latrobe Valley residents were both reliant on the media to tell their stories and resentful of media stories that they considered to be simplifications or distortions of their lived experiences. Further, it found that, despite the dominant frame of media coverage, the poisoned residents of a coal-mining community were more likely to experience the fire as a public health crisis requiring immediate medical support and improved industrial regulations, rather than as an environmental disaster that raises troubling questions about the future of brown coal power-generation.

Media and public understanding of climatic risk: Australia oral histories of weather extremes

Deb Anderson
Monash University

In a risk society, the media are considered fundamental to processes of reflexive modernisation given their centrality in communicating risks to the public. In lieu of research into how risks are represented, transformed and contested by the mass media (see Lester & Hutchins 2013; Allan, Adam & Carter 2000), this paper considers an opportunity for further research. It draws upon an emerging Australian body of research into the lived experience of extreme weather in a climate-change world – in this case, of the millennium drought (2003-08) and recurrent tropical cyclones – to examine public perceptions of media agency and influence in environmental communication. In the formation of knowledge on global environmental risk, what do members of the public make of the media? What challenges does this pose for researchers seeking to map the ongoing re-traditionalisation of meaning – to allow space for reflection and self-reflexivity on both experience and expertise?
Panel 4: Challenging ourselves: Playing around with Game Studies

Chair: Robbie Fordyce

Concurrent Session 4: Thursday

This panel has been brought together by a number of researchers in game studies from different institutions across Australia and at different stages in their scholarship. These researchers have been involved in an ongoing dialogue about the current methodological limits for game studies in Australia, as well as internationally. As it stands, the discipline is defined by a substantial degree of fandom-influenced textual analysis research. While textual analysis can be a rewarding process both for researchers and for readers, game studies suffers from a strong tendency towards this model of research. While there are a number of well-known projects related to questions around games archaeology, race and gender identity, play, and gamification, many of these projects are as singular as they are compelling.

Through our discussions, the panellists have become aware of their own methodological limits. We are seeking to move our research methods outside our comfort zones. We recognise our own need for a broader context for the study of games. We seek to broaden our horizons and 'challenge ourselves' to take up new methods in the analysis of videogames. As such, this panel exhibits a number of game studies scholars attempting to tackle videogames as an object of research without deferring to textual analysis, and each scholar has chosen a different viewpoint on existing research projects in order to enrich the study of games in Australia.

In the course of this panel, the researchers will be staking out alternative methods of addressing games and gaming culture beyond the locus of the videogame. These approaches include the study of how daily rhythms move players in and out of a state of play for location-based games; the inclusion of games as paraphilic objects in nerdcore pornography; the gendering of the 'gamer' identity and the consequent changes in game design for co-op play by couples; and finally, an assessment of videogame sales platforms as a form of social media.

These approaches each act as provocations for the researchers to broaden their research methods in the study of videogames and videogames culture.

The challenge of locating location-based games

Kyle Moore
University of Sydney

As an object of study, location-based games are often located in the peripheries of game studies. Scholarly approaches to both mobile and locative games draw from mobile media and communications, human-computer interaction, art and design and, to some extent, Internet studies. As a technological process, location-based games create a unique intersection of digital and material, framed under the guise of a ludic or playful engagement with public or urban everyday life. In short, location-based games are a situated form of play (Moore 2015). Location-based games challenge formalist notions of what constitutes a 'game', blurring the boundaries between the social and cultural construct of 'this is' and 'this is not' a game. Beyond scholarly interventions in locative gaming, the cultural practices of this genre of gaming itself sit within the peripherals of gaming culture. They occupy a unique position of technical innovation, novelty, casual engagement, and
dedicated (or hardcore) gaming practices. Beyond theoretical engagements with location-based games, this paper takes steps towards establishing a suitable mixed-method for the studying of local groups of location-based game players.

In order to make this methodological step forward, this paper draws from early ethnographic studies concerned with games and gaming culture. The work of Taylor (2006), Boellstorff (2008), Nardi (2010), and Pearce (2011), all deal with the complex set of negotiations between communities of players, the designed space of the virtual world, and gaming culture at large. How might we adapt these methodologies to understand the subcultural practices of local groups of location-based game players? This paper suggests a mixed methodology that draws from the aforementioned virtual ethnographies, establishing a multi-sited ethnography that expands beyond the game itself, to include in-game communication and interactions between players, external communication channels, and local meet ups in specific locations with the goal of collaborative play. Spanning across, but not limited to, these locations, this paper suggests it is possible to situate the act of playing location games within a larger sociocultural and material framework. That is, the act of playing in specific locations draws from larger gaming or urban culture, urban mobilities, and the materiality of specific sites and technical apparatus.

Kyle Moore is a PhD candidate at the University of Sydney in the department of Media and Communications. His doctoral research explores how forms of urban mobile gaming are situated within urban environments, focusing on the sociocultural and material circumstance which frame our understanding of play. Kyle has previously published research of mobile, portable, and location-based games in journals such as Games and Culture and M/C Journal.

Retaking “Girlfriend Mode”: women, support-roles and avatars.

Mahli-Ann Butt
University of NSW

Previously, I have reviewed and responded to the hypermasculine gaming culture with a textual analysis of the hyperreflectivity in *BioShock Infinite* (Irrational Games 2012). I am now moving past this to address how gendered ideas of ‘gamer identity’ influence production runs to affect how female players are included into moments of play. My current honours thesis focuses on women avatars and treating women as avatars. My method is to use an existential ethnographic approach (Jackson 2012) and interview women about their gaming practices and experiences. The interviews are limited to women in heterosexual relationships with male, self-identified gamers. It is important to note that these women have not been required to identify themselves as gamers, since women are significantly less likely to take up the ‘gamer’ identity (Shaw 2011). In gaming, these women have been reductively considered as “Gamer Girlfriends”: trophy girlfriends, who only play games because their boyfriends play games. In 2012, “Girlfriend Mode” was the description applied by the lead designer of *Borderlands 2* (Gearbox Software 2012) for the ‘casual’ skill tree of the Mechromancer avatar (Yin-Poole 2012). “Gamer Girlfriends” and “Girlfriend Mode” articulates the presumed, heteronormative gendered roles and sexist base-assumptions of the hypermasculine gaming community, which believe that women are not ‘real gamers’. By being sensitive to the unique lived experiences of these “Gamer Girlfriends” through interviews, I wish to attempt to retake the term and reinsert the autonomy of these women. While some methods, such as psychoanalysis, may remove autonomy from their subject, having an existential sensibility hopes to highlight these women’s unique experiences and complex identities – gaming and non-gaming – which exist beyond their relationship with a male gamer.
Mahli-Ann Butt is an honours student in Media, Culture & Technology at the University of New South Wales. She is a Student Representative for DiGRA Australia and an Editorial Board Member for the Games Studies journal, Press Start.

Unhidden social media: games platforms as social media sites

Robbie Fordyce & Luke van Ryn
University of Melbourne

This paper engages with the panel’s objective by shifting the object of research from videogame texts to commercial videogame sales platforms. Analysis of videogames often passes over the role of these platforms. Sales platforms such as Steam, Origin, Good Old Games, UPlay, the Apple Store, Google Play and others, are an integral part of content delivery within the current videogame industry. The role of Steam, in particular, as the only apparent viable sales platform for independent developers, would indicate that these platforms aren’t just influencing the big-budget, commercially-viable services of the major publishers, but are affecting access to videogames from top to bottom within Anglophone gaming culture.

Beyond acting as the locus of videogame sales, these platforms perform two important roles: they act as social media platforms for users to manage their relationships to other players, as well as being a site where players take on public and private relationships to gaming texts. There is ample scope to compare these two types of networks, social media and games sales platforms, along a number of levels (Langlois 2014). Even a simple look at finances is instructive. If we look at these platforms as social media services, we can see that they are far more profitable on a per-user basis than any of the other social media platforms. Where Facebook accrued revenues of approximately $4.672 billion while averaging 1.6 billion monthly users over 2015, Steam received $3.5 billion from 125 million monthly users over the same period.

But these services aren’t just regular social media sites. The complexity of user accounts (with ‘levels’ accrued by game purchases and super-user ‘curators’), antagonistic game ratings and reviews, in-game achievements badges, the public tagging system, and the vaguely Wikipedia-esque user account flair create a fairly different experience to Facebook and other platforms. By arguing that these platforms have both an apparent form as a sales platform, but also act as social media platforms in an ‘unhidden’ way. We can see that the nature of their form hides in plain sight, and that there is scope for an analysis of gaming networks along these lines, if only games studies is prepared to expand its epistemological catchment.

Robbie Fordyce has researched 3D printing and the study of videogames at the University of Melbourne and is a Research Fellow at the Melbourne Network Society Institute. His PhD research investigates recent changes in networked activism from an Italian Marxist perspective. He is also a research assistant on the Australian Research Council project ‘Avatars and Identity’, for videogames research. He has previously been published in Games and Culture, ephemera, and the Journal of Peer Production.

Luke van Ryn is a PhD candidate in the School of Culture and Communications at the University of Melbourne. His research explores the intersection of food, technology and communication. His thesis addresses networking and justification in the production ecology of MasterChef Australia. He is currently working as a research assistant for a project studying emerging practices of digital commemoration, disruption in the funeral industry and the mediation of death online.
The shared research and social justice interests of the three presenters, who are all Communication Studies scholars, inspire *Understanding Violence Against Women In/Beyond Media Coverage: New methods, cases and cultures*.

Our work is a concerted response to the Australian Federal Government’s $100 million funding investment in addressing what Prime Minister Malcolm Turnbull called the ‘national disgrace’ of domestic violence (SBS 2015). Part of the urgency around policy attempts to address domestic violence, and violence against women more generally, has been the establishment in 2014 of the Australian National Research Organisation for Women’s Safety and its projects examining the media’s role as a public information (and misinformation) source around domestic violence. This panel is formulated in the context of these national public policy campaigns but also adds an original approach to research and writing about the violence against women and the media.

We move analysis of the media’s role in the perpetuation of/improvements in community attitudes to gendered violence away from content and discourse analysis alone. Our three papers illustrate how research must move beyond media coverage itself into key critical locations for work that can reach into and change attitudes around gender, justice and violence in Australia and internationally. The first paper focuses on two high profile case studies in the Australian cultural context, the second on a significant and emerging methodology for ‘reading’ communication around domestic violence, and the third on the Indian media coverage of rape in a rapidly changing sociocultural climate.

Through comparative case studies and innovative methodology, our papers offer weight to the argument that transnational patterns of media representation and cultural (mis)perception should always inform attempts to understand violence against women as a human rights issue.

**The other woman: blame, gender and justice in media representations of two Australian domestic violence femicides**

Janine Little
Deakin University

Media representations of violence against women rely on shared notions of morality that connect socially sanctioned women’s roles with safety, security, and respect (Berns 2004; Cuklanz 2014; Gillespie, et al. 2013; McCulloch 2015; Skeggs 1997). This was the thematic underpinning of much of the considerable media narrative around the 2012 killings of Allison Baden-Clay and Rachelle Yeo, and the public shaming of Toni McHugh.

The fact that Toni McHugh and Rachelle Yeo were once women living mostly unremarkable lives, without the sort of drama that attracts media attention or public scrutiny, relates crucially to these shared notions and resulting (mostly unconscious) connections. According to
the mostly unwritten script around media representations of ‘domestic’ violence in Australia and elsewhere, the two ‘other women’ chose the wrong men (Nettleton 2011). This paper explores that unwritten script’s impact on public understanding of violence against women and the pernicious aspects of patriarchal ideology’s influence on mediated victims and victimhood (Alat 2006; Gallagher 2014; Jermyn 2001; York 2011).

Rachelle Yeo’s stabbing by her ex-lover, Paul Mulvihill, in 2012 was terrifyingly violent, as was Allison Baden-Clay’s death that same year at the hands of her husband, Gerard. As his then lover, real estate agent Toni McHugh was publicly shamed as the ‘other woman’ who was pressuring Gerard Baden-Clay to leave his wife. I argue that the three women’s fates reveal much about Australia’s grim narrative of ‘domestic’ violence and the assumptions about gender and culture in operation behind it. The portrayal of Toni McHugh as the cause of, and partner in, Gerard Baden-Clay’s crimes is considered and questioned as part of this argument.

My paper re-affirms evidence that a broader public misunderstanding of men’s violence against women as a private, or ‘domestic’, problem has not helped to advance global media coverage on from unhelpful ideological constructs and persistent stereotypes (Nettleton 2011; Sweeney 2012). I progress from merely re-identifying this well recognised phenomenon by focusing on the Australian media’s reliance on ‘the other woman’ discourse in two high profile femicide cases and arguing that ‘the other woman’ deflects public attention away from dealing with bigger issues of gendered responsibility and justice. A critical discursive approach to the ways that women are represented and discussed in coverage of the Yeo and Baden-Clay killings contributes to scholarly and policy work around the causes and complexities of all forms of violence against women, in which the media plays a central role in Australia and internationally.

Dr Janine Little is a senior lecturer in Communication at Deakin University and runs the undergraduate and postgraduate media law and ethics core units for the School of Communication and Creative Arts. Her current research focuses on the cultural analysis of violence against women.

Has Indian news media failed women?

Usha M Rodrigues
Deakin University

Since December 2012, the Indian news media has provided significant time and space to news stories on rapes and sexual assaults. In 2015, news stories of rape, sexual assault and molestation incidences have become a common occurrence, giving an impression that the situation for women and girls in India has deteriorated. This paper takes a critical look at this media coverage between 2005 and 2014 in three leadings newspapers in India to consider the culture of silence around news stories about violence against women in India. Although the ‘reported’ cases of rape and sexual assault and domestic violence (including dowry deaths) continued to increase during this year, it was not until 2013 that the Indian news media focused and started reporting these violent events. The paper considers the class and caste dimensions of the reporting of news in relation to violence against women in a largely patriarchal society. The process of globalisation and the advances in technology have not only brought Indian media to the world stage, but also provided Indian citizens with a new avenue to express themselves on social media platforms. Widespread citizen protest against authorities for their inaction against atrocities committed on women in India following the December 2012 rape tragedy of a paramedic was also reflected on social media. However, the traditional media’s patchy coverage of violence against women and social media trolling are symptoms of a society struggling between traditions and
'modernity' (Appadurai 1996; Dawson 2013). Scholars (Merry 2006) have noted that gender violence is deeply embedded in systems of kinship, religion and nationalism, and its prevention requires significant shift in power amongst various social groups including families. The defense against change includes a need to preserve local culture and resisting ‘cultural invasion’ from the Western world, ignoring the human rights violation of their fellow citizens. The paper uses the frameworks of agenda setting and media power to consider the news media’s role in India’s transitioning society, particularly its potential to act as a ‘conduit for change’ in societal attitudes towards women and their human rights.

Dr Usha M. Rodrigues is a Senior Lecturer in Journalism at Deakin University. Her current research focuses on contemporary journalism practices including social and mobile media.
Panel 6: Trust in the Fifth Estate

Chair: Caroline Fisher
Concurrent Session 5: Thursday

This panel brings together researchers exploring the issue of ‘trust’ in relation to the news media. ‘Trust’ is a slippery concept and difficult to define, yet consumers’ ‘trust’ in news media is of central concern to scholars and practitioners alike. It is an increasingly opaque and increasingly pressing concern in the Fifth Estate, where ghostly algorithms in the Facebook publishing machine manage what news we see, and provenance is not always prominent on Twitter. Drawing on data from the Digital News Report: Australia (Watkins et al. 2015; Watkins et al. 2016), the wider international report (Newman et al. 2015; Newman et al. 2016), focused case studies and theoretical rethinks, and supported by a deep mining of the extensive literature, this panel explores what ‘trust’ is in relation to the news media, and how it is won.

The picture emerging speaks directly to the conference theme, in that “the place we thought outliers occupied is now itself constituting a mainstream space”. The papers encompass the examination of how traditional media power and forms are being challenged and transformed in the new digital world.

The panel addresses the following issues and questions:

- What is ‘trust’ in relation to news, and how is its changing nature explained?
- How might ‘factuality’ journalistic forms enhance our understanding of changing public attitudes to news-based media?
- How might an exploration of legitimacy formation provide insight into the shifting dynamics of the digital media world?
- What is the role of ‘trust’ in readers’ vernacular commentary?

Changing conceptions of ‘trust’ in news media

Caroline Fisher
University of Canberra

Based on a review of interdisciplinary literature, this paper will provide a brief overview of changing conceptions of trust in news media over the past century following changes in technology. Given the total integration of social and digital media in daily life, the way people consume news media has changed. For many, their news diet is now determined by algorithms, intermingled with social chat and selfies, rather than an intentional nightly 7pm appointment with the television to find out what happened in the world. As a result, this paper will ask whether the traditional concern with media trust – based on normative conceptions of the democratic role of news media in society – is still relevant.
Caroline Fisher is an Assistant Professor of Journalism at the University of Canberra and member of the News & Media Research Centre in the Faculty of Arts and Design. Her current research includes trust in news media; conflict of interest and partisanship in journalism; and the changing nature of political PR.

Trust me, I’m a journalist?

Brian McNair
Queensland University of Technology

In the fragmented, digitized, globalized public sphere of the digital age, the role of Trust as a legitimizing characteristic of journalism has become more important than ever in the history of the form, at the same time as the concept has been problematized by technology-driven trends in its evolution. Contemporary ‘factuality’ encompasses not only the normatively approved styles of ‘objective’ news and journalism exemplified by the content of mainstream and legacy news brands such as the ABC and The Australian, but a growing number of quasi-journalistic and hybrid forms such as ‘listicles’, ‘native advertising’ and advertorials which blur the boundaries between journalism and not-journalism. We see too, in the shape of factual series such as Netflix’ Making A Murderer and the podcast Serial, journalistic texts that intentionally problematise the notions of ‘truth’ and ‘trust’ and emphasize the multiplicity of perspectives which bring to bear on fact-based accounts of reality. These works, mostly accessed online, reflect a news culture that is increasingly comfortable with the notion that truth is relative, and that trust in a particular account of reality should not preclude the inclusion of multiple, credible versions of ‘what happened’.

These trends are observed against the background of a ‘crisis of trust’ in mainstream journalism providers since the 1990s and the many scandals that affected hitherto highly-trusted outlets such as the New Republic (Stephen Glass), the New York Times (Jason Blair), the BBC (in many controversies around allegedly dishonest or misleading editing techniques) and others. Surveys indicate that public trust in news media has declined over that period. In Australia, a recent Reuters Institute study found that while TV and press sources remain trusted by the majority of the audience, substantial minorities are sceptical of the reliability and accuracy of mainstream news and journalism.

This paper will explore these trends, and the significance of the rise of hybrid and boundary-breaking journalistic forms – or factuality – in our understanding of changing notions of truth in news-based media. Is the ‘crisis of trust’ a dangerous undermining of the Fourth Estate and its acknowledged role in democratic political cultures as cultural pessimists argue, or a healthy reflection within public understanding of the fact that truth is indeed a contested quality, to be arrived at not by the exclusion of alternative and marginal voices, but their inclusion within texts which explicitly make visible the relative nature of ‘the facts’?

The paper will address in turn, a) the apparent erosion of public trust in news and journalism since the 1990s, b) the emergence of hybrid fact-based forms that blur the lines between objectivity and subjectivity, editorial and advertising, and c) the significance for normative assumptions about the public sphere of the huge success of ‘postmodern’ texts such as Serial and Making A Murderer.

Brian McNair is Professor of Journalism, Media and Communication at Queensland University of Technology, and a Chief Investigator at QUT’s Digital Media Research Centre. He is Principal Investigator on the ARC Discovery project, ‘Journalism Beyond The Crisis’. His publications include Cultural Chaos (Routledge, 2006), Journalists In Film (Edinburgh University Press, 2010) and Communication and Political Crisis (Peter Lang, 2016).
Vernacular commentary: distrust in news as platform for engagement

Glen Fuller
University of Canberra

In a sample of comments and articles to four news websites in one week of April 2014, a selection of stories from The Sydney Morning Herald (SMH) reported on the signing of a trade agreement between Japan and Australia, and on Prime Minister Tony Abbott's performance in the polls. A story by SMH's political and international editor, Peter Hartcher, 'Tony Abbott's speedy free-trade deal with Japan deserves praise' (April 8, 2014) is interesting for the way that commenters explicitly distrust the journalistic narrative. For example, commenter EddyC: "I would prefer to read the entire agreement rather than rely on a regurgitation of the press release provided to 'journalists' by government sources. In politics - believe no-one (and especially do not believe partisan 'journos')."

In this comment thread, as one of many possible examples, there is a complex set of articulations in the vernacular commentary that frames the untrustworthiness of the news media in terms of "affective facts" (Massumi 2005) of 'partisan' political journalism. It is an example of what Mark Andrejevic has described as the "multiplication of divergent narratives tied to affective facts": "The issue here is not so much the process of nichification but rather a vernacular postmodern savviness about the constructed character of mediated representation and the arbitrary closure of truth narratives that serves as its condition of possibility" (Andrejevic 2011, p. 617).

The resulting public sphere resonates with performative commentary that isolates (and works to produce) sites of uncertainty that only one 'side' of politics can 'solve'. In this context, news-based reporting ceases to be a source of information in any normative sense and instead becomes a resource of uncertainties for the rearticulation of political enthusiasm and fan-based political identities (Sandvoss 2013).

Glen Fuller is an Assistant Professor of Journalism and Communication at the University of Canberra and a member of the News and Media Research Centre. His research interests include the social construction of media events, media cultures of enthusiasm, and a critical understanding of technological innovation.
Panel 7: ‘Coming of Age’ – the Mindframe National Media Initiative: reflecting back on 18 years and looking ahead to the future

Chair: Marc Bryant
Concurrent Session 6: Thursday

Funded by the Australian Government’s Department of Health, under the National Suicide Prevention Program, the Mindframe National Media Initiative (Mindframe) is managed by the Hunter Institute of Mental Health. Program activities include national leadership, resource development, dissemination and ongoing contribution to the evidence base in this specialised field of communications.

Mindframe aims to encourage responsible, accurate and sensitive representation of mental illness and suicide in the Australian mass media. The initiative involves building collaborative relationships with the media, communications and other sectors that influence the media.

The Mindframe Education and Training Program for universities panel presentation will reflect on:

- Building collaborative relationships with the Australian news media (print, radio, television, and online news) through the development and dissemination of evidence based resources to enable a more accurate and sensitive portrayal of suicide and mental illness;
- Influencing tertiary curriculum so that graduates in journalism and public relations are aware of and able to communicate and respond to issues relating to suicide and mental illness;
- Supporting sectors that work with the media (such as the mental health and suicide prevention sectors, stage and screen and the police) to facilitate better understanding about issues to consider when communicating or working with the media around mental illness and suicide;
- Providing practical advice and information to support the work of scriptwriters and others involved in the development of Australian film, television and theatre, to help inform truthful and authentic portrayals of mental illness and suicide.

With more communications professionals using mobile devices and digital media, the presentation will also include online and social media initiatives. A user-friendly app which ensures optimum accessibility and complements the existing resources, providing access to vital links and enhancing responsible reporting, will be demonstrated. Another initiative to be presented is the development of social media guidelines for communications practitioners to facilitate safe, accurate and effective use of social media. The presentation will also include the current development of an online e-learning program pilot which aims to increase accessibility to professional development options for communications professionals.

Mindframe has been recognised internationally by the World Health Organisation as an innovative and evidence based program, resulting in a positive impact on the quality of media reporting. The panel will present the evidence base behind the program and will also include preliminary research and evaluation results.
The panel will also showcase key stakeholders who have supported the program over the last 18 years and acknowledge the value of collaborative relationships and the considerable contribution they have made.

Implications for future innovation and opportunities in communications education will be highlighted in context of an ever-changing digital and media landscape.

**Marc Bryant**  
Hunter Institute of Mental Health

Marc joined the Hunter Institute of Mental Health in February 2009. He is a qualified journalist and communication professional, having completed the National Council for the Training Journalists pre-entry course (UK) and a Bachelor of Communication (Honours). Marc is also a full member of the Public Relations Institute of Australia (PRIA). He has 16 years experience working in and with the media, both as a senior print journalist (UK), in media and communication for the National Health Service (UK) and the South Australian Health Department (mental health reform).

**Kim Borrowdale**  
Suicide Prevention Australia

Kim is a senior communications specialist with experience spanning the Government, Development and Professional services sectors and disciplines including brand, internal communications, stakeholder management, marketing communications, digital, media/PR and CSR. Kim holds a Masters in Communications Management. She has been leading Suicide Prevention Australia's communications division since July 2014.

Years of experience both in Australia and internationally working on health and technology projects has meant that Kim has substantial project and change management experience alongside her professional communications expertise. She supports Suicide Prevention Australia’s role as the lead agency for the National Coalition for Suicide Prevention through the engagement of a diverse set of stakeholders including communications professionals working across the sector.

**Karen Sutherland**  
University of the Sunshine Coast

Dr Karen E Sutherland is a Lecturer in Public Relations and a social media researcher at the University of the Sunshine Coast in Queensland, Australia. Her research interests include social media (in the not-for-profit sector), social media ethics and social media pedagogy. She has been on the Mindframe expert Advisory Group for University Education since 2012.

In addition to her educational qualifications, Karen has worked in the fields of public relations, marketing and communication since 1999. During that time, she has performed roles at high-profile organisations such as the Australian Broadcasting Corporation (ABCTV), Grundy
Television, Fremantle Media, the Australian Red Cross Blood Service and Monash University. You can follow Karen on Twitter: @kesutherland777 or LinkedIn: linkedin.com/in/karenesutherland

Jennifer Muir
Primary Communication and Public Relations Institute of Australia (PRIA)

Jennifer is an expert in advocacy, engagement and strategic communication and currently General Manager at Primary Communication, and National President for the Public Relations Institute of Australia (PRIA). With a career spanning twenty years, reaching across Australia and Asia, Jennifer manages Primary Communication’s broad portfolio of clients, reinforcing and extending Primary’s reputation for frank and fearless strategies, campaigns and senior counsel. She also leads the campaign advocacy, government and stakeholder relations team across a range of social issues and client briefs.

Her additional expertise includes a focus on the development and implementation of conflict sensitive strategies using a 'Do no harm' approach to communication. To supplement this work, Jennifer has a strong commitment to the promotion and advocacy of human rights, peace and justice, and provides pro-bono advice and support to human rights and peace based advocacy organisations through volunteer consultancy contracts.

Jennifer has been a member of the Hunter Institute of Mental Health’s Mindframe Industry Advisory Groups in Communication/ Media and Education for more than 10 years.
Panel 8: Developing a digital methods research agenda: The state of digital methods for media and communication research

Chair: Jonathon Hutchinson and Gerard Goggin

Concurrent Session 7: Friday

While acknowledging the computational and digitisation turns (Rogers 2014) that are ubiquitously associated with digital media research, there is still a significant gap in how these theoretical approaches are operationalised within the media and communication fields. From a theoretical perspective, media and communication researchers are synchronising their methodological approaches with other disciplines such as information science and human computing interaction (HCI). Simultaneously, computer scientists are collaborating with media and communication researchers to evolve their understanding of the application of their knowledge and expertise. Academically, these fields are evolving towards an interdisciplinary approach, with many exemplary publications and research projects already completed or underway (see for example the Digital Methods Initiative at the University of Amsterdam and the Digital Media Research Centre at QUT). But there remains the problem of how researchers, industry professionals and collaborators adopt this emerging discipline within the empirical media and communication field.

This panel is made up of four unique and novel papers on digital media methods that set the scene for how academic researchers are approaching the field. Additionally, these papers seek to address how industry professionals are adopting these concepts within the field and developing the discipline even further. With this as a backdrop, these papers will address the following problems:

1. What are the cutting edge examples of digital media methods in media and communication research?
2. How can we integrate cultural contexts into the broad computational approach of digital platform research?
3. How can we as media and communication researchers access digital media tools for our own projects?
4. How should we approach ontologies and/or typologies for digital media research?

Data methods in newsgathering and news production

Cate Dowd
University of New England

Data methods in newsgathering and news production require knowledge of various software and tagging technologies, such as Open Calais, as well as understandings about linked data. Many changes are redefining news and journalism practices which are partly determined by the design of backend digital media systems. This talk introduces connectivity and linked data used by media stakeholders, which is exploited well by media moguls who have formed strategic social media news partnerships, in order to retain media monopolies in the digital age. For example, cultural intersections across social media and a relatively new news verification industry are lesser known shifts in media production methods. This is evident in the way that Facebook Newswire outsources various journalism tasks to Storyful, a Murdoch media company that ‘discovers, verifies and acquires social media for newsrooms, brands and video producers’ (Storyful 2015). This social media
model also marks a redeployment of journalists into social media news enterprises and news verification companies, which has contributed to some fragmentation of journalism tasks.

At another level, data-centric and entrepreneurial shifts in news media have created new intersections between data entrepreneurs as data wranglers who produce new media for news media. For example, embedded data in online news media sites in recent years is more interactive and requires particular digital knowledge and scripting skills, which is outsourced to specialists such as DataWrapper, who work with major news organisations across the globe. At the start of the 21st century, Tim Berners-Lee envisaged linked data, known as Web 3.0, as a base for semantic search engines and sharing resources. However, linked data is used across social media news enterprises and media corporations that are aligned with high-end algorithmic online advertising. Other strategic methods of using data include targeting mobile and youth markets, which should raise concerns about the nexus between news and journalism. Should civil societies also be concerned about the opportunities for investigative journalism in a world that increasingly plays to the tune of online tracking, clicks and analytics of audiences and users? Does the obsession with data, audience retention and a focus on traffic and profits by media organisations suggest that the influence of online communities could erode even further the collective intelligence of media producers and journalists? Furthermore, will unmanned aerial vehicles for aerial filming in newsgathering and documentaries produce yet another data distraction, or will flying high reveal a new vision for journalism?

Cross-platform communication and context: assessing social media engagement in Public Diplomacy

Luigi Di Martino
Western Sydney University

This paper will address the tools employed and the ethical, practical and methodological challenges of my research by using the Twitter data collected during the G20 2014 in Brisbane. The new computational tools developed in digital methods are really powerful on mapping Twitter conversations related to a particular topic. Nevertheless, there are still several limitations in the collection and in the analysis of the data. These methodological challenges are addressed in my research project, which aims to explore the growing of Public Diplomacy activities on social media. Indeed, according to the Twiplomacy Study (2014), the vast majority of the 193 UN member countries have a presence on Twitter and more than two-thirds of all heads of state and heads of government have personal accounts on the social network.

Yet, the study of Public Diplomacy on social media is still struggling to find an appropriate research method that is able to capture the complexity of the social media communication and assess engagement and participation. Particularly, these tasks have become challenging due to the new phenomenon of the cross-platform communication. Indeed, nowadays users share and comment news on social media, while traditional media, like TV channels and newspapers often report back what has been discussed on social media.

By analysing the Twitter data collected during the G20 2014 in Brisbane, I will describe some aspects of my methodological approach for the study of Public Diplomacy on Twitter. The paper will suggest that we need a mixed approach to comprehend the context and the cross-platform communication. To do so, tweets should be understood as units of information related to each other and visualised in the form of networks. Once key actors are found and relations among the different nodes visualised, a count of the URLs in our dataset will provide interesting information in terms of contents shared in the conversation. By manually looking at the information shared, the context of the conversation will emerge. In this sense, large
datasets should be first visualised as whole and then analysed by zooming in the dataset and selecting particular interesting units, which will contain clues to understand the context and the flow of information between different platforms and websites.

Reflecting on collaboration as method

Donald Matheson & Christopher Thomson
University of Canterbury & DASHLab, University of Canterbury

Collaborative work is central to computer-assisted humanities and social science research. It is, though, often taken for granted rather than highlighted as an element of methodology. This presentation discusses collaborative work between digital humanities and communication researchers at Canterbury University’s DASHLab. It argues that the work done on a number of media texts has enabled much more than the sharing of disciplinary knowledge or technical know-how. In fact, more important is the participation in a ‘methodological commons’ (McCarty & Short 2002) in which people, departmental ways of working, disciplinary expertise and technologies have come together, literally, around a work table, both productively and in ways that have forced us to reflect critically on the lure of big data. As a result, the model of working and the setting for the work have been fundamental components in the methodology and in what is produced. The paper draws on post-positivist notions of researchers as knowledge intermediaries (Edmond 2005) and research as a set of relations (Mauthner & Doucet 2008) in teasing out the ways in which collection of data, modelling and conceptualisation, archiving, ethics, teaching links, wider goals of capacity building and building academic units, among other activities, arose in particular ways in this setting. At the same time, foregrounding collaboration as method allows us to resist some of the rhetoric of a radical methodological break in which computational tools are imagined as at the centre of new knowledge (Golumbia 2009). We conclude by conceptualising the methodological commons as a space of interaction and self-critique and, in doing so, seek to tease out criteria that shape the ethos of the DASHLab.

Qualitative methods in digital media research and the online focus group

Marjorie Kibby
University of Newcastle

An online focus group can be defined as "a selected group of individuals who have volunteered to participate in a moderated, structured, online discussion in order to explore a particular topic for the purpose of research" (Peacock, Robertson, Williams, & Clausen 2009, p. 119). One of many currently available digital data collection methods, asynchronous online forums, have reported advantages of being observable, relatively easy to use, accessible, and safe (Hsiung 2000), and are recognised as a feasible alternative to traditional face-to-face focus groups, providing "a rich and meaningful dataset" (Williams, Clausen, Robertson, Peacock & McPherson 2012). Despite these positive aspects of online forums, the practical issues in using online forums for data collection have been less widely discussed, especially where the data forms the basis of a qualitative research project.

This paper describes the practical issues that the researchers encountered in using an online forum as a qualitative component of a study of Australian Millennials, which endeavoured to uncover the extent to which their use of Facebook constituted a “normalization of social media visibility” (Trottier 2012, p. 321). Using the online environment for focus group discussions provided specific advantages over face-to-face discussions in that online anonymity mitigated pressure to conform to group opinions and any influence from inadvertent feedback from the
moderator, and it provided time to reflect before responding. However, there were a number of issues in the online forum data collection which have been viewed and analysed in light of the evaluation criteria for rigor in qualitative studies: credibility, dependability, confirmability, and transferability. Credibility was influenced by the response and engagement rates, and by the automatic generation of discussion transcripts. Dependability was impacted by technical access issues, and by inconsistent participation. Confirmability was affected by the abandonment of conversational topics before themes were exhausted. Transferability was limited by the inability to determine the composition of the anonymous participation in the focus group. These issues had both positive and negative impacts on the advantages of data collection via an online forum, and present challenges for future digital media research design.
Panel 9: Scraping the Political, Economical and Social: The state of digital methods for media and communication research

Chair: Jonathon Hutchinson and Gerard Goggin
Concurrent Session B: Friday

Media and communication researchers have embraced the computational and digitisation turns (Rogers 2014), which have notably seen the multidisciplinary inclusion of computer science with the humanities. From early methods that some argued over-claimed their impact, towards contemporary approaches that have been nuanced and improved by researchers and specialists, digital media methods are now a collection of ‘how to’ tools to research social, economical and political sites. Globally, multiple researchers and institutions have developed cutting-edge technologies that enable a large proportion of media and communication researchers to interrogate existing research sites in new ways. Additionally, these digital media methods have enabled researchers to find new research environments through data repositories, big data, digital media platforms, and social media, for example. Our interest in digital data will increase further as we see new cultural practices emerge through activities associated with drones, autonomous automobiles, sensors, and the internet of things.

There remains a significant gap, however, in our current media and communication methodologies and the current research technology. While we are able to identify conversations of public concern and how they inform ‘issues’ (Burgess & Matamoros, 2016), there remains the problem of how to integrate cultural context (humour, geography, history, etc.) into our understanding of large social media data sets. Further, the increasing shift away from text-based communication towards visual methods, i.e. Instagram, instigates a methodological conundrum (Highfield & Leaver 2016). Finally, while the efforts of Wills (2016), Fordyce et al. (2016), Bruns et al. (2016) and Dowd (2016) advance our understanding of ontologies and typographies of social media data, further work needs to be undertaken to standardise our collection and analysis methods of digital media.

Collectively, these issues present problems in data gathering techniques, research design, university ethics and access for digital media research methods.

The following four papers address these contemporary digital media methods problems:

1. What are the cutting-edge examples of digital media methods in media and communication research?
2. How can we integrate cultural contexts into the broad computational approach of digital platform research?
3. How can we as media and communication researchers access digital media tools for our own projects?
4. How should we approach ontologies and/or typologies for digital media research?
5. How do we negotiate these emerging research areas with our university ethics boards?
Thinking with selfies: the re-thinking media and sexuality education project
Kath Albury
University of NSW

This presentation reflects on the 'Rethinking media and sexuality' project, which employed a range of methodologies including digital ethnography (Pink et al. 2016) and design thinking (Brown 2008). Four three-hour workshops were held in 2015, with 77 secondary teachers, health promoters and youth workers based in New South Wales and Queensland.

A growing body of research conducted with Australian sexuality educators has indicated a strong need for training and resources that directly address ‘sensitive’ issues such as young people's access to online pornography and their participation in social media cultures, including social networking and picture-sharing platforms (see Smith et al. 2011; Johnson 2012; Leahy & McCuaig 2013). While scholarly disciplines such as media and cultural studies tend to understand young people's media use in the context of everyday practices that might involve both risks and opportunities (Livingstone 2008; boyd 2014), there is a tendency within health and related disciplines to view media practices solely through the lens of risk (see Albury, Hasinoff & Senft forthcoming; Albury & McKee forthcoming).

As Buckingham and Sefton-Green (1994) suggest, there is also an implicit disconnect in critical media literacy programs that focus on learners' ability to 'read' (view and interpret) media imagery, while downplaying or discouraging their capacity to 'write', or produce their own texts. Despite this disconnect, many Australian educational programs and resources seeking to address practices (such as sexting) either ignore or condemn young people's existing digital literacies, in favour of what might (in other contexts) be termed an 'abstinence' approach.

The 'Rethinking media and sexuality education' workshops sought to explore the institutional and individual barriers to a 'practice-based' or 'strength-based' approach to young people’s digital cultures (and digital literacies) within sex ed and/or sexual health promotion settings. The workshops involved a short presentation of three relevant theories of media communications, followed by practical activities adapted from The Selfie Course developed by Kath Albury, Terri Senft and colleagues (Senft et al. 2014).

These activities invited participants to take (and discuss) their own selfies, as a means of eliciting critical reflection on their understandings of young people's digital practices, and the ways these practices could be linked to other modes of communication or expression of sexuality and gender. Participants also reflected on the ways young people's digital practices were framed by their colleagues, and by their formal and informal workplace cultures and policies, and follow-up surveys assessed the extent to which participants found this approach useful, relevant, and applicable to their work. The project generated productive insights into the ways digital practices, platforms and technologies can be employed within qualitative media and cultural studies research, and the role this research can play in community engagement.

Player data and videogame research: speculations and reflections
Ben Egliston
University of Sydney

In recent years, big data has radically altered the landscape of research in the social sciences. Ostensibly forging a new research paradigm (Kitchin 2014) and propelling forward the digital humanities, big data research has proffered an array of novel insights into digital life and...
culture. For videogame research, however, big data approaches are relatively recondite practice, and are surprisingly absent from much of the academic discourse surrounding the uptake of big data related research and methodologies (despite the emergence of myriad data tracking platforms and public availability of APIs in popular multiplayer videogames).

Thus, this paper proposes the question, how can videogame research leverage and benefit from these emerging methodological assay? This work reflects on existing, provisional methodologies and speculates on how data analytics could be productively applied in videogame research. As a point of focus, I explore how large-scale research into multiplayer videogame spaces could draw on sets of player data. I provide a series of detailed examples of present work, using Valve’s Dota 2 (Valve 2013), a highly popular multiplayer game.

While the present methodology has been developed for the study of Dota 2, a by-product of a larger scale research project, I attempt to broadly synthesise methods in a way that can be ported to other multiplayer videogames. I place focus on thinking about ways in which game APIs can be mined, and resources at the game’s periphery can be drawn in as a kind of ad-hoc research device.

Aside from outlining possible approaches to studying games, through the use of big data, I address a number of other important issues. For instance, how do existing ontological frameworks, used to conceptualise videogames, conflict with proposed approaches? How do dialectical tensions in game studies, situated around ideas of interactivity, manifest themselves in popular existing methodological frameworks, such as ethnomethodologies? Can we effectively port approaches, not dissimilar to those used in the study of social media, in order to study the ostensibly unique medium of videogames (Keogh 2014)?

A number of other questions are pressing, too. What are the ethical and legal issues emerging from the adoption of nascent data analytic technologies? What new research avenues are opened by big data, and what are its limitations in game studies? How is big data useful in researching typically unexamined, or difficult to research, temporalities of play (how does it assist in writing histories of play, for instance)?

The benefits of big data have been amply ventilated through the efforts of scholars in the broader field of digital media research. I argue that applications to videogame studies, in particular studies of larger, multiplayer environments, can prove just as generative.

**Reading the writing on the Facebook wall**

Paula Ray
University of Auckland

“Increasingly, people live in a networked world where they communicate with people through mediating technologies, even when they share geographical proximity” (boyd, 2007, n.p). Towards the end of the last decade, SNS-based (social networking sites-based) activities suddenly expanded, and our increased dependence on this digital tool is reflected in its increased usage to voice grievances, whether with regard to a personal issue or a matter of national concern. However, research on the social impact of such digital engagement continues to look problematic due to the absence of established and tested methodology.

In this paper, I argue that in this emerging area of academic research on SNS-based activities, digital ethnography shortens the process of data collection, reduces costs by an unprecedented level and gives the researcher access to an enormous storehouse of information that is perhaps more focussed than what is gathered through conventional research methodologies. Thus, digital ethnography is both cost effective
and overcomes chronemic limitations of communication. It supports online collection of data for offline analysis; facilitates being an ‘outsider’ in ‘insider’ conversations, for example as a participant observer of a Facebook group; aids “hanging around” (Bryman 2012, p.437) in the virtual world or getting access to digitised communities “via gatekeeper and via acquaintances” (ibid.). These digital groups mostly have open access, thereby proposing redundancy of ethics approval for ethnographic studies by university boards. Digital ethnography also helps overcome the void created by lack of relevant literature in an emerging area of study, by enabling in-depth data collection within limited resources.

However, the ever-evolving privacy policies and consequent settings adjustments of this relatively young communication technology can cause hindrance to data collection. It can result in “slippery data” (ibid.), which makes it difficult to refer back to crucial information spotted at an earlier date. In spite of this limitation, I propose the usage of social media to gather data for social media research. It constitutes a viable methodology, as I have enunciated in my doctoral thesis on digital activism among urban Indian women Facebook users. To overcome the limitation of each research methodology, I resorted to a triangulation of research methods that include mobile phone recording of expert interviews conducted either in person or via VOIP, such as Skype; email-based questionnaire shared with a pre-determined demography identified through my strong and weak ties (Granovetter, 1973) with my Facebook contacts; followed by participant observation of a selection of Facebook groups for a duration of two years. Digital ethnography thus facilitated data collection on Facebook usage culture among an Indian community while sitting at my research desk in Auckland.

**Digital ethnography in Chinese culture: ethics, platforms and privacy**

Mark Balnaves & Yini Wang

University of Newcastle

Many modern universities require ethics approval for fieldwork in any culture or subculture. These ethics approvals have informed consent at their heart and not just legal protection of the universities themselves. However, not all cultures have equivalent ethics systems in place for their universities. China is a prime example of this. Gaining organisational consent in China is extraordinarily difficult because of the complexity of the authority structures. If a fieldworker wishes to interview Chinese students at Hunan University, for example, the fieldworker’s university ethics panel would require organisational consent from the university. This is almost impossible because there is no such system in China and the reporting lines would not be available to get approval. On the other hand, gaining individual consent, ironically, may be easier because individuals do not necessarily perceive research as a threat to themselves. Activist studies are a good example of this (Wang 2013). Social media platforms that have emerged in China, for example WeChat, one of the most popular, are obvious targets for digital ethnography, but are also difficult to access unless a fieldworker is already involved in those networks. The problem of privacy is also paramount in China. As readers will see, it plays a vital part in approaching participants as participants are, on one hand, keenly aware of their online privacy, but on the other hand, not fully clear on the implications of signing informed consent. To build a good rapport with participants, interaction requires a ‘Chinese way of thinking’ incorporated into university ethics approval systems associated with Chinese fieldwork. In this paper, the authors outline in detail fieldwork experiences that can guide the complexity of ethics approvals and access to Chinese cultures and subcultures. The authors conclude that ethics applications to university ethics committees need to be clear about trade-offs in dealing with cultures that have no equivalent ethics systems. These trade-offs, the authors argue, do not compromise informed consent.
Abstracts of Papers ANZCA 2016
(alphabetical)
Innovation and entrepreneurship in the contemporary Australian media landscape: implications for university teaching and workforce development.

Kath Albury, Martin Bliemel, Clare Fletcher, Alyce McGovern and Jacqui Park
University of New South Wales and Walkley Foundation

Journalism stream

The growth of online media and the contraction of Australian print media has significantly changed the graduate employment environment for media professionals. Journalism and communication graduates need to be able to do more than research and write – they require innovation and entrepreneurship skills in order to build ethical, independent businesses, and/or make themselves more employable in an increasingly complex, dynamic, and globally competitive economy. This paper draws on a series of one-to-one interviews and focus group discussions with Australian media industry employers conducted as part of a 2015 UNSW Learning and Teaching Innovation Project, in partnership with the Walkley Foundation.

The consultation process sought to answer the following questions: 'how are notions of innovation and entrepreneurship currently understood by the Australian media industry?' and 'how can learning and teaching practice at UNSW both reflect current innovations in media practice, and re-shape itself according to evolving best-practice in media education?' Stakeholders consulted offered a range of dissenting views as to whether expertise in quantitative digital skills (such data-analysis, data-visualisation and coding) is essential for contemporary media professionals. However, there is a clear consensus among senior media industry stakeholders that contemporary graduates should a) demonstrate basic understanding and competence in these areas, and more importantly b) demonstrate a capacity to collaborate productively in multi-disciplinary teams with experts in these fields. Further, there is consensus that media graduates and freelancers should demonstrate high-level (almost editorial) understanding of media audiences, markets and business models. This paper reflects on the pedagogical and professional development implications of these research findings.

Boredom on Periscope and the number of Twitter followers: an exploratory study

Yeslam Al-Saggaf and Arnela Ceric
Charles Sturt University

Digital Media stream

Emotions expressed in the online social media have an impact on the size of an online social network. Boredom is an emotion that can prompt users of social media to be more active in engaging with their online social network. However, there has been little research to draw attention to the relationship between feelings of boredom and the size of the social media network. The focus of this paper is on the Periscope App users’ expressions of boredom, and their number of Twitter followers and the number of their friends. This study has found that bored English-speaking Periscope users have less Twitter followers compared to the English-speaking Periscope users who expressed ‘something else’ in the title of the live-streamed Periscope broadcast. This held true across three separate periods of time. Similarly, the study has found that having less Twitter followers is not related to expressions of boredom among Arabic-speaking Periscope users. Again, this held true across three separate periods of time. On the other hand, while having less Twitter followers is related to expressions of boredom among English-speaking Periscope users but not among Arabic-speaking users, the two groups of users did not differ with respect to the number of Twitter friends in that expressions of ‘boredom’ in the title of the live-streamed Periscope broadcast was not associated with the number of Twitter friends; a finding that also held true across all the three periods.
After the fire: the role of journalism in post-crisis recovery

Deb Anderson and Philip Chubb
Monash University
Environment and Science stream

This paper speaks to a new project that examines the role of journalism in post-crisis disaster recovery. The project brings together and contrasts the conventional normative model of the role of journalism in democracy with citizens’ and other key social actors’ actual experiences of post-crisis reporting of a major environmental disaster. The empirical focus consists of an in-depth analysis of what transpired in the aftermath of the worst bushfire in Australian history. On Black Saturday, 7 February 2009, bushfires of extreme ferocity swept through the Victorian countryside near Melbourne, resulting in one of Australia’s biggest natural disasters. One hundred and seventy-three people died in the fires, 500 were injured, 7,500 made homeless, 2,200 houses were destroyed, more than 450,000 hectares were burned and damage was estimated in the billions of dollars.

In this paper, we canvass the aims and conceptual framework for taking an integrated, empirical approach to the study of the democratic functions of the news media in post-crisis journalism and how they are perceived and valued by citizens and other social actors. A key question is how the news media handle the crisis-induced policy-making and accountability processes after disasters. In the case of Black Saturday, the fire provoked blame games and framing contests about whether climate change should be considered a factor in the intensity of the fires and whether burn-offs to reduce fuel had been adequate. We aim to assess not only the ways these conflicts were addressed by the news media but also how citizens and other social actors valued and made sense of the media coverage of the conflicts. A second question concerns if and how the news media contribute to crisis reconciliation and recovery. In that context, we are examining the space for victims’ voices and stories in post-crisis media coverage -- as against the media’s sensationalist preoccupation with human loss and suffering -- and how the collective memorization and mourning takes place through media commemorations and rituals. Our empirical data will consist of qualitative analyses of the news media coverage of the bushfire aftermath and recovery between 2009 and 2015 and interviews with residents in the affected areas as well as with politicians, government actors, victims associations, environmental organizations and journalists who were involved in the crisis recovery processes.

The fourth estate, fifth estate or utopian estate?

Chika Anyanwu
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Citizenship stream

In their metaphorical analysis of the death of the fourth estate, Gilmore and Osial (2012) said that “a king is merely the physical embodiment of an enduring ideal of leadership, responsibility and authority that transcends any given individual”. Similarly, I argue that in communication, media technologies are physical embodiments of enduring consciousness for public participation. The fourth and fifth estates are therefore embodiments of enduring participatory democracy and participatory public spheres through which society communicates, produces, repairs and maintains reality (Carey 1989). According to Habermas (1989, p. 4), “only in the light of the public sphere did that which existed become revealed, did everything become visible to all”. Geoff Livingston argues that “the fifth estate is us: the citizens, the person with a phone that can respond, write their own point of view, and perhaps even start ground swells and movements of change” (Switzer 2011). I posit that participation can occur in any estate with any relevant technology, and that such technology, while useful in context, is not the core; the core activity of the estate is to enable conversation among citizens. There is therefore a need to distinguish between the media as agency of influence, and media as tool of communication.
This paper uses Habermas’ public sphere to argue that the fourth and fifth estates are founded on the enduring ideology of accountability/watchdog, public participation, and that technologies of the day affect how such functions are carried out. While social media communication is often regarded as the fifth estate, it is in fact the ubiquitous nature of the technology that enables radical forms of conversation which bestows it such estate status. The estate is therefore not the technology but the ideological consciousness and participatory conversation it enables. The tension between the fourth and fifth estates (Jericho 2013) is therefore based on narrow public perception of the fourth estate as an institution and the fifth as the technology.

Using the works of Burrowes (2011), William, Grant, and Nic (2012), Switzer (2011), O’Neill, Woods, and Webster (2005), Lewis, Williams, and Franklin (2008), Macnamara (2014, 2016), Jackson and Moloney (2015), Fisher (2016), and Lewis et al. (2008), I argue that in discussing fourth and fifth estates, the question should be less about legitimacy or supremacy over the estate, but more about understanding that no one institution has an absolute power or legitimacy over the public sphere. Journalists, civil societies, public relations, unions, and political parties have all enabled public conversations at some point in history.

In today’s neoliberal economy, are the estates still capable of enabling a participatory public sphere, and would it still be realistic to expect accountability/watchdog functionality from any estate? Using data from some recent social media acquisitions, this paper argues that the competition for, and acquisition of successful start-up social media companies by powerful conglomerates, demonstrates that an independent media is a utopian dream. It proposes a collaborative engagement among media players instead of what McNamara (2014, 2016) calls the unrealistic dichotomy between media practices.

**Love, romance and the online apps: a study of gendered dating culture among young adults in India**

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**Drilling to the trolls: social media reaction to the ‘Mohole to Mantle’ project**

Douglas Ashwell, Malcolm Wright and Pam Feetham
Massey University

*Environment and Science stream*

User generated content (UGC) in the form of online commentary about stories reporting scientific discoveries or future scientific endeavour have added a new dimension to the already difficult process of science communication. Can scientists and science communicators view these comments as true reflections of public opinion or can they be disregarded? These questions are difficult to answer with little research conducted on this type of UGC. The current paper attempts to answer the above question using content analysis to examine UGC that appeared after a CNN story announced the Mohole to Mantle project in October 2012. The results indicate the majority of comments were light-hearted and comedic and should not be considered a barometer of public opinion on the project. Furthermore, it was found those who were pro-science often ‘flamed’ those who questioned the project and its $1 billion price tag.

**Embodied audiences: the phenomenology of film consumption in the 21st century**

Karina Aveyard
University of Sydney

*Media Studies stream*

This paper will examine the embodied experience of contemporary film consumption as a means of furthering the understanding of the range of public and private environments in which viewing now occurs.

The proliferation of internet-based technologies has given rise to renewed scholarly interest in the phenomenological aspects of media, and in screens in particular. Screens are of course crucial to the experience of film watching. They have often been central to
distinctions made between cinemas and other forms of viewing that present images on a smaller scale and in lower definition. It is frequently argued that the detailed, larger-than-life image of the former gives rise to intense and focused mode of viewing. Non-theatrical viewing, in contrast, is regularly assumed to be distracted and sporadic.

While there are clear physical differences between cinema and other modes of consumption, this chapter rejects their value-laden underpinnings as the basis for asserting the superiority of the theatrical space. Rather, the paper will refocus this debate through the lens of phenomenology as a more critical (and less taste driven) approach for exploring the different bodily experiences of film viewing and the way in which these shape its modes of engagement and meaning. As a format with perhaps the widest register of screens (from the cinema through to the smart phone), film is uniquely placed to expand the field of phenomenology. It invites us to think about not just how bodies interact with screens, but also how they interact with objects and screening spaces.

**Creative industries entrepreneurship: the Hunter**

Mark Balnaves, Susan Kerrigan, Evelyn King, Phillip McIntyre and Claire Williams

*University of Newcastle*  
*Creativity/Creative Industries stream*

The Hunter region remains one of the key economic hubs in Australia, despite a declining manufacturing sector. In this paper, the authors report on a study of the creative industries in the Hunter and the growth of occupations in the creative services sector. Newcastle and Lake Macquarie within the region are two important centres of this growth. Older entrepreneurs, who dominate entrepreneurship in Australia, move to the Hunter because it represents sea-change and tree-change lifestyles. The paper provides an overview of the region and the importance of entrepreneurship to creative industries growth.

Bringing #Gamergate to journalism: what can online news websites learn from the institutional responses to gaming-related bullying?

Renee Barnes  
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*Journalism stream*

In a phenomenon that would become known as #Gamergate, there was an escalation of online harassment against women involved in gaming in 2014. Female gamers, reviewers and developers were targeted by often-anonymous participants within the games, on a number of websites and through social media. These attacks, as well as the defense of these women, went viral and sparked intense, and often vitriolic, discussion. In this paper, I examine how some video game developers and publishers responded to #Gamergate by attempting to involve their gaming communities in the active construction of safer, more open, communities. The successes and failures of these attempts provide us with models worth considering in the context of moderating discussion in the digital news domain. By examining the way in which video game developers and publishers have been attempting to respond to the problem of in-game harassment, we can explore tools that online news publishers can trial to increase the quality of discussion following online news stories. I will also argue that modifications to the participatory control frameworks of these discussion spaces have the potential to improve the potential for deliberative discussion and create more inclusive communities.

Readers respond to The Tall Man - is Chloe Hooper’s celebrated work of literary journalism a victim of the discourse of fatalism or a successful subversion of it?

Felicity Biggins  
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*Indigeneity stream*
The Tall Man by Chloe Hooper is a work of book-length literary journalism about the death on Palm Island of Cameron Doomadgee, who died on the floor of a police cell after being arrested for allegedly creating a public nuisance by Senior Sergeant Christopher Hurley. A coronial inquest found Hurley responsible for a death in custody but he was later acquitted of assault and manslaughter. Writer Chloe Hooper immersed herself in the story, visiting Palm Island about three months after the incident, interviewing the key players, attending the trial and accessing documents to produce a work described by Helen Garner as first-class reportage. The book was critically acclaimed and awarded several prominent literary and journalism prizes, but scholar Jane Stenning found it fell victim to news framing common to indigenous affairs reporting. “It narrativises events through the discourse of fatalism, a strongly recurring frame used in indigenous affairs reporting that emphasizes futility, hopelessness and Aboriginal as ill-destined” (2014). Janine Little on the other hand, found Hooper’s way of working helped subvert some dominant ideological news media representations of Indigenous Australians because it “privileged strong source relationships set in an extended narrative structure” (2010). As part of my doctoral research into how readers receive works of literary journalism, I have recorded four book group discussions of compelling Australian works, one being The Tall Man, which was given to the Newcastle Book Club to read. Much of the hour and a half long discussion by the six, white, female members focussed on the position of the author to the story and how it matched up with their position, which was sympathy for Doomadgee and the Palm Island Aboriginal community, seen as victims of white oppression. Only one of the six participants demurred from this position, claiming that she hated the book, because it left her feeling hopeless, reinforcing Stenning’s suggestion that Hooper’s narrative strategy of portraying violence against Aboriginal people as inevitable could provoke feelings of hopelessness in the reader. This paper locates the data from this book group discussion against the differing interpretations of the book by Stenning and Little and examines how the genre of literary journalism “engages the subjectivities of reader and subject by means of the journalist’s subjectivity” (Hartsock, as cited by Stenning, 2014), thereby impacting on the telling of the story and its reception.

The ‘Legitimacy’ of Kindle Worlds and fan fiction

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Creativity/Creative Industries stream

The relationship between fan fiction and commercial media is a complicated one, as fan fiction is based upon commercial products; however, fan fiction’s existence outside of traditional capitalist economies has been well documented, for example Hellekson (2009) argues that fan fiction exists within a ‘gift economy’, while Lessig (2008, 2004), Hetcher (2009), Stroude (2010), Kelty (2004) and Tushnet (2004, 2011) have all discussed fan fiction’s legal position in a capitalist society. Despite this, ‘outsiders’ and big businesses have sought to commercialise it in the past. These commercial platforms have focused on the commercial aspects of fan fiction, hoping to entice fan fiction participants from the typically socially-orientated practice of fan fiction to a ‘legitimate’, ‘professional’ and commercially viable fan fiction platform.

Amazon’s Kindle Worlds, established in May 2013 (Amazon 2013), is the most recent of these projects seeking to commercialise fan fiction. Amazon has sought to establish Kindle Worlds’ legitimacy by presenting the platform, and the fictions produced on the platform, as legal, traditionally creative, professional, and commercial. This is opposed to typical fan fiction practices, which are often seen as derivative, unoriginal, non-commercial and illegal. Yet, despite Amazon’s marketing of Kindle Worlds as a legal, professional, commercial, and therefore ‘legitimate’ form of fan fiction writing, it has achieved limited success to date.

This paper shows Kindle Worlds’ association with Amazon as an established commercial entity; their engagement with consumers and
producers reflects traditional publishing structures in order to establish the enterprise as a commercial, definitively legal and therefore morally and cognitively ‘legitimate’ form of fan fiction. The commercial, legal legitimacy gained by Kindle Worlds is from a focus upon traditional categories such as individuals as creators, and stories as commercial products. However, this structure de-emphasises social interaction, which is a key component in current popular fan fiction practices, and thus neglects to ‘legitimise’ itself to its target audience: fan fiction participants.

To demonstrate this, the theoretical concept of legitimacy will be expanded and defined in this context. Then, I will discuss how fan fiction lacks legal and moral legitimacy, as it is often perceived to be illegal by those viewing the practice and participating in it, before demonstrating how online fan fiction platforms such as AO3 and Fanfic.net prioritise socialisation, and non-monetary forms of exchange. Finally, I will discuss what Kindle Worlds is and how its structure seeks to establish the platform as commercially and legally legitimate. Ultimately, this will illustrate how, without an understanding of the social norms and processes of ‘typical’ online fan fiction, corporations commercialising fan fiction neglect what makes fan fiction ‘legitimate’ to those that engage and participate with it.

“Maybe you should leave this story alone”: a pilot study of transparent and accountable audience engagement online

Erin Bradshaw
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Journalism stream

On 6th October 2014, the front page headline of Queensland’s Courier Mail read: ‘The Monster Chef and the Shemale’. A petition signed by more than 27 thousand people called for the newspaper – and the journalists covering the story – to apologise for breaching their own internal code of ethics.

This paper presents the findings of a pilot study using content analysis, examining how The Courier Mail engaged with their online Facebook audience during the controversy, and their levels of transparency and accountability while doing so. The paper uses media accountability theory and Ward and Wasserman’s (2010) open ethics as a theoretical foundation by which to view the results.

This study will contribute to a broader project, which seeks to examine how multiple news organisations engage transparently and accountably with their online audience. This study aims to add to the existing literature on the topic of ‘open ethics’ as well as providing a number of case studies from which to retrospectively evaluate ethical journalism practice. Finally, this study hopes to encourage journalists and news sites to more actively and openly engage with their news audiences, in a 21st century social media environment that needs- if not demands- meaningful two-way dialogue.

Search engines as opinion leaders

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Digital Media stream

Search Engine Optimization is an umbrella term for a suite of techniques designed to enhance a web site’s ranking in search engine results (Fleischner 2013; Homestead 2013; Obeidat & Hanandeh 2013; Odom & Habermann 2013; Publications Ontario 2013). For this study, a systematic literature review was undertaken to synthesise a list of common SEO techniques. This list informed the development of an online survey that was aimed at SEO professionals to ascertain which techniques, if any, were deemed to be the most effective, and to discover how the industry views the power of search engine optimization. Further, the survey investigated whether or not search engine optimization techniques could be used to manipulate the results returned by search engine algorithms.
To explore this topic a confluence of theories was employed: the Two-Step Flow model of communication (Katz & Lazarsfeld 1955); and, the Computers Are Social Actors (CASA) paradigm (Nass, Steuer & Tauber 1994). Opinion leaders in both the public and in the media have been found to have a profound effect on how the layman or ‘less-active’ media follower interprets information (Katz & Lazarsfeld 1955). They have been found to influence news and persuade their followers to take action on particular events. Opinion leaders are very highly trusted by their followers and, as a result, their views on situations and topics are widely accepted. The CASA paradigm would suggest that search engines, those technologies that are highly trusted, highly pervasive and capable of filtering vast amounts of information, play a social role and we respond to them in manner similar to the way we would treat a human undertaking that role.

This research project investigated the similarities between the role of a human media opinion leaders and the role of an online search engine, in order to determine if an inorganic search engine does in fact fulfil the role of a human opinion leader. Finally, it explored the possibility that through the application of SEO techniques these digital opinion leaders can be manipulated.

On the map? Challenges and change in Australian humanitarian journalism’s coverage of the Asia-Pacific

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Journalism stream

In an era where economic, environmental and health ‘crises’ span political borders, humanitarian journalism plays a vital role in extending knowledge of regional and global issues beyond the lived experience and national allegiance of audiences. Despite this, international coverage is increasingly limited by the scant space and resources afforded ‘foreign’ news; the difficulty of covering long-running, complex humanitarian issues within the framework of news values, routines and deadlines; and by a perceived lack of public interest in, and audience appetite for, humanitarian stories from low and middle-income countries (LMICs). Concerns about this are particularly salient for Australia, where geographical proximity to Asia and the Pacific (an under-reported region facing some of the world’s most severe development challenges) is complicated by deeply-held parochialism and ambivalence in the Australian social, cultural, and political imagination. This paper seeks to map the challenges for Australian journalism in providing quality, sustainable coverage of humanitarian issues in areas not traditionally on the local news agenda.

The problem of how to cover complex development and humanitarian issues is a key concern in journalism, with both practitioners and scholars identifying a range of factors that impact on coverage. Organisational approaches have considered the impacts of the interlinked processes of deskilling, downsizing and disinvestment on legacy newsrooms; the possibilities and challenges accompanying new digital technologies for newsgathering, production and publishing; and the impact of content aggregation, recycling, news agencies and PR on coverage. Professional approaches focus on journalism’s understanding of its own role in reporting on humanitarian issues, and consider how this both impacts on and is impacted by rapidly changing relationships with audiences.

In this context, there is a need for work that explores journalist conceptions of, and responses to, these challenges. Previous research has engaged with the experiences and perspectives of Australian international development agencies (Imison 2013; Cottle & Nolan 2007; Nolan & Mikami 2013), while work focused on journalism has mapped Australian media coverage of humanitarian issues, incorporating quantitative textual analysis (Bacon & Nash 2003a), case studies, and interviews (Bacon & Nash 2003b). Related research focuses specifically on health-related stories from LMICs, mapping Australian media coverage (Fogarty et al 2011) and responses from
scientists and public health officials (Holland et al 2012), journalists (Imison & Chapman 2012), and audiences (Imison 2014).

Drawing on this work, and engaging more broadly with existing critical work on humanitarian communication, this paper asks: how do journalists understand the current state of humanitarian journalism in Australia? It undertakes a series of semi-structured interviews with Australian journalists, seeking to identify resonance and divergence in their identification and articulation of ‘challenges’ for journalism in the context of a rapidly changing humanitarian and media landscape. The paper undertakes a critical reading of both paradigmatic and creative identifications of, and responses to, these challenges for humanitarian journalism.

Towards a playable archive: transforming the literary canon through games and drama

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Games stream

Galleries, libraries, archives, and museums (GLAM) are transitioning from object-based, cultural repositories towards spaces for creative engagement with digital representations of their collections. This paper reports on a project combining game authoring, large-scale puppetry, and live performance to explore how young people might interpret, recreate, and transform the literary canon held by GLAM institutions into a playable archive.

During a week-long workshop co-hosted by the University of Sydney and the Australian Theatre for Young People, 18 young participants experimented with hybrid storytelling art forms, using the ancient Old English epic poem ‘Beowulf’ as inspiration. The original manuscript is a treasure of the British Library, with digital versions now available online. The Sydney workshop was one node of a larger collaborative project between University College London’s Institute of Education (IOE), the British Library, UCL Anglo-Saxon scholars, the University of Sydney, and Nottingham’s Game City. ‘Playing Beowulf’ was a Digital Transformations project funded by the UK Arts and Humanities Research Council.

The paper will describe the young people’s use of Beowulf-themed game-authoring software developed by the IOE, both to create stand-alone games and to produce machinima video clips to integrate with puppetry and live performances. ‘Missionmaker’ enables users to become game and interactive story designers, providing tools to easily build a 3D world and move through it with a first-person player view. Users can quickly build a number of rooms and populate them with props, characters and rule-based interactions and puzzles. ‘Missionmaker’ was created to develop media literacies through both playing and designing video games, and has previously been used to develop games based on Shakespeare’s plays.

The paper discusses some of the hybrid pedagogical and performative possibilities for these playful engagements with cultural collections.

The global call to action: #SOSBLAKAUSTRALIA

Bronwyn Carlson
University of Wollongong
Indigeneity stream

Social media sites are increasingly used by Indigenous people to connect, interact socially, and to politically agitate for social justice. Many Indigenous social and political movements depend on social media sites such as Facebook and Twitter as a means of effecting swift and efficient communication between and among Indigenous people. In Australia, Indigenous people are extremely adept and conversant with the use of social media in both urban and remote areas. The social media campaign #SOSBLAKAUSTRALIA represents the response of women from the Kimberley region of Western Australia to the government’s plans to cut essential services funding for up to 150 remote Indigenous communities. This paper uses this case study to examine the way social media platforms are connecting groups and
movements across local, regional, national and global spaces, increasing social connectivity, and amplifying attention for social and political causes. Challenging the stereotypical notion that Indigenous people do not engage with modern technology, the paper explores how platforms such as Facebook and Twitter present a ‘new frontier’ for Indigenous activists. As a tool for political action, social media sites provide a forum within and across territorial borders where Indigenous people can agitate, demand political recognition for Indigenous causes, and proffer contesting and challenging views that dismantle colonial preoccupations with Indigenous political unity.

**Tracing ephemerality: the digital dimensions of alternative cultures**

Michelle Catanzaro  
Western Sydney University  
Cultural Studies stream

This paper explores the visual and theoretical components of artist-led initiatives in Sydney, Australia. The Sydney alternative arts and performance scenes have been operating as a system of unofficial venues. Many artists and musicians etch out an existence in dissident spaces, away from the norms of the commodified licensed venue experience. These irregular venues are not purpose built spaces and consist of a range of warehouses, lounge rooms and revalorised buildings within Sydney. My research utilises photography to capture these temporal spaces as they shift, relocate and reform in the face of imminent closure or exposure.

Due to the geographical and promotional discretion these spaces require, a certain cultural awareness is needed to know about these spaces and the events they hold. It is not the commercial pub on the corner with its billboard advertisements; these spaces function under a blanket of discretion. Due to the disparate sources of information and the irregularity of these spaces, this paper examines the unconventional sources (blogs, music review sites, Facebook events, email invites, word of mouth), impact upon cultural studies. These interconnecting entities—be they digital, personal, social or material—represent the range of assemblages captured through my research. This paper will discuss the digital and social networks integral to this alternative scene whilst drawing upon my photographic practice to bring form to the relationships between actors.

**Recovering a radio ethos: how John Curtin and Franklin D. Roosevelt created conversational spaces with journalists, 1941-1945©**

Caryn Coatney  
University of Southern Queensland  
Journalism stream

John Curtin and Franklin D. Roosevelt developed a radio ethos to convey public appearances of transparent, authentic and interactive leadership during the South-West Pacific war. Yet this ethos of intimacy was often obscured in the post-war consensus of mass communication as an impersonal, one-way form of address from a political leader to the audience. This paper sets out to recover the meaning of this ethos and its relevance for journalism and other communication forms.

Although often forgotten, this broadcasting ethos elevated journalism’s role in opening more public views of the Australian prime minister and US president seemingly conversing with citizens as peers. Curtin and Roosevelt set communication precedents by informally inviting journalists to their broadcasting studios to report on their radio talks. They persuaded reporters to portray them as ‘genuine’ communicators who enjoyed close, equal relations with public audiences. This paper uses newly discovered archives that delve behind the scenes of their broadcasting production.

This is the first study to show how the two leaders involved journalists in reporting on their apparently off-the-cuff radio talks with news audiences about their alliance. Previously confidential
media archives reveal their ability to mask their carefully timed, stage-managed radio scripts. The reporters presented news images of them as natural speakers and ordinary citizens, galvanising public support for their wartime leadership. The public sphere already contained the visual, audio and press elements that allowed more public glimpses into government discussions on wartime decisions. The two leaders’ radio ethos is useful for the study of journalism’s role in communication spaces that appear to bridge a divide between a political leader and citizens.

**Green Grand Designs: sustainability and lifestyle in eco-reality television**

Geoffrey Craig
Auckland University of Technology

*Environment and Science stream*

Ever since the first series of *Grand Designs* in 1999, the popular and long-running television programme has featured designated ‘eco-build’ episodes where issues of sustainability are foregrounded. This paper examines the meanings and contexts of ‘sustainability’ and ‘lifestyle’ as they are presented in eco-build episodes from the opening series to more recent episodes. The paper sketches the genre of ‘eco-reality’ television, highlighting the tensions that arise from its implication in existing orders of consumption while also conveying the pleasures, ethics and political dimensions of sustainable living. As such, the paper is based upon an understanding of the representations of lifestyles in environmental media as an important site of environmental politics. The paper also draws on understandings of ecology and sustainability as concepts of articulation, not separating nature from, or subordinating nature to, social organisation, but fundamentally incorporating environmental considerations into lived experience.

The analysis in the paper argues that the eco-build episodes of *Grand Designs* are characterized not by a uniform, singular presentation of what it means to build a sustainable house but by presentations of very different buildings and types of builders, and considerable variability in the manifestations of sustainability in the new buildings. That is, sustainability is enmeshed with a range of factors, such as human relationships, technology and financial costs, which highlight and attenuate its significance and realisation. This flexible representation of sustainability is partly captured in its varied presentation across a spectrum from idealism to pragmatism. This flexible representation also derives from the production demands of the show. Despite the range of representations across different episodes, sustainability is nonetheless also offered as a holistic philosophical approach, encapsulating subjectivity, community, temporality, aestheticism and affect.

**Two out of three ain’t bad: will changes to Australian media ownership laws reach out to local identity?**

Harry Criticos and Paul Scott
University of Newcastle

*Open stream*

Changes to the Broadcasting Services Act 1992 altering Australian media ownership laws, as currently (at the time of submitting this abstract) being flouted by the Coalition government, aim to alter two main areas of the current legislation: the 75 per cent reach rule and the ‘two-out-of-three’ rule. The reach rule was introduced in 1987 at a level of 60 per cent of the total population, adjusted in 1992 to 75 per cent of the national audience, and in 2006 the two-out-of-three rule commenced to maintain a level of media “voice” diversity, particularly in regional areas. With the advent of media products being made available through digital platforms (including the streaming of Australian commercial television), it is argued by media companies including the WIN Network, Prime, Imparja and Southern Cross Austereo that the 75 per cent rule is being breached and is placing regional licensees at a disadvantage. They argue that current “reach” legislation is redundant.
However, the most significant change being proposed by the Commonwealth that may have an impact upon regional media is the two-out-of-three rule. As it currently stands, a single licensee cannot own more than two-out-of-three (radio, television and newspaper) media available in a radio licence area. The two-out-of-three rule maintains a level of diversity in regional areas. There is a concern by many that changes to the two-out-of-three rule will result in a further concentration of media ownership, a further diminishing of local voices and further reduction in locally produced content. When commercial radio was de-regulated in Australia in 1992 and ownership restrictions were lifted, there was a frenzy of market activity resulting in the formation of networks that saw the loss of local employment, centralisation of newsrooms and the creation of broadcast hubs.

While amendments to the Broadcasting Act in 2008 attempted to remedy the loss of local content, networking remains prevalent in numerous licence areas. What is uncertain is whether the proposed media reform laws will allow major television networks to own all the radio stations and newspapers in a licence area. If this is to occur, there may be significant implications for employment in the regional media sector and challenges to what constitutes “the local”. Regional communities should be concerned at the proposed changes because if enacted, it is likely that there will be fewer voices reflecting the concerns and interests specific to regional communities. The potential to consolidate and centralise newsrooms into hubs under mooted changes to media ownership laws may result in diminished locally produced content. This paper will explore and analyse the potential impact of such changes through the lens of transformations to regional radio legislation – and the subsequent loss of employment, the diminishing of local content and local voices – that occurred in Australia in 1992.

The digital promise and pitfalls for Australian screen content in today’s classrooms

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Digital Media stream

The Australian screen industry has traditionally regarded the education ‘market’ for its content as a stable, if very much ancillary, source of revenue, and an important location where its cultural value is secured through young people’s formal tutelage and structured exposure to our audiovisual heritage. Documentary makers, in particular, have relied heavily on returns through the statutory educational licence administered by Screenrights.

New methods of digital distribution and access, ever greater emphasis on screen-based curriculum content and pedagogy, together with the rollout of the Australian Curriculum, with its cross-curriculum themes (sustainability, Australia and Asia, Indigenous Australia) and its requirement for media arts in primary education, have offered promise for further enhancement of the education market for local producers.

However, the promise comes with pitfalls.

Funded by a large ARC Linkage grant, we have been researching Australian screen content in primary, secondary and tertiary education intensively for the past few years – by survey, interviews with teachers, content supply companies, innovative screen producers, public sector screen and broadcasting agencies whose charter includes education, as well as classroom observation and student focus groups.

We have found that classrooms across the nation are now nearly universally digitally capable. Teachers are newly empowered in their search for arresting, relevant screen-based material for their classrooms and have flocked to the ubiquitous, free ‘resources’ available on YouTube, despite it, and other social media platforms, being banned in several state education jurisdictions. A wide range of supplier companies seek to meet, or create, demand for Australian
content, but only a few have mastered the extremely complex nature of the education market and developed sufficiently robust, user-friendly and relevant platforms which can deliver at scale. Many traditional suppliers are struggling or have run aground in the new environment.

The rollout of the Australian Curriculum and digital delivery do provide enhanced opportunities for screen producers and distributors, but only if they configure content and access to fit curriculum structures, themes and modes of ‘edutainment’ prevalent in today’s classrooms. The role of public bodies – for example, SBS and its educational strategies around Go Back to Where you Came From and other programs – remains crucial. Screen content featuring Australian Indigenous themes is extremely popular at almost all levels of Australian education across several subject areas.

This paper will reveal challenging evidence, much of it never before brought together. In considering the way forward, it will develop key recommendations about this important market for Australian screen production, particularly focusing on the promise and pitfalls in what digital technologies offer Australian screen culture in an educational environment. It will consider critical contemporary pathways through which our screen cultural heritage is accessed, and what counts as Australian content for students today.

**Cyber-racism, neoliberal racism, and the case of a leading far right website**

Mark Davis  
University of Melbourne  
*Digital Media stream*

In this paper, I seek to conduct a preliminary investigation of the far right online site Stormfront.org. Launched in 1995, Stormfront bills itself as “the voice of the new, embattled White minority!” and is among the largest online white pride sites, with over ten million posts and an average of 30–35 thousand unique visits per day. My argument is twofold. Using qualitative content analysis, I demonstrate that much of the content on Stormfront is consistent with accounts of “cyber-racism” that focus on online racism and white supremacist.

Yet as qualitative content analysis also shows, racialised discourse on Stormfront is paradoxical and to some extent contradictory. While far right online sites such as Stormfront are rightly critiqued for hosting extremist forms of racism, racialised discourse on Stormfront.org also exhibits many characteristics of a much more mainstream “neoliberal racism” that sits alongside its essentialist blood-and-creed based race logics. This is a racism, as David Theo Goldberg has argued, that seeks to make race “disappear” as a social issue, through recourse to a discourse of “equality” and “freedom of choice” that elides present and past histories of injustice. The paper shows how such discourse sits in tension with the more open racism found on Stormfront.org, and how the key rhetorical strategies of neoliberal racism deployed on the site work to normalise far right sentiment in a wider climate of political populism. In so doing the paper seeks to contribute to an emerging body of scholarship that links the study of cyber-racism with understandings of neoliberal racism.

‘In the vernacular’: 10 years of readers’ photographs in the Australian Women’s Weekly magazine, 1945-1955

Megan Deas  
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*Media Studies stream*

In the decade following the Second World War the Australian Women’s Weekly magazine published thousands of photographs of landscape, communities, homes, families and children. While these photographs have been largely overlooked by scholars who have turned their critical attention to the magazine over the previous two decades, equally overlooked is the fact that a number of these photographs were sent in by the magazine’s readers. Yet unlike photography segments featured in newspapers at this time (where the common theme linking the featured photographs was the novelty of the
medium), or publications targeted at amateur or hobbyist photographers, readers’ photographs featured throughout the decade and increasingly in all segments of the magazine.

The study of vernacular photography, the amateur snapshot photographs and anonymous everyday images we often take for granted, has drawn attention to the didacticism and democratisation of photography via the national press. North American scholars including Kozol (2005) and Stacy (2011) have re-examined the visual production of influential national publications such as Life in the United States and Canada’s Weekend during the mid-twentieth century to argue that through their photographic outputs these magazines conveyed normalizing ideas of the modern family, while shaping attitudes towards who belonged to the nation. Such studies demonstrate the new perspective and deeper appreciation that analyses of photographic content, and visual culture studies more broadly, can bring to our understanding of media texts and their role in imagining communities.

In foregrounding this previously overlooked aspect of the magazine, this paper builds on previous work by Griffen-Foley (2004) and Carter (2001) to argue that by actively encouraging the submission of personal snapshots, the Australian Women’s Weekly interpellated its readers as a community of collaborators. Through an analysis of selected photographs of families constructing their own homes, attending sporting events and touring the land on holiday, I highlight the magazine’s innovative use of the photographic medium to disseminate ideas of collective identity to a national audience in the post-war era.

Young in the city: the use of digital mapping to mediate an interaction between young people, researchers and city planners

Milissa Deitz, Tanya Notley, Emma Keltie, Katrina Sandbach, Michelle Catanzaro and Amanda Third
Western Sydney University

Digital Media stream

To imagine a generic city is to bring forth images of uniform high-rises, frenetic highways and crowds of workers in identical suits. Yet cities are also spaces of imagination, creativity and inspiration and these intangible aspects of the city impact on inhabitants and travellers alike in visceral ways.

To bring these invisible aspects into focus, we designed the digital platform invisiblecity (www.invisiblecity.org.au) in order to allow young people to report, map and explain both visually and textually their emotional responses to different parts of a city. The emotion-based reports created by young people are automatically visualised by the platform and become part of a searchable and analysable database, allowing us to investigate and imagine the city in new ways.

In order to pilot test the capabilities and potential of our platform and project we focused on Parramatta, a linguistically diverse, historic town with ambitions to become ‘Australia’s Next Great City’ and a median age below that of the national median. We will demonstrate the platform and show examples of the reports generated by young people along with the key findings from this pilot project. By using technology (primarily ipads and smartphones) to mediate an interaction between young people, researchers, city planners, and the other inhabitants of the city, the invisiblecity project helps young people to record and share information that explains how they feel about the city and why. This not only amplifies the voices of those not always heard (especially in relation to policy and planning) but allows for a renewed connection between young people and place, availed by technology. By reflecting on the collective emotive responses of young people we are able to make visible what Ben Anderson (2009, pp. 78-80) calls ‘affective atmospheres’ and consider how these are manifested by social, material and cultural factors in the city. Through this kind of reflection we are able to ask: what might be needed to support more positive, meaningful and engaging urban atmospheres for young people?
By supporting young people to submit emotional responses to Parramatta through partnerships, events and workshops – and by bringing this data to the attention of those leading the ongoing development of this city – we hoped to develop new ways for young people’s experiences and aspirations to play a more prominent role in city planning and consider how their individual and collective needs and desires might be openly expressed and discussed.

*This project is supported by the Young and Well Cooperative Research Centre (CRC), an Australian-based international research centre that unites young people with researchers, practitioners, innovators and policy-makers from over 70 partner organisations. Together these partners explore the role of technology in young people’s lives, and how it can be used to improve the mental health and wellbeing of young people aged 12-25. The Young and Well CRC is established under the Australian Government’s Cooperative Research Centres Program.

**Journalism + design: a new paradigm for the digital age**

Skye Doherty
University of Queensland
*Journalism stream*

Journalists are becoming sidelined as computation becomes increasingly interwoven in our physical and virtual lives. To remain relevant they need to find creative ways to engage with technology now and in the future. Recent work in the area of urban informatics suggests that interfaces could be used to connect and inform citizens in a way that enables them to be more active in society. This notion of digital civic engagement is characterised by the idea that mobile devices, open data, cloud computing and urban interfaces will facilitate greater public participation in community life and governance, thereby increasing the might of the Fifth Estate.

However, scholars also note that the algorithm-driven approach of commercial social networks to generating news content lacks editorial oversight and so does not necessarily serve the public interest. This is where journalists could play a role, as ideas of public service, objectivity, autonomy and ethics underpin journalism practice.

This presentation discusses the value of design as a method for incorporating journalistic values into the creation of new forms of civic engagement. Design is concerned with achieving a balance between possibility and use and its practice-led, people-centred approach to solving problems mean domain-specific factors can be incorporated.

Several projects are presented, including the NewsCube - a 3D storytelling tool - as well as prototypes created by journalism and interaction design students at the University of Queensland. These projects reveal the potential for physical and immersive news experiences and demonstrate how a design process, informed by journalist thinking, can lead to new ideas for practice. The projects also prompt questions about how traditional news formats might apply to emerging platforms.

**Activist journalists, investigative communities: the blurred lines of the fifth estate following the 2014 Hazelwood Mine fire**

Tom Doig
Monash University
*Journalism stream*

Historically, the relationship between journalism and activism is a fraught one. Recent shifts in the media landscape have made the border between ‘fourth-estate’ reporting and ‘fifth-estate’ advocacy ever more porous and problematic. This has radical implications for the future of public discourse. Discussion of the journalism-activism nexus tends to focus on instances when journalism “crosses the line” into advocacy (see Gillmor 2015; Ruigrok 2010; Atton & Hamilton 2008). However, less attention has been paid to the inverse phenomenon: social movements whose activist work ‘crosses the line’ into practices traditionally associated with investigative reporting.
This presentation uses the case study of Voices of the Valley, a Latrobe Valley activist group that formed during the 2014 Hazelwood Mine fire due to community dissatisfaction with the state government’s actions. Drawing on Waisbord’s concept of ‘civic advocacy journalism’ (2009), it will argue that the practices of contemporary advocacy groups represent what Dan Gillmor calls “a new category of journalism ... by people who are advocates first, and media producers second”. This discussion focuses on Voices of the Valley ‘breaking’ the story of a spike in deaths in the Latrobe Valley during the Hazelwood Mine fire, working in collaboration with the ABC’s 7.30 Report and the Latrobe Valley Express. This news story led Victorian Premier Daniel Andrews to reopen the Hazelwood Mine Fire Inquiry in 2015; the reopened Inquiry ruled it was likely the mine fire contributed to an increase in mortality in the Latrobe Valley.

This presentation provides a qualitative analysis of the activities of Voices of the Valley during and after the Hazelwood Mine fire. This analysis is based on extended, semi-structured interviews with five key members of Voices of the Valley, combined with ethnographic participant-observation conducted over six weeks between September and November 2014. These findings form part of a practice-as-research journalism PhD on the human cost of the Hazelwood Mine fire, which will be published as a full-length book of narrative journalism in 2017 (initial research has appeared as The Coal Face, published by Penguin in 2014). This research is the first major study of the practices of ‘fourth-estate’ journalists and ‘fifth-estate’ activists during and after the 2014 Hazelwood Mine fire. It also contributes to the emergent body of journalism scholarship concerned with the complex relationships between traditional and non-traditional actors who share power in “the new global information ecosystem in which journalists operate” (Simon 2015).

Towards a participatory netnography: collaborating with children in virtual worlds research

Ashley Donkin, Donell Holloway and Lelia Green

Edith Cowan University

Digital Media stream

The new sociology of childhood has encouraged social researchers to incorporate children in as much of the research process as possible. However, whilst some success has been achieved within traditional ethnographic studies, netnography has been slow to make this a reality. This article discusses the previous online research into children’s virtual worlds, which has rarely incorporated young children into the data collection or research analysis processes. The opportunity for researchers to use participatory approaches to collaborating with their child participants and collecting online data is limited due to ethical constraints. The ethical challenges of conducting netnography are compounded by a lack of clear policy about researching with children online. The issues of informed consent, the protection of children’s identities and the private versus public debate about the nature of the Internet have made conducting online research an ethical minefield. In many cases, children’s voices have been excluded altogether, and researchers’ experiences within virtual worlds have been minimal. This article discusses all these issues impacting online researchers’ ability to obtain ethics approval and conduct a participatory netnography with children. This article also explains the authors’ current netnography of investigating children’s use of virtual worlds. The ethical challenges of conducting a netnography and using a participatory approach to including children during the data collection process is described. Whilst it can be challenging in overcoming the ethical barriers to conducting a participatory netnography, the authors describe one case in which their first child participant successfully captured some of their own online data. The collection of this data and the discussion that ensued demonstrated the value of child participation in the data collection and analysis process.

Learning to fly, for newsgathering and media

Cate Dowd
Unmanned Aerial Vehicles (UAVs) are increasingly used in newsgathering and documentaries, but there is room for more education in the media sector about air safety, aviation rules, training and licence requirements, and knowledge to actually fly a UAV. This paper draws on the first hand experiences of the author who studied the Private Pilots Licence theory, and successfully completed UAV controller exams, before receiving a UAV controller licence from CASA in January 2016. The paper outlines key topics across air law, aerodynamics, aeroplane general knowledge, energy management, meteorology, navigation, flight software and radio transmission and communications. It introduces the world of aviation to the media producer, and suggests that media authorities could facilitate a stronger UAV film industry, which first requires some understanding of aviation standards, air law, and knowledge of the reduced barriers to UAV training and licences. News media organisations globally need to be more aware of emerging UAV concepts such as geo-fencing and tracking, and understanding how the fifth-estate is already shaping future networks for tracking UAVs.

Injunctions to listen
Tanja Dreher
University of Wollongong
Cultural Politics stream

At the heart of contemporary movements for justice in a globalising world profoundly shaped by colonial legacies is an injunction to listen. From #blacklivesmatter to #rhodesmustfall, from #sosblakaustralia to #luister, protest movements that challenge systemic racism and seek to decolonize institutions are being amplified in social media. Despite their diverse aims and different locations, these movements all claim greater attention for voices that have been historically marginalised – including remote Indigenous communities threatened with forced closure in Western Australia (#sosblakaustralia), African American communities subjected to police violence in the USA (#blacklivesmatter) and students demanding decolonisation of their universities in post-apartheid South Africa (#rhodesmustfall and #luister). In countries which declare themselves to be ‘reconciled’ or ‘post-race’, these movements draw attention to ongoing inequality structured by categories of Indigeneity, ‘race’ and ethnicity. A key demand of these movements is summed up in the hashtag #luister, meaning ‘listen’ in Afrikaans.

Similarly, innovative citizens media projects increasingly incorporate in their public presentation an injunction to listen. The bridgeblogging project Global Voices asks, “The world is talking. Are you listening?”; Muslima urges readers to take a pledge to ‘Listen up!’ and hear the voices of Muslim women online; and the #IHMayDay Indigenous health policy campaign asks non-Indigenous people to participate by listening in and sharing via twitter. This paper asks: who is interpellated by these calls to listen? What practices and what responsibilities are expected of those urged to listen in response to voice enabled by the Web 2.0 environment?

Alarm bells ringing: cautionary notes on Indigenous social media research
Tanja Dreher
University of Wollongong
Indigeneity stream

There is an emerging body of research that highlights and analyses Indigenous uses of social media, including social media activism and everyday social media practices. Indigenous Australians are over-represented in social media, and are at the forefront of innovative uses. This paper raises a number of cautionary notes as ‘data’ on Indigenous media use becomes increasingly accessible to researchers and other interests. The first caution concerns the increased opportunities for surveillance enabled by centralized social media. The second caution concerns questions of unpaid labour. The third and over-arching cautionary note regards the risks of ‘extractive
research’ and the relatively slow development of research ethics protocols in response to the Web 2.0 environment.

**Big playerbase, big data: Speculating and reflecting on big data as methodology for multiplayer videogame research**

Ben Egliston  
University of Sydney  
*Games stream*

Despite the emergence of myriad data tracking platforms and public APIs in popular multiplayer videogames, research aligned with big data related techniques is a relatively recondite practice in the field of game studies. Thus, this paper proposes the question, how can videogame research leverage and benefit from these emerging methodological assay? This work reflects on existing, provisional methodologies and speculates on how data analytics could be productively applied in videogame research. As a point of focus, I explore how large-scale research into multiplayer videogame spaces could productively apply, and benefit from, the use of data analytics. I provide a series of detailed examples using Valve’s *Dota 2* (Valve 2013), outlining possible applications of its numerous player data logging platforms. I place focus on thinking about ways in which game APIs can be used and resources at the game’s periphery can be drawn in as a kind of ad-hoc research device.

Aside from outlining possible approaches to studying games, this paper is occupied with answering a number of important questions. For instance, how do ontological frameworks, used to conceptualise videogames, conflict with proposed approaches? How do dialectical tensions in game studies, situated around ideas of interactivity, manifest themselves in popular existing methodological frameworks, such as ethnomethodologies? Can we effectively port approaches, not dissimilar to those used in the study of social media, in order to study videogames?

A number of other questions are pressing, too. What are the ethical and legal issues emerging from the adoption of nascent data analytic technologies? What new research avenues are opened by big data, and what are its limitations in game studies? How does big data bring to light typically unexamined, or difficult to research, aspects of play?

The benefits of big data have been amply ventilated through the efforts of scholars in the broader field of digital media research. I argue that applications to videogame studies, in particular studies of larger, multiplayer environments, can prove just as generative.

**Miracles, golden boys and princesses: what NZ Woman's Day stories say about babies of celebrity and non-celebrity couples**

Angela Feekery  
Massey University  
*Gender stream*

Research on women’s magazines has analysed motherhood ideologies and myths (Johnston & Swanson 2003), images of pregnancy and domesticity (Gentile 2011), portrayal of the postpartum body (Roth, Homer & Fenwick 2011), and gender ideologies in women’s magazine relating to adults (del-Teso-Cravitotto 2005). Yet, little research is evident into the messages women’s magazines are sending about baby gender preference and roles, and decisions about bringing a child into the world.

While browsing women’s magazines, and reading headlines such as ‘She’s obsessed: Amal’s new fertility diet’ (June, 2015) or ‘Amal strikes gold: baby boy for George’ (September, 2015), one could be quite surprised to learn Amal isn’t actually pregnant yet. A question is raised about how women’s magazines portray family planning, fertility, gender preference and decisions about whether or not to even have children. Stories about babies, particularly those of celebrities, give subtle messages about preferred gender by using different language when referring to boys (gold) and girls (princesses). Additionally, babies either seem to be ‘miracles’, are
conceived to save a failing relationship, or do not actually exist yet despite the headline indicating so.

This presentation outlines an exploratory study of key messages the NZ Woman’s Day conveys about pregnancy and babies, and examines the framing devices used through language choices and underlying themes in published stories. The study combines a content and discourse analysis of selected editions published between 2013-2015 where baby stories appear on the cover, and compares the focus of stories about babies of celebrity and non-celebrity couples.

**The trouble with ‘trust’ in news media**

Caroline Fisher  
University of Canberra  
*Journalism stream*

Questions surrounding trust in media have preoccupied scholars for almost a century. Based on a review of interdisciplinary literature, this paper provides an overview of the evolution of conceptions of media trust from perceptions of ‘expertness’ and ‘trustworthiness’ of an individual speaker to a complex interplay of social ties, technical affordances and algorithms in the age of social and digital media. In doing so, this paper highlights key problems with the question of trust in news media. Firstly, despite the volume of research on this topic there is no agreed definition or measure of ‘trust’ in news media. Secondly, there is a growing disconnect between the normative ideal of an informed citizenry that has underpinned much of the concern about trust in news media, and the complex reality of motivations and other influences that can have an impact on social media and online user’s perceptions of news media credibility. Thirdly, in an age of uncertainty about the veracity of online information is ‘trust’ in news media even desirable? In response to these issues, this paper asks whether research based on undefined general questions about public ‘trust’ in news media continue to be relevant.

**Monitory institutions, social activism and the fifth estate: the case of David Hicks**

Helen Fordham  
University of Western Australia  
*Political Communication stream*

An analysis of the social media activism associated with the David Hicks case provides an opportunity to consider the nature of the fifth estate during the first decade of the 21st century. During these early years of digital technologies, the blogosphere, which was largely considered independent of the structures and constraints of institutionalised power (Lovink 2008), provided a space for social activists to criticise other estates. This is evident in the case of David Hicks, which played out between 2002-2007, and during which a range of social actors used digital technologies to criticise the conduct of the Australian and United States governments and to coordinate expressions of public dissent designed to produce political pressure. These protests, however, suggest that local and independent social activists ultimately were successful in shaping disciplinary power because they operated in concert with what John Keane (2009) calls the “extra-parliamentary power monitoring institutions” (xxvii), which include international law societies and public-interest advocacy groups. For Keane, these groups are a feature of 21st century democracy, and this paper argues that it was these groups, which intervened in the interest of a public good and used their established networks with the other estates, that served as an important bridge between the subversive voices of the localised activists and dominant discourse of institutionalised power.

**Australian news media and the Great Barrier Reef: policy moments and the politics of protection**

Kerrie Foxwell-Norton and Claire Konkes  
Griffith University and University of Tasmania  
*Environment and Science stream*
Various ways of thinking about different kinds of contemporary media events have been suggested: from Hine’s (2000) “Internet event” to Crawford and Burgess’s (2011) “acute events”. This paper investigates the discursive character of new media events in terms of the critical thresholds of ‘emergence’ and ‘intensification’. It draws on a case study of #gamergate to elucidate two characteristics of new media events: ‘emergence’ and ‘intensification’.

‘Emergence’ in the context of #gamergate means a qualitative jump in the character of the media event from belonging to small-scale “personal publics” (Schmidt 2015) to a quantitatively bigger media event. A key part of the emergence of events is their naming in commentary. The transversal movement of information from localised sites of critique to larger scale socio-technical networks also creates a shift in the intensive character of the circulation of discourse. One link between the different scales of the media event as it emerged is an affective resonance in the rhetoric of victimhood performed by ‘gamers’.

‘Intensification’ of the #gamergate media event occurred during its later stages and involved asymmetric social relations of critique (or ‘antagonisms’). Revealed in the discourse analysis of commentary that constituted the event, the pro- and anti-#gamergate ‘sides’ of the campaign were for and against different aspects of the larger event. Anti-#gamergate participants referred to the gendered character of gaming culture and in particular the gendered forms of abuse. Pro-#gamergate participants referred to the commercial character of gaming culture and emphasised the ethics of games journalism.

Although this media event is identified by a single Twitter hashtag, it represents a complex media event with multiple publics and counter publics. We argue that using a social constructionist concept of the ‘media event’, premised on the emergence and intensification of media events as they cross critical thresholds by analysing a media archive, is a useful way to engage with what Warner (2002) has referred to as
the “reflexive circulation of discourse” across multiple platforms and associated socio-technical networks.

**Anticipating the future: 15 years of media commentary about the Australian news-based media industry**

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*Journalism stream*

There are multiple narratives for making sense of what has happened in the news-based media industry over the past 15 years. At different times, these changes have been described primarily in influential US-based narratives as almost a magical process of responding to ‘market forces’ and ‘technological change’. Multiple discursive narratives have emerged dealing with the different dimensions of these changes associated with various terms: innovation, ‘the future’, convergence, various forms of ‘new’ journalism (citizen, social, data, etc.). While external factors such as technological development may be impacting upon the field of journalism, it is only by analysing the discourse within the field, in this case beginning with the annual AN Smith and Andrew Olle media lectures, that we can determine the impact of disruption upon the doxa of journalism or what is generally held to be the practice of journalism. This paper has three purposes:

1) Isolate a historical ‘turning point’ in the discourse of media commentary about technological and organisational change in the news-based media industry in Australia;

2) Develop an understanding of the industry-focused concerns in the Australian context, particularly anxieties around ‘where the jobs are’; and

3) Develop an understanding of the changing representation and role of ‘technology’ in media commentary about ‘disruption’ to the field of journalism.

We have found that the discursive narratives that emerged to make sense of these changes have largely been event-based and only recently have shifted away from both nostalgia for previous forms of journalism and ‘hype’ about ‘new’ technology. The discursive narratives about ‘jobs’ has shifted from a concern about existing journalists and others in the news-based media industry to greater optimism about new ‘opportunities’ from new entrants in the industry. Early narratives treat technological change as a single agency (‘the digital’, ‘the internet’), while later narratives engage with particular platforms and related problems.

**Media entrepreneurship: social networking sites, the audience and new media professionals**

Janet Fulton  
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*Journalism stream*

A research project that is examining how new media entrepreneurs and online media ventures survive in the digital space has found that a consistent theme is how active these respondents are on social network sites and how critical this engagement is in their success. Thirty media producers in this space, including bloggers, online magazine producers, web publishers and broadcasters, have been interviewed and one theme that has emerged is how these new media entrepreneurs share and collaborate with their audience using social media and other forms of digital communication. Within that theme, what has also emerged is how the intimate understanding of an audience leads to an awareness of which method of interactive communication will appeal to that audience.

While there has been a broad range of responses to which social network site is employed to engage the audience, and platforms such as Twitter, Facebook, Instagram, YouTube and Pinterest, among others, were noted, the interaction provided by these sites is crucial in how these participants connect with their audience. Analysis of the data has shown that each participant has carefully chosen the form/s
of social media and digital dissemination that their audience would find appropriate but the majority have also experimented, with differing levels of success, with a broad range of communication forms to ascertain which strategy works best. These participants use social media to engage with their different audiences in different ways, to keep in contact with others in their industry, and promote their sites/work.

This paper discusses the respondents’ social media use and its value including a discussion on how the use is crucial in building and maintaining an audience.

**Space for reflection: audience knowledge in the Fifth Estate**

Patricia Gillard and Leah Turvey
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*Media Studies stream*

Definitions of the Fifth Estate foreground the action of individuals and members of communities in posting information, sharing, commenting, rating, tweeting. While much of the content produced in these actions is visible for a time, the uses of that content and the consequences for ‘offline’ experience are not so evident. This includes social and political actions within communities and even by conventional media organisations (who then become ‘audiences’ as well as ‘re-users’). This paper will consider major questions about the Fifth Estate that relate to the activity of audiences and users. The Fifth Estate has piggy-backed onto the introduction of Internet services twenty years earlier in the mid-nineties. Varieties of audience and user research applied during that earlier time contributed to innovation and successful site design, especially for government sites.

The example of the Reddit site after the Boston Marathon bombings (April 15, 2013) will be used to describe the ways an overwhelming amount of content and the site’s management contributed to an innocent individual being accused. Commentary from the related documentary *The Thread* (2015) will be used to raise questions such as: how do audiences contribute to, shape and also regulate the online sites they work within? What audience knowledge is useful in this space? Should organisations who manage sites, for profit or not, be made accountable for the ways those sites are used? What possibilities exist for monitoring or reporting the ‘performance’ of social media sites? Could audience information be used to foster in-depth debate and social critique akin to the Fourth Estate?

The second part of the paper will describe some examples of audience research conducted for Australian agencies, state and local governments, libraries and museums as they created the first services for audiences online at the turn of the century. The audience knowledge was site-specific and descriptively rich because it was based on contemporary definitions of audience from Communication Research. The examples will be used to address the major questions of this paper and suggest some solutions to encourage greater accountability and self-reflection in social media sites by using research knowledge about their communities and their interests and actions. This would foster accountability and more extensive engagement of audience members.

“Destroying the joint?” How an online feminist campaign can assert a form of power in its attempts to challenge and change representations of women in the mainstream media.

Jessamy Gleeson
Swinburne University of Technology
*Gender stream*

It was Friday, August 31, 2012. Alan Jones, a well-known Australian conservative radio talkback host and ‘shock jock’, was on air in his usual time slot on the station 2GB, based out of Sydney, Australia. During one of his regular talkback segments, Jones aired the opinion that the-then Prime Minister, Julia Gillard – alongside other prominent Australian female politicians and civil servants – were “destroying the joint”. What followed proved to be somewhat of a milestone for Australian feminist campaigns and groups: the foundation of one of
the country's most well-known digitally based feminist campaigns, 'Destroy the Joint' (DTJ).

This paper examines how DTJ’s formation and continued existence is indicative of a wider shift in how feminist groups and campaigns in Australia aim to disrupt and challenge more traditional bases of power through social media. In particular, it draws on understandings of dominant discourses and power relations to discuss Jones' remarks regarding women with political power 'destroying the joint'. It will focus on how Jones' remarks can be linked to wider literature related to how female politicians are portrayed in the mainstream media, and analyses how DTJ aimed to disturb this discourse through the 'fifth estate'.

Furthermore, this paper also incorporates data taken from a series of semi-structured qualitative interviews with a number of DTJ participants that formed part of a wider PhD project. The data discussed within this paper reflects DTJ campaigners' perceptions of power, and how social media allowed the group to seize a form of power that was, at the time, relatively unique to feminist campaigns in Australia.

Finally, this paper argues that the fifth estate – and in particular, social media – can provide a valuable platform for challenging dominant discourses related to women’s representation in the mainstream media. The methods and techniques employed by DTJ ultimately resulted in a lasting feminist group that was committed to addressing change on a wider level than its initial campaign.

Communication rights in Australia: a disability perspective

Gerard Goggin
University of Sydney
Disability stream

Communications and media are a vital part of contemporary life, especially when it comes to the lives of people with disabilities and the ongoing project of social and political transformation of disability in society. Across the board, communication and media have taken on a heightened role in social life, especially with the rise of Internet, social, and mobile media technologies. Yet people with disabilities still experience considerable oppression, inequality, and exclusion in Australia, and still lack space, recognition, visibility, and resources, even when it comes to the evolving terrain of digital media.

One overarching approach to conceptualizing, highlighting, and addressing these pressing issues is that of communications rights. Rights have a chequered history and ambiguous status in Australian law and policy, and lack definition and activation in many respects. Nonetheless, in this paper I discuss the state of play of communications rights, as a concept, and what such an approach might offer in the Australian context. To do so, I take an approach informed by developments in disability human rights and law, notably the Convention on the Rights of Persons with Disabilities (CRPD) and the WIPO Marrakesh Treaty, as well as critical disability research and theory. Firstly, the paper discusses the status and development of communications rights for people with disabilities in the relevant Australian laws, across broadcasting, Internet, and telecommunications, since the key period of competition, deregulation, and digital technology diffusion in the 1990s. In particular, I discuss the strategically crucial conceptualization of universal service in telecommunications law (such as the Australian Telecommunication Act 1991, as amended in the subsequent 25-year period). Universal service, or the right of all to access and use communications, was the battleground where disability first became recognized and enshrined as an integral part of a citizen’s communication right. I discuss the evolution of universal service and accompanying discussions of disability and accessibility, broadening from telecommunications across other areas of media, communications, Internet information, intellectual property, administrative, and human rights, anti-discrimination, and equal...
opportunity law – tracing where communication rights and disability now lie.

Secondly, having sketched a potential genealogy for communication rights and disability in Australia, I discuss the CPRD and its international jurisdiction. In what sense can it be argued that the CRPD advances our understanding of communications rights for all? How have the communications rights-related provisions been implemented in Australia? How does this compare internationally? Is the CRPD making a difference in conceptualizing and activating communications rights for people with disabilities at the national level?

**Making a Murderer: an invitation to binge**

Annie Goldson
University of Auckland

*Journalism stream*

**Making a Murderer**, a 10-part Netflix docu-series directed by Laura Ricciardi and Moira Demos and released at the end of 2015, was binge-watched by millions worldwide. The docu-series follows a fraught and complex legal case set in small-town Wisconsin, the outcome of which has landed two men, Steven Avery and his nephew Brendan Dassey, very long prison sentences. In its detailed depiction of unfolding events, *Making a Murderer* raises troubling issues around police corruption, the abuse of legal process, imprisonment and the American class system. The viewing experience occurred simultaneously across multiple countries, a possibility afforded by Netflix, which as a streaming service has ambitions to circumvent the complexities of territorial rights, becoming a truly global provider.

Riding the crest of the popularity of crime genres, *Making a Murderer* has predecessors in the broadcast series *The Staircase* (2004), the radio podcast *Serial* (2014), and the HBO series *The Jinx: The Life and Deaths of Robert Durst* (2014), but borrows too from high-profile crime dramas, such as *Breaking Bad* (2008-2013) and *True Detective* (2014-). The range of narrative techniques deployed by *Making a Murderer* includes the use of dramatic music, evocative montage, cliffhangers, and a handsome introductory credit sequence. The series also follows the streaming service protocol of rolling out a new episode seconds after the one prior has concluded – an invitation, presumably, to binge. I argue here that despite its appropriation of narrative craft and a determination to entertain, the docu-series engages with issues that really matter in a way that broadcast news offerings increasingly fail to do. In this way, *Making a Murderer* can be seen an example of ‘journalism plus’, a term coined by Laura Poitras (dir. *Citizen Four*) to describe her own practice. This mode of documentary, she argues, involves “fact-finding plus storytelling that reveals something more about the human condition”. In suggesting *Making a Murderer* is an example of ‘journalism plus’, I will draw on arguments I have made elsewhere about the recent ascendancy of such social and political documentaries, which have been quick to take advantage of the opportunities offered up by digital platforms and are attracting audiences disillusioned by the commercialization and repetitive structure of more traditional modes of broadcast journalism and current affairs. I am also in post-production on a series *Kim Dotcom: Caught in the Web* (2016/2017) and may also use my own production and industry experience to further illustrate my argument.

**When journalists go ‘below the line’: engaging with the audience via comment fields at The Guardian (2006-2013)**

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*Journalism stream*

Mainstream news media have been struggling with the rise of a network society in which the distinction between journalist, source and audience has blurred. This is particularly true with the opening up of news articles to readers’ comments. ‘Below the line’ comment fields are one of the most popular forms of user-generated content within legacy news media. Such spaces are important because they give
audiences a space to debate news content with each other—and journalists themselves—and this could, in theory, shape the practice of journalism and impact both the mediated and general public spheres. To date, most research on audience participation via comment fields has concentrated on journalists’ experiences and perceptions. Few empirical studies have analyzed the actual behavior of audiences/journalists in comment sections and then mostly focusing on civility/incivility. This paper begins to fill these gaps by examining how journalists interact and collaborate with their audience via comment fields. Our research seeks to illuminate how the bottom-up features of readers’ comments (re)shape traditional top-down journalism practices by making crowdsourcing, audience interaction and the emergent news sharing culture an integral part of the reporting process. It does so by searching for answers to two crucial questions: to what extent and how do journalists engage with the audience in comment sections? And how do journalists and the audience together negotiate journalism’s quality standards in their interaction?

The paper ultimately aims to explore the ways journalists interact and collaborate with their audience, and what this tells us about journalism today, which is more and more influenced by the affordances of a networked online culture. Our research is based on a quantitative content analysis in combination with a textual analysis of the comment fields at The Guardian from 2006 until the end of 2013. Our corpus consists of all articles containing at least one Guardian journalist comment. First, the paper quantitatively analyses the number of articles open to comments each year, the volume of comments received, and how often journalists engage. Second, the paper uses content analysis to analyse all of the comments made by a random sub-sample of 25 (political and/or environmental) journalists over the eight-year period. As a measure of the journalists-audience interaction, each comment posted by a journalist is firstly coded for reciprocity (e.g. is it a direct reply to a participant?). Secondly, it identifies the function of the comments (e.g. arguing, providing/requesting information/sources, degrading, acknowledging/thanking, requesting reader input, criticizing/defending journalism, updating/correcting the story). Finally, the influence of the comment is coded (e.g. receiving replies, changing the tone of debate).

Based on our observations, we discuss the findings in light of ongoing debates around journalistic knowledge production and quality journalism, seeking answers to questions such as: do comments reflect on journalistic practices, provide additional viewpoints or suggestions for further research, relate to other comments, or look for new information? What happens when a journalist participates in the discussion: how do they relate to their audience, do they receive replies, and does their contribution impact the debate?

“We’re on the road to … where?” Im-mobilization and platform proliferation in the non-profit sector

Elizabeth Gray and Kane Hopkins
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Digital Media stream

In theorisations of converged media, the concept of media convergence has been linked in complex and promising ways to participatory culture (Castells 2012; Jenkins 2006, 2014). The goal of mobilising publics is sought by the music and entertainment industries as well as by political and social action groups. This paper will report on the most recent findings of a longitudinal study into non-profit organisations’ digital communications.

Interviews were undertaken with communications officers from more than 75 New Zealand non-profits, and interviewees were questioned about how the organisation perceived the inter-relationship of different digital communication channels and platforms, and how differing channels were (or weren’t) used as part of an integrated communication strategy. We then surveyed organisational stakeholders, asking about their engagement with different channels.
The metaphor of driving came up repeatedly in interviews: communications officers talked frequently about one channel (usually email) driving a reader to another (usually an organisational website). Propulsion seemed to be the aim, but efforts seemed to be often untethered to target.

We sought to unpack the assumptions underlying the driving metaphor, examining organisational understandings of the separation between platforms like websites, Facebook, and Twitter, and how assumptions were grounded in an underlying and often un-queried discourse of mobilisation. This conference paper will consider a series of questions:

What do non-profits' stakeholders say about whether one channel 'drives' them to another?

How does this compare with the organisations' understanding of the distinctness of these channels?

What assumptions or misapprehensions might be made visible through organisations' use of a discourse of mobility and its (non) linking with the achievement of strategic targets?

When channels multiply, do audiences get dropped (that is, do they fall out of the car)? Are possibilities of action closed down by proliferations of platforms? Is this the opposite of mobilisation?

And finally, we draw on initial findings to suggest that different segments within the non-profit sector have different approaches to the use of social media and communication channels. In short, we hypothesise that different segments might drive differently and that narratives of mobilisation in the non-profit sector are multiple and complex.

A world for children

Bridget Griffen-Foley
Macquarie University

Media History stream

This paper considers the world for children created by Australian public and commercial radio and television stations between the 1920s and 1960s. Beginning with the 'Aunts' and 'Uncles' of early radio, it looks at broadcasting programs created for children, from the ABC's Kindergarten of the Air and The Argonauts to 2GB's Quiz Kids, 3AW’s Chatterbox Corner and Channel Nine's The Mickey Mouse Club. But it goes beyond on-air programming to consider the extracurricular world created for young Australian listeners and viewers. It explores the radio and television clubs for children established across Australia, including the Pals’ Clubs, the 4BC Happiness Brigade, the 5CL Australian Boys’ Club and WBQ8's Teleclub. Broadcasting clubs variously featured membership certificates and badges, mottos, theme songs, on-air identities and charity drives. The paper considers the array of activities stations and networks hosted, from camps and excursions to lavish children’s parties, often in partnership with commercial sponsors. In doing so, it points to the interactivity of Australian broadcasting well before the advent of talkback radio in 1967. The paper examines how an impersonal mass medium sought to create communities of listeners and viewers, with stations invoking notions of intimacy, family and comradeship, and explores how broadcasters turned their personalities and endeavours into popular social movements in mid-twentieth century Australia.

Te Whānau Marama: curating an exhibition for research dissemination

Anne Hardy
University of Waikato

Cultural Politics stream

Within pre-colonial South Pacific and Maori cultures the night sky was a collective resource for storytelling, for scientific observation, including navigation protocols, and consequently, for education. Te Mauria Whiritoi, the Marsden-funded project from which this
presentation derives, is an interdisciplinary investigation into the contemporary uses of Māori astronomical knowledge. Sections of the study are tracing its encoding in both material (buildings, carvings, weaving) and immaterial (place names, aphorisms, songs) forms while the media studies portion is exploring the implications of its popularization in the annual winter festival celebrating the rise of the Matariki constellation (Hardy 2011).

In keeping with the goal of kaupapa Māori research (Smith 1999) to be of benefit to Māori communities, one of the major outputs of the project is an exhibition ‘Te Whānau Marama’, which is running for 2 years from mid-2016 at the Waikato Museum, Hamilton, New Zealand. The contexts, affordances and restrictions of exhibition funding and planning involve a re-encoding of academic conventions into audio-visual and 3-dimensional design, as well as the compression of complex arguments into text panels of at most 300, and preferably 100, words. These challenges come at a time when universities are also trying to better gauge the public ‘impact’ of research activities. This paper discusses the process of translation from oral and written, to 3-dimensional communication and the processes of evaluation aimed at discerning its effectiveness.

**Multiculturalism, interculturalism and communication: negotiating diversity and complexity**

Ramaswami Harindranath
University of New South Wales

*Cross cultural, Interpersonal and Intercultural stream*

Apart from considerations regarding the need to strike a balance between security and freedom and the threats posed by new forms of surveillance to democratic ideals, current concerns about the radicalisation of Muslim youth in Western countries also pose challenges to the maintenance of cultural diversity within a coherent national narrative. Emblematic of these are declarations by political leaders in the UK, Germany and Australia that question the success of multicultural policies and the relevance of rights to cultural difference.

In academic circles, recently, there have been ongoing debates about the relative merits of multiculturalism versus interculturalism, with the advocates of the latter claiming that interculturalism avoids a lot of the problems encountered by multiculturalism while succeeding in allowing for the flourishing of cultural diversity. This paper examines these debates, looking specifically at diverse conceptualisations of diversity, dialogue and communication across purported cultural divides. Drawing from an ongoing ARC Linkage project on CALD communities, arts policies and cultural citizenship, it outlines a few of the conceptual issues regarding multiculturalism, the current political and academic debates that pose significant challenges to the concept, and the arguments between the supporters of interculturalism and those who continue to advocate for multiculturalism. It argues that, given the affective regimes of fear and hate that characterise much of current political climate in different countries, these debates need to be addressed urgently.

**Software as co-creators in documentary practice**

Craig Hight
University of Newcastle

*Digital Media stream*

Software is not ‘neutral’ but carries its own (secondary) agency, both empowering and disciplining new forms of creation, engagement and participation. In a broader sense, all users (including practitioners) engaging with software can be seen as human-machine assemblages, but with users enjoy differing degrees of agency depending upon the nature of the software (application, platform or infrastructure) and the roles which we can ‘perform’ (following Lev Manovich). Drawing from a software studies paradigm, this presentation outlines the implications of documentary practices which are increasingly embedded within software culture. The transition of ‘analogue’ cinematic and televisual practices into ‘coded’ practices (those based within programming code) has been a significant feature of documentary culture particularly in the last decade. An incremental
but accelerating process of transformation of the nature of documentary practices has played out in a number of ways throughout different parts of software culture.

Documentary practitioners are enabled by software tools toward new ways of conceiving of their practice, but are also guided and shaped by the cultural logics embedded within the affordances of these tools. The influence of digital non-linear editing (DNLE) systems has been significant in broadening cinematic and televiral documentary content, and these are among an array of software (and hardware) which are extending and transforming the possibilities of documentary media. In terms of online production, the development of specialist tools for constructing a variety of forms of interactive experiences (such as Korsakov, Klynt, and Popcorn) has helped to foster new forms of (software-based) documentary practices. Documentary ‘designers’ perform these (and other) software in building an array of interactive strategies, which are in turn performed by users (in roles such as navigator, commentator, uploader, content co-creator). For new generations of documentary designers, the core of their approach needs to involve a recognition that they are designing software performances, creating spaces for a variety of possible ways in which users can engage, participate and collaborate. Within this context, the challenge for documentary practitioners begins with a need to understand the nature of the tools and platforms which they employ toward documentary ends, and consequently the possibilities to enable, shape and constrain users’ performances in their own encounters with the documentary media which they build. This presentation uses automated videographic apps, the Korsakov System, and collaborative documentary sites to illustrate such implications for documentary design within software culture.

Swiping right for romance: dating apps and the development of networked intimacy

Mitchell Hobbs

University of Sydney
Digital Media stream

A ‘digital revolution’ is underway in regards to dating, courtship and modern romance. Unlike previous generations, single adults today, especially those living in large metropolitan centres, have a seemingly endless variety of potential romantic and sexual partners available through the social networks and algorithms of their smartphones. Indeed, ‘dating’ and ‘hook-up’ applications (or ‘dating apps’) have become powerful social intermediaries, partially displacing the role of traditional ‘matchmakers’, such as family, friends and community leaders, as well as the matchmaking function once commonly performed by classified columns in newspapers and dating agencies. The success of these dating apps lies in part in their tactile functionality. Popular dating apps like Tinder, and its many clones, use a photo-driven design tailored for smartphones. Users are shown photos of nearby individuals and can swipe right to ‘like’ and left for ‘dislike’, with mutual right swipes resulting in ‘a match’. According to the founders of Tinder, Sean Rad and Justin Mateen, their app was intentionally designed to foster the experience of a game, which was ‘easy’ to join and ‘fun’ to play. Tinder was also designed to challenge and eventually displace Internet dating websites, where users need to write and read lengthy biographical profiles and are thus required to make a greater investment of time and emotional capital. In short, dating apps are designed to make ‘modern romance’ a more ‘fluid’ experience. This paper explores the experiences of present and past users of dating apps in order to assess to what extent a digital transformation of intimacy might be underway. This study draws on survey data and in-depth interviews, and it highlights how users feel these technologies have influenced social ideals like the ‘soul mate’, life-long relationships, monogamy, and potentially contributed to feelings of anxiety or a sense of ‘FOMO’ (or ‘fear of missing out’). Ultimately the data shows that ‘networked intimacy’ brings both new opportunities and pleasures as well as old and new anxieties about risk, self-image and love.
Immunising big coal: inoculation public relations tactics and the climate change debate in Australia

Mitchell Hobbs
University of Sydney

PR stream

This paper explores the public relations (PR) strategies and tactics used by the mining industry in Australia to prevent the introduction of policies to mitigate anthropogenic climate change. Extending both international and national studies that have recently discussed the communication power of the mining lobby, this paper focuses on the coal industry's use of 'inoculation PR' to prevent the implementation of regulations that might have an adverse impact on their revenue and operations. Inoculation PR is a method of strengthening the social legitimacy of a controversial industry by building a surplus of goodwill or 'rational capital' with strategic publics in its operating environment. Inoculation PR can be used to manufacture dissent or doubt, with specific PR tactics intended to foster cognitive dissonance or at least ambivalence about the consequences of a particular corporation or industry. It is often manifested as PR tactics such as advocacy advertising, the sponsorship of community groups and organisation, industry grants for institutions, and financial donations to major political parties. This paper explores the inoculation PR activities of the mining industry in Australia, examining their patterns of financial sponsorships and political donations, as well as their recent advocacy campaigns, such as 'Keep Mining Strong' and 'Little Black Rock'. The research informing this investigation comes from the textual analysis of industry documents and PR tactics, archival research with government agencies and departments, and in-depth interviews with key personnel from the mining sector. The paper aims to contribute to research on communication power, corporate responsibility, and unethical forms of persuasive communication. It further seeks to expose why democracies with powerful mining interests have found it difficult to take effective legislative action on the issue of carbon pollution reduction.

Key roles played by PR/Communication departments: A comparison study of senior communication practitioners from Australia, Brazil, Canada, New Zealand, South Africa, and the United States

Mimi Hodis
Massey University

PR stream

This study is part of an international collaboration among Australia, Brazil, Canada, New Zealand, South Africa, and the United States in the Globally Accepted Practices survey of senior communication practitioners. In this research, we investigated differences among the participating countries regarding the following variables: (i) the key roles played by the PR/Communication department (e.g., defining identity and core values of the company, assuring that the company/organization adheres to its identity and core values, defining the overall business strategy of a company/organization, communicating rather than formulating policies, serving as a mediator between the organization and its shareholders, and serving as an advocate in support of organizational goals); and (ii) whether these roles have actually been adopted in the organization. A total number of 788 PR senior practitioners took part in this study.

The research found that there are significant differences among the six countries with regard to the average ratings of each of the six key roles. These results suggest that two clusters of countries can be identified with regard to ratings of these key roles. Specifically, New Zealand, USA and Canada had comparable average ratings that were significantly higher than the corresponding ratings provided by participants from Australia, South Africa and Brazil. Importantly, the latter three countries also had comparable mean ratings for each of the key roles.
**Mediating mental health: exploring the views and experiences of journalists, advocates and people with lived experience**

Kate Holland
University of Canberra
*Health stream*

The importance of media in contributing to community understandings and policy debates in relation to mental health issues is widely recognised, but relatively little is known about the ways in which people interpret media portrayals of mental health issues, the processes by which mental health news is produced by journalists, and the media-oriented practices of mental health organisations, advocates and researchers. This paper draws upon semi-structured interviews and focus groups with people with lived experience of mental distress, people working in advocacy organisations, mental health researchers and professionals, journalists and general community members. A total of 82 people have participated in the research to date.*

Based upon a qualitative thematic analysis of the interviews, the paper will discuss findings related to the following areas: the influence ascribed to traditional and digital media by participants with varying knowledge and experience of mental health issues; the ways in which mental health organisations, advocates and researchers seek to attract and accommodate media; and the factors that shape journalists’ reporting on mental health issues. The paper identifies some of the challenges of reporting and advocacy in the area in the context of the complexities of mental distress, contested knowledge and interests within the mental health field, and concerns about the potential impacts of media reports. Consideration will also be given to journalists’ views about the benefits and challenges of online platforms and participants’ views about how media portrayals may work to facilitate or constrain public discussion and understandings of mental health issues.

The analysis is conceptually informed by ideas of ‘biocommunicability’ (Briggs & Hallin 2007, 2010) and civic-oriented health journalism (Hodgetts et al. 2007) and will be complemented by findings from the media analysis component of the study, particularly participants’ interpretations of specific media reports and the ABC’s Mental As campaign. Suggestions will be offered about how the findings may be useful for contextualising previous research into media depictions of mental health issues, informing mediated mental health campaigns and advancing understandings of the interactions between media and mental health fields.

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**The Internet of Toys**

Donell Holloway and Lelia Green
Edith Cowan University
*Mobile stream*

The Internet of Toys refers to a future where toys not only relate one-on-one to children but are wirelessly connected to other toys and/or database data. While existing toy companies and start-ups are eagerly innovating in this area, problems involving data hacking and other privacy issues have already occurred. The Hello Barbie and VTech hacks in late 2015 are recent examples. This paper discusses issues around the data security and safety of The Internet of Toys for children who are usually too young to fully understand and consent to data collection or understand other security issues.

The emerging risks of Internet connected toys to children and families include corporate surveillance of children’s activities and encroachments upon their data privacy and security. The application of IT technologies to monitor individual children’s online activities is already occurring at a corporate level and expected to continue with...
Internet connected toys. Other risks include hacker surveillance of Internet connected toys, geo-locational tracking of children and remote control by others.

The paper calls for policy initiatives in this area because current policy, Privacy Act 1988 and the Enhancing Online Safety for Children Act 2015, were implemented without Internet connected toys in mind and, in the case of the Privacy Act, before the Internet of Things or The Internet of Toys were ever imagined. In addition to this, the array of sensors added to Internet connected toys and the complex architecture servicing Internet connect toys make for a complexity that may not be serviced well by current policy. The author also calls for more research regarding Internet connected toys in order to inform evidence-based policy initiatives.

Public/private partnerships in surveillance: extending control in innovative and exciting ways

Sal Humphreys
University of Adelaide
Open stream

Surveillance capitalism, with its public/private partnerships in data gathering, seeks to control and shape behaviours with different goals in mind to those envisaged by theorists of state-based surveillance societies.

It is necessary to think about the ways in which norms, rules, laws and code interact and overlap in this burgeoning field of activity. In the area of ‘big data’ and algorithmic calculations, the mechanisms of regulation are sometimes difficult to identify. The law, as always (and perhaps appropriately) is playing catch up, as the socio-technical norms are forming ahead of any formalised schemes. The impact of data gathering, algorithmic formations and predictive analytics is widespread. It ranges from targeted ad-serving through to the construction of new knowledge regimes, the ways we know things and the things that can be known through such practices.

The regimes of truth established by the correlative pattern recognition of algorithms will be considered in relation to causative, narrative-based and scientific knowledge, and the predictive and pre-emptive practices arising from correlative knowledge will also be considered. This paper will draw upon existing theories of surveillance to explore what it means to be living in a time of near ubiquitous surveillance. The emergent strategies of control embodied by this constant exposure will be considered in the light of Foucault’s panopticon (1977), Deleuze’s control society (1992) and ideas of the panspectron (Palmas 2011) or the ‘expository society’ (Harcourt 2015) – the concept that we are constantly exposed in real time to surveillance and supervision.

The use of digital media by home renovators: moments of consumption

Shae Hunter
Swinburne University
Environment and Science stream

Current levels of global resource consumption are unsustainable. Climate change is the most serious problem resulting from human consumption and a global community of scientists agree that impacts such as droughts, heatwaves, and loss of plant and animal species, are already occurring and will continue to do so unless action is taken to curb greenhouse gases resulting from human consumption.

Home renovation is an example of a human activity which contains highly engaged forms of consumption and where renovators frequently incorporate digital media to inform their efforts. Much of the literature frames consumption in hedonistic terms, placing an onus on individual actions and decisions, the implication being that this new digital terrain drawn on by renovators might be understood as a cause of rising consumption levels.

This paper presents a review of existing literature and preliminary data collection from a broader ethnographic study to examine the
relationship between the digital media use, home renovation and consumption. It uses a theory of social practice to frame all three practices and uncover insights to draw a more complex picture of consumption than a hedonistic, or individual framing, can provide.

Using theories of social practice, consumption is seen as a moment within the various practices of home renovation and digital media use. By looking beyond a hedonistic framing of consumption digital media is understood in the context of lifestyle politics in a late modern setting rather than being seen as a simple cause and effect driver of consumption.

By understanding the relationship between digital media use and consumption through the highly visible practice of home renovation this study points to possibilities for altering the individual elements in highly consumptive practices, such as those related to the housing industry in Australia. It offers a new interpretation of consumption and digital media to policy makers and other change agents dealing with issues of environmental sustainability and human health and wellbeing.

“If someone’s willing to read it, it’s news”: sport news, journalism and mobile media

Brett Hutchins and Raymond Boyle
Monash University and University of Glasgow, United Kingdom

Journalism stream

Over two decades ago, Barbie Zelizer argued that journalists should be approached as an ‘interpretive community’ in order to understand the processes through which journalists generate shared meanings around major political events. This paper borrows and refocuses Zelizer’s concept in order to analyse the consequences of rapid technological change, fraught industry conditions, and disparate audience formations in the context of contemporary news media and journalism. Focussing on key challenges faced by professional sport journalists, we invoke the concept of ‘community of practice’ to make sense of this fluid and commercially volatile context, using it to empirically analyse the experiences of journalists in Australia and Scotland.

Informed by the fact that ways of doing journalism are intimately related to how it is thought and spoken about, this paper presents evidence drawn from in-depth semi-structured interviews with journalists, editors, presenters, and commentators who specialise in and/or work across newspapers, radio, television, online and mobile media. The ways in which they describe and explain their professional activities reveal that the practices of sport journalism are: (i) increasingly mobile in format and focus; (ii) reliant on social networks and conducted under severe time pressures; and, (iii) impacted by commercial conflicts over content and characterised by uncertain career paths. Approachsed as a community of practice, these findings show that sport journalists are subject to mutually reinforcing changes at the levels of media technology, journalistic routine, and institutional relations.

Understanding public service media value beyond the fifth estate: the significance of social media in a networked society

Jonathon Hutchinson
University of Sydney

Digital Media stream

Public service media (PSM) is under attack at the governance, remit and funding levels. This shift in political ideology and media policy towards the beneficial elements of public service broadcasting is strengthened through conservative governments, introspective and disorganised left political parties, hostile media environments, and substantially reduced funding arrangements (Barnett 2015). Recent scholarship has attempted to promote the significance of ‘value’ of PSM (see esp. the collected edition by Lowe & Martin 2013), which has been unable to protect the increasingly questioned relevance of public service broadcasting in a neoliberal and digitally advanced communication environment. Often these sorts of value judgements
are based on governance structuring, content production and, importantly, audience engagement measurements.

Audience engagement measurements typically rely on historically boosterish and inaccurate audience measurement apparatuses that are incapable of understanding public engagement beyond ‘eyes on screens’. Inaccurate audience metrics are particularly problematic when mapping the relationship between PSM’s purpose, its value and government/subscription funding models. Social media, however, provides a new opportunity to explore audience engagement beyond these basic audience measurements, by being able to track and analyse PSM social conversations. In tracking these conversations in real time, scholars, media makers and policy makers will be able to understand the relationship of a PSM organisation with its citizens via social media, and how social media metrics relate to public service value.

The ABC especially relies entirely on the Australian Government to provide its funding, the level of which is decided by the government-elect. The allocation of funding is associated with the value of PSM to its citizens, which has historically been determined by out-dated and inaccurate audience metrics. Australian government funding agencies measure PSM value through audience engagement in traditional standards, yet the intellectual puzzle this research addresses suggests new evaluation processes are required to understand how audience engagement practices have shifted through social media. As such, this research asks three questions: how can governments and policy makers understand their citizens’ value for their PSM organisations beyond traditional audience metrics measurements? How can government-funding bodies identify and use social media metrics to understand public service media value? Who are the new agents emerging in these value-arrangements, based on our understanding of convergence culture?

This article explores and outlines how we can use social media conversation and social media metrics to understand how citizens value their PSM organisations in real time. This research focuses on the Australian context, and its public service media organisation, the Australian Broadcasting Corporation (ABC) who relies on funding from the government to perform its day-to-day activities, including content production as per its legislated Charter. The results also indicate that there are new agents emerging in these social conversation spaces, recalibrating how users act, communicate and produce content. I argue these new agents are cultural intermediaries who demonstrate high social capital, and are able to interact between distinct stakeholder groups, while negotiating appropriate online governance models, especially with social media ‘ad-hoc publics’ (Bruns & Burgess 2011).

**Him, Robot: is he present at ANZCA? If so, what rights and duties does he have?**

Melanie James and Julian Kenny

University of Newcastle and Charles Sturt University

*Open stream*

This presentation will report on the use of a Double Telepresence Robot (DTR) by Mr Julian Kenny to attend the ANZCA2016 Conference in a virtual capacity and by Dr Melanie James as the onsite manager of the DTR in Newcastle. The DTR will be on site at the conference at the University of Newcastle, Australia and Mr Kenny will operate the robot and participate in the conference through the robot’s iPad interface from his office in Sydney. Together, Mr Kenny, presenting through the DTR interface, and Dr James, presenting in person, will report on their experiences in the lead up to and during the conference, and ask attendees at the session to report on their experiences interacting/not interacting with Mr Kenny in DTR format at the conference.

Specifically the researchers will discuss how they are building on the emerging body of scholarship on telepresence robots in communication. A telepresence robot “provides a human operator with social presence in a remote environment as would a
telecommunication system, such as a telephone or videoconferencing system, while also providing independent mobility through teleoperation of the robot “ (Tsui & Yanco 2013, p. 227). This differs to an autonomous robot which may be programmed to do certain things but possesses no “intentional agency” (di Paolo 2010, p. 132). A telepresence robot enables a user to exercise a degree of agency in a remotely located place.

Specifically the researchers are examining firstly, the degree of social presence cultivated. Social presence consists of “one’s sense of self and one’s perspectives of others” (Oztok et al. 2015, p. 20) and can be viewed as “a psychological state in which a user of technology experiences virtual presence of other social actors when receiving a certain social or communication cue” (Lim et al. 2015, p. 160). The experience of delegates attending in bodily form with the telepresence robot will also be explored. People are generally less critical of telepresence technologies when compared to teleconferencing and videoconferencing (Strengers 2015). Finally, the ability to strategically position oneself in an academic research setting whilst only present in virtual form and presenting a digital representation, or persona, of oneself is being examined. People who take part in a conversation via a robot interface might find themselves in a double position: on the one hand, they take a position as a person with the rights and duties that come with that but on the other hand, they might also be positioned as a ‘robot’ to which perhaps other rights and duties apply. Part of that duality might be reflected in the physical positions the robot interfaces take in the room; another part might be related to how the participants in the room will engage with the person or on some occasions ignore them. In other words, there might be instances in which the interface is treated as if it is a person, while in other instances it might be treated as a machine without personhood properties.

**How Facebook reflects the power discourse: a comparative study between Iran and New Zealand.**

Reza Jarvandi
University of Canterbury
*Cross cultural, interpersonal and intercultural stream*

The relationship between social media, particularly Facebook as the most popular social media, and the power discourse has ever been an important question for scholars. In each society, wherein people apply a technology, there is a dominant discourse that justifies the existing power relations in the society. Facebook has this ability to behave as a ‘public sphere’, providing a suitable condition for users to contribute in a ‘critical public debating’, discussing, criticizing or manipulating the current power discourse. Clearly, the power of this public sphere is not ignored by social powers. Therefore, Facebook is a battlefield of current power discourse and Facebook users’ resistance. As a result, the power discourse represented in Facebook is an image of this battle.

The objective of this work was to study the representation of power discourse in Facebook, comparing Facebook use in New Zealand and Iran, countries with significant differences in power relations. This research examined Facebook public pages because they are good indicators of using Facebook on a large scale. The 50 most popular Facebook pages in each country were selected and shared materials and comments from December 2015 through January 2016 were reviewed, coded, and analysed using SPSS software.

The preliminary results show that different power discourses in New Zealand and Iran result in different forms of resistance. In Iran using Facebook, creating pages, page theme and commenting are different forms of showing resistance against the current discourse. In New Zealand, however, users try to distribute their ideas and dreams through their comments in popular pages which are mostly owned by dominant socio-economic powers.
The Fifth Estate, Giddens and military families

Amy Johnson
Central Queensland University
Open stream

Playgroups and coffee mornings were once the place where the partners of Australian Defence Force (ADF) members shared their trials and tribulations. However, in recent years these partners have been increasingly using the social media platform Facebook to connect socially and seek support. This paper argues that online interaction in Facebook groups by ADF spouses and partners has reached the point where it could be considered as part of the Fifth Estate, as it has created an information sharing community. Historically, the Defence Organisation and its various agencies maintained influence as they were the authority on issues that affected ADF partners, such as housing, with little recourse for ADF partners to challenge. ADF partners now act as ‘networked individuals’ to share information which can challenge the other Estates that have previously been in a position of influence over the partners.

This paper also draws on Giddens’ theory of late modernity, including risk and trust, as it applies to ADF spouses forming part of the Fifth Estate. Military sociologists suggest that the Australian Defence Force is a modernist organisation operating in an increasingly late modern space. The interaction of ADF partners on Facebook causes concerns and confusion within the wider ADF in relation to concepts of risk.

The interaction of ADF partners online is becoming more mainstream and these online interactions are both replacing and complimenting traditional support systems provided by the ADF, such as the Defence Community Organisation.

Secret power

Zita Joyce
University of Canterbury
Cultural Politics stream

New Zealand’s national exhibition for the 2015 Venice Biennale, ‘Secret Power’ by Simon Denny, was a “case study of the visual culture of the NSA” (Leonard 2015, p. 14), an exploration of the content and imagery of Powerpoint slides released by Edward Snowden. The work was housed in a series of glass vitrines comprising modded server racks of the kind that support computer networks, and was presented in the Grand Sala of the Biblioteca Nazionale Marciana, a renaissance library in the Piazza San Marco. The library’s holdings of historical maps and globes are surrounded by frescoes of philosophers and men of knowledge, locating Denny’s own mapping in older networks of global power. The vestibule off the Grand Sala also houses Fra Mauro’s world map of 1450, an “object both of wonder and of scholarship” that was compiled from accounts of travellers, and traces routes of trade and interconnection across the world then-known to Europeans (O’Doherty 2011, p. 30). This Mapamundi is oriented with the south at the top, a convenient metaphor for the way Denny’s interpretation of the NSA slides is lensed through New Zealand’s role in the Five Eyes network. The exhibition takes its name from New Zealand journalist Nicky Hager’s 1996 book that exposed the global surveillance network in which the GCSB facilities at Waihopai and Tangimoana are embedded.

Artists have long tested the networks and possibilities of media technologies, and this paper argues that media artists operate in an ‘estate’ that interconnects academic research, media, and the established practices of media art-making. The paper examines the way Simon Denny’s work ‘Secret Power’ operates as a complex, multidimensional research endeavour that weaves together the Snowden files, the visual language of surveillance networks, the online tools of creative bit-work, the symbols of knowledge-power of earlier empires, and the secret power that underpins contemporary global surveillance. It is a physical construction that maps a digitally networked terrain.
The influence of old and new media on police decision making and legitimacy

Andrew Kelly, Douglas Allan and Antony Stephenson
Charles Sturt University and NSW Police Force
Media Studies stream

This paper examines the influence of the media, old and new, on police practice and decision-making. The results of two recent studies, one focussed on traditional media and the other on social media, provide a basis for examining the increasingly challenging media environment faced by policing organisations. The first study examined media reporting of fraud crime in New South Wales and its broader impact on public policy and police decision making; the second examined the NSW Police Force’s use of Facebook to engage directly with citizens. The paper considers whether the way police promote institutional legitimacy has been affected by changes to the media environment, and if policing organisations should be giving more or less attention to old or new media when attempting to maintain and promote legitimacy.

Creating space through free speech: positive and negative communicative freedom

Andrew Kenyon
Melbourne Law School
Ethics/Law stream

Proposals to reform media law arise frequently; recent Australian examples have suggested merging public broadcasting organisations and changing legislative ownership limits for commercial media. What, if anything, might such proposals have to do with the idea of free speech, in particular as it relates to public discourse or public speech? Here I explore an approach to free speech that recognises positive or structural aspects of the freedom as well as negative or liberty aspects. In short, free speech entails diversity of voices and absence of censorship, not merely the latter. This means the idea of free speech itself supports the creation of space for plural and diverse public speech, including within the fifth estate. Versions of these ideas are present in some law and in many analyses of free speech and media policy, and there are strong arguments that some such approach is needed given the communicative requirements of democracy. There are important caveats to the viability of such ideas in different political and legal contexts, but limiting matters to what might be called complex democracies suggests some lessons for Australia: the constitutional freedom of political communication should involve more than just a limitation on legislative power and—where there is a tradition of relatively independent public media, structurally diverse media and independent courts—it is dangerous to leave positive aspects of free speech solely to parliaments and the executive. Calls to reform media law and policy should be evaluated in light of that danger.

Filmmaking as creative practice: assessing creative magnitude and scale

Susan Kerrigan
University of Newcastle
Screen Production stream

Filmmaking as a creative practice is observed through film studies and filmmaking research. These two approaches have emerged from different perspectives and they provide explanations about how audiences and filmmakers value creativity and are culturally and socially recognised. While they could be seen as being in opposition to each other, they are in fact underpinned by different disciplines and belief systems. Film studies, in line with the discipline takes a cultural approach to interpreting the actions of a filmmaker, and Bordwell has been critiqued for this, whereas the creative systems approach that draws on the work of Csikszentmihalyi is able to explain the actions of the filmmaker as being part of a systems approach to filmmaking where the filmmaker internalises and embodies the filmmaking system that allows them to perform as a conditioned agent.
By looking at filmmaking as a creative practice this paper will explain the complex process of creativity as a phenomena that is scalable and can work on different levels of magnitude. Such an explanation can make sense of Margaret Boden’s concepts of Historical and Psychological creativity as well as the different positions and social and cultural values of a filmmaker and a film spectator. By endorsing a systems view of creative practice this paper provides a framework for filmmaking research that can accommodate magnitude and scale, product or process, and filmmaker or spectator.

“How creative, how industrial?” Attitudes to the term ‘creative industries’ in the Hunter Region

Susan Kerrigan, Mark Balnaves, Samuel Hutchinson, Evelyn King, Phillip McIntyre and Claire Williams
University of Newcastle
Creativity/Creative Industries stream

The creative industries as a term is often contested, with some thinking it is not an adequate descriptor of what they do and others thinking that the term limits what is encompassed in the sector itself. In this paper, the authors report on a major study in Newcastle and the Hunter region, especially the outcome of in-depth interviews with senior professionals in fields that are classified as ‘creative industries’. The results show that while an art-commerce divide does indeed exist, professionals overwhelmingly see the term creative industries as enabling and as a sector to be compared to other industries.

Interviews with 26 practitioners, who have chosen to live regionally, be that because of the desire for a sea-change, a tree-change or family ties, indicate that their choice to live and work outside the major capital cities shows initiative. These interviews provide valuable insights into what it means for their professional sectors to now be labelled as being part of the creative industries. One respondent said they had never thought about belonging to the creative industries; another said “absolutely” as if there was no question about the existence of the creative industries in the region. The majority thought deeply about what the term means and how they and others fit under the umbrella definition. Creative industries is unlikely to leave the policy lexicon in the near future.

Location-based apps and the spatial self

Marjorie D. Kibby
University of Newcastle
Digital Media stream

Beginning with the hypothesis that location-based apps in mobile devices have the potential to alter the relationship between individuals and the places and spaces they inhabit, a group of 77 participants aged between 18 and 34 was asked to openly discuss their experiences using location-aware functions on their smartphones and other devices. Using an online discussion forum, with no moderation or intervention other than the question “what is your experience of using location-based apps and services?”, participants reported on lived experiences and the attitudes towards their experiences and those of the other participants. The free-ranging discussion revealed that participants had concerns regarding their privacy and security when sharing their location, and some nervousness about social expectations when friends’ locations were revealed to them. However, the ability to create and display a place-based identity generally overcame these concerns.

Public broadcasting research in Korea: meta-analysis

Gwangjae Kim and Shinkyu Kang
University of Canberra/Hanyang Cyber University, Republic of Korea and Sogang University, Republic of Korea
Global Media and Development stream

In this study, I have tried to summarize previous studies that examined various aspects of public broadcasting in Korea using meta-analysis. In total, 60 articles have been gathered through seven Korean Journals. The analysis units used are a research subject, object, and methodology.
The results of the analysis are as follows. Firstly, the discussions of public broadcasting in the field of Korean communication have been linked to the direct interests of stakeholders such as the financial situation of the broadcasting, the competitive environment, and policy in this market. Secondly, most discussions of previous research have focused on the social role of public broadcasting having changed. This means that almost all studies analysed have judged that the social role of public broadcasting has rapidly changed and contemporary Korean society is currently experiencing the change in various areas. Thirdly, the majority of discussions have quoted either communitarianism or market liberalism to help interpret the broadcasting policy or conflicting phenomenon. Fourthly, in terms of methodology, almost all articles had skewed to a description and exploration category, failing to address the explanation. This may be a result of the abstract features that discussion of public broadcasting usually has. We can then assume that researchers might have perceived public broadcasting that seeks an explanation as a difficult subject on which to conduct research, based on the causal relationship among variables. However, this kind of research is likely comparatively vulnerable to logical attacks, being exposed to the larger limitations of objectivity and generalization. As a result, a considerable number of studies have shared similar results.

The findings show that discussions in academia need to take a quantitative approach for diverse achievement and elaborate social discourse about the value of public broadcasting.

**Satirical song about sexual abuse by clergy: a cardinal sin?**

Christina Koutsoukos  
University of Newcastle  
*Cultural Studies stream*

To those who were outraged by the judgmental language in 'Come Home', you must understand: this is the language of anger. I owe George Pell no reverence beyond that which he has earned through his words and deeds. I, and many other Australians, are angry [Tim Minchin.com 26 Feb 2016].

In February this year Australian musician, actor, comedian, writer and self-avowed atheist Tim Minchin released the song ‘Come Home (Cardinal Pell)’ on YouTube to a global social media audience; it went viral. The tart lyrics exhorted Australia’s highest-ranking Catholic churchman to return to Australia from Rome to give evidence (for a third time) at the Royal Commission into Institutional Responses to Child Abuse after he produced a doctor’s certificate stating he was too ill to fly. Minchin’s melodic turn contrasted with the blunt description of the cardinal as “scum”, a “coward” and “a pompous buffoon” and media commentary was swift. Jesuit priest and human rights lawyer Frank Brennan accused Minchin of “endangering the integrity of the Royal Commission” while others such as former New South Wales Premier and Catholic Kristina Keneally said she laughed and then cried. The media debate revealed that the song had tapped into a deep fury experienced by abuse survivors and their families, the Catholic faithful and the wider community. The song’s musicality was praised in the academic website The Conversation as a “pitch-perfect protest song”, one that showed “the power music has to project a political message into the public sphere”.

Significantly, by engaging the personal, ‘Come Home (Cardinal Pell)’ focused public discourse on the human cost of powerful hierarchies such as the Vatican and used song to privilege the powerless and engender social action in a manner the Royal Commission can only hope to do. On a number of levels this ‘little ditty’ exposed a power struggle between the survivors’ need for justice and the church hierarchy represented here by Pell’s careerism; he is after all a top-ranking official of the Vatican, a recognised political state. Conservative commentators such as Steve Price, Andrew Bolt and Miranda Devine leapt to Cardinal Pell’s defence and denounced the song’s words as personal abuse of “the most senior Australian Catholic in the world”, a comment that privileges his public status. It is important to examine why some of the same commentators who used
vitiol to lambast Australian public figures such as former Australian Prime Minister Julia Gillard (an atheist) are those eager to deflect criticism of Cardinal George Pell, a member of a religious elite.

Unity in diversity: Indigenous news media and civic engagement

Jack Latimore, Margaret Simons and David Nolan
University of Melbourne
Indigeneity stream

The methods by which Indigenous Australian’s access and distribute news is changing. As with news media more broadly, traditionally ‘dominant’ Indigenous news outlets are being challenged by First Nation peoples’ strong adoption of ‘smart’ information-communication technologies and online social media platforms. Where once a defiant sentiment of civic disaffection and political disengagement was all too often found, there is now vehement political interest and activity by a digitally-savvy, participant-user citizenry. New empowered Black voices have emerged via Twitter channels. Grassroots user-groups and virtual communities on Facebook have impacted mainstream news media’s coverage of Aboriginal affairs. Increasingly, after a history of news media marginalisation, diverse Indigenous Australian communities are having their information needs satisfied by Indigenous participant-user produced, social media enabled news outlets. Yet, this Indigenous public sphere could be stronger, more effective in ‘disrupting’ the nation’s political discourse to have Indigenous needs heard and understood more widely. Like big media, Australia’s diverse Black media exists within a milieu of audience fragmentation. Finding unity in that diversity is key. This presentation will discuss the Wakul gal garraldyn (coming together through knowing) project being conducted by the University of Melbourne’s Centre for Advancing Journalism and the implications of Indigenous people’s use of new media and new forms of journalistic practice in a struggle towards a more participatory, deliberative democracy.

Stories in the data: an analysis of climate change visualisations in data journalism

Eugenia Lee
University of Sydney
Journalism stream

In the communicative era of abundance, narrative visualisation allows for information to be absorbed meaningfully through schematic and storytelling structures. Alongside data journalism, however, certain problems exist, particularly when the ‘mechanical’ tools of visualisation borrowed from computer sciences are used in artistic ways to communicate data. Not only does it introduce elements of subjectivity but it also projects greater levels of truth, objectivity and accuracy (Boyd & Crawford 2012). This paper presents a study of the different ways narrative visualisations are being used in data journalism to tell stories about climate change. Specifically, it examines how story-driven techniques may impact notions of objectivity. Scholarly treatment of the topic almost exclusively examine data journalism and narrative visualisation within their individual disciplinary contexts, leaving out what happens at the juncture of the two practices. This paper aims to address this gap in literature by analysing the meaning-making potentials of narrative visualisation in communicating climate change. Four hundred and fifteen visualisations of climate change were taken from Western news and non-news organisations during 2015, and of those, examples were selected for analysis based on design, scale, and the style in which the data was integrated and conveyed. Drawing on Tufte’s information design principles and Kress and Van Leeuwen’s social semiotic theory of multimodality, a textual analysis was conducted in interpretivist mode. Through particular design choices of graphical resources, this paper argues that narrative visualisation of climate change in data journalism are purposeful and more than a means to transmit scientific information.
Understanding relative deprivation among the digitally excluded

Jee Young Lee and Sora Park
University of Canberra
Open stream

Digital technologies have become an integral part of social systems, including entertainment, communication and information. Government agencies and companies are increasingly offering products, services and information online. While some are able to benefit from the efficiencies and convenience of these innovations, there are people who are marginalised. Digital exclusion is a concept that goes beyond access barriers since the consequences of not being able to use technologies effectively are creating a wider gap as the society is increasingly digitalised.

This study aims to contribute to a refined understanding of digital exclusion by identifying the underlying reasons for non-, infrequent and ineffective uses of the internet and the resulting digital exclusion. For the purposes of the study, in-depth interviews were conducted in Canberra from September to December in 2014 with 12 adults who are non-, infrequent and/or ineffective users of the internet. Those who are not connected or underconnected were included in the study.

A thorough examination into the participants’ technology use in their daily lives revealed new patterns of digital exclusion. Among the non-users and underconnected users, the lack of use creates yet another layer of digital exclusion. By not using technologies, individuals experience diverse instances of digital exclusion that are closely related to their social context, such as family or work life. When people are surrounded by a vast amount of digital technologies and skilled users, the non- or underconnected users tend to feel relative deprivation. We suggest a new concept of relative deprivation in digital engagement to describe the social and contextual factors that influence digital exclusion – an area of study that has largely been lacking in digital inclusion studies. This study has significant implications for future digital inclusion policies where the infrastructure and access to technologies are becoming ubiquitous but the user adoption is lagging behind.

Digital methods for sexual health education

Ben Light and Kim Osman
Queensland University of Technology
Health stream

The proposed presentation sets out an approach to sexual health education that moves beyond framing digital media as a channel for communicating a health message formed and delivered by health providers. We propose an approach that uses digital media as a key component in an overall health improvement strategy where digital methods are used to construct a health intervention, evaluate that intervention, assess its efficacy, and, furthermore, are used to understand the health issue in new ways.

We argue that in order for digital methods to be used effectively in sexual health education, it is necessary to also have an understanding of digital media and its affordances that takes into account factors like the rise of social networking sites, the politics of digital platforms, and mediating factors like privacy and access. Indeed, as communication scholars we are uniquely placed to understand the dynamics of digital media that is necessary for effective engagement with young people and the delivery of sexual health education (Byron, Albury & Evers 2013).

In this presentation, we outline the challenges and opportunities for sexual health education in such a context and in light of technology as a “game-changer” (Allison et al. 2012) in health promotion. For while existing studies provide robust research into the efficacy of sexual health initiatives involving young people from a public health perspective (Guse et al. 2012), less is understood about the role of digital media in the success or failure of planned interventions. And, indeed, while the rhetoric around Web 2.0 presents digital
technologies as offering a plethora of opportunities for sexual health education, the politics of these technologies and online platforms also present new challenges.

The presentation will engage with these challenges and discuss the opportunities presented by methods that are grounded in the digital to understand reality – “digital groundedness” or “online groundedness” (Rogers 2010) – and how they may be used to understand cultures of sexual health that play out online. In this proposed presentation, we will examine the potential role digital media play in creating, tracking and evaluating health interventions, and the potential of digital methods to generate new knowledge and understandings about health issues.

**Suspect in sight: newsroom judgements and naming names in crime stories**

Steve Lillebuen
Monash University
*Ethics/Law stream*

There have been several high-profile cases in recent years where the Australian media has been praised for revealing the identities of suspects long before they are charged and convicted of a criminal offence – Rolf Harris and *Hey Dad!* star Robert Hughes are just two examples.

But the push-back from the public over media naming practices can be significant when the subjects of these news reports are not public figures. In the digital age, the long-standing crime reporting practice of naming the accused can have far more potency than ever before. A news report exposing someone as a suspect no longer fades from public memory but creates a global and permanent stain on their reputation. Yet, as Patterson and Fullerton (2011) argue, few journalists and academics have questioned if it is ethical to continue publishing the names of suspects in such a dramatically altered media landscape.

This paper reports on the first Australian survey of journalists and newsroom decision-making involving the naming of suspects in crime stories. The survey reveals attitudes among print, online, television and radio reporters about ethics in naming, the purpose of naming, and situations where people will find themselves named.

The background to this survey is a PhD research project in Australia aimed at understanding the editorial process in the naming of criminal suspects and its potential consequences, using journalism ethics and media accountability theory.

This paper will discuss the ethical hurdles in naming suspects in the digital age: balancing press freedom, public interest and personal privacy. Furthermore, the presentation will discuss journalism ethics and media accountability in choosing to name a suspect, taking into account how naming is simultaneously being challenged, due to the “right to be forgotten” ruling in Europe, and encouraged, particularly in historical cases, where victims are fighting an unfair culture of silence.

**Cross-platform television drama: how Danger 5 engaged an online audience.**

Matthew Loads
Monash University
*Screen Production stream*

This paper examines the production processes of an Australian television drama, focussing on ancillary texts produced as part of a cross-platform program, *Danger 5*. This program was broadcast on the Special Broadcast Service (SBS), in 2012 and 2015. This study takes Elana Levine’s modes of production and applies it to the process of creating ancillary texts connected with the program, focusing on webisodes. Through set visits and nine interviews with key creative personnel, this study examines how cultural factors shape these texts.

Elaine Levine provided a framework to examine the process of television production in her work looking at American daytime
television soap opera *General Hospital*. Drawing on Hall and Johnson, this study proposed a model to describe the production process through a variety of modes. She applied this model to the production through set visits and interviews with a range of people working in various roles connected to the program.

Caldwell, considering changes in television production in 'Second-shift media aesthetics: programming, interactivity and user flows', argues for the inclusion of the study of ancillary texts, particularly focussed online, as part of any discussion of television industry production.

With an increase of television drama in production seeking to tell one narrative across multiple modes, new labels have appeared to describe this process such as 'transmedia' or 'cross-platform' production.

Corner has argued that television production studies have not been as strong a presence in academia because of problems around access to the industry and too narrow a focus. As the television industry is going through a period of transition, as a reaction to the emergence of the internet, re-evaluating production studies in this new environment will provide new insight into the industry.

This paper reports on findings from the project. SBS’s chartered purpose to use innovation to reach audiences was a key factor in the creation of these texts and institutional factors prompted a move toward social media to replace them. It will also argue that the environment, routines and practices in the creation of the webisodes were very similar to the broadcast program. This paper will demonstrate that shaping story for these additional texts and efforts to reach an online audience meant changes were made to the content of these texts. The more immediate feedback and clearer ability to measure audiences using social media will be argued as the reason for a change in emphasis in the mode of online engagement as the program went into production for the second season.

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**Mediating recognition in a changing news landscape**

Kerry McCallum, Lisa Waller and Tanja Dreher

University of Canberra, Deakin University and University of Wollongong

**Indigeneity stream**

This paper explores how a changing media environment contributed to the disruption of the Abbott government’s 2015 campaign to hold a referendum to recognize Indigenous Australians in the constitution. It is part of a wider project concerned with how a changing media is impacting on the capacity of marginalized groups to participate in matters of national debate.

In this paper we examine how new entrants in the Australian media scene have disrupted the intimate relationship between government and established media. It first provides an overview of the media-focused political campaign to resolve the timing and question of the referendum and the state-sponsored Recognise campaign to promote and garner support for recognition. It then reports on an analysis of 200 news articles from major Australian institutional news media to identify the major themes, frames and discourses in media reporting of the referendum debate during 2015.

This analysis supports a long line of political communication research pointing to the exclusive relationship between powerful news organisations and politics. Institutional news media news agendas largely fell in line with political agendas, with reporting focused on political priorities, debates over proposed models, and division in both Indigenous and non-Indigenous leadership. Public opinion polls and media events generated by Recognise were a major source of news, reinforcing the importance of news subsidies from government-sponsored advocacy organisations. In the media-focused policy process, mainstream media continue to play a key role in reporting politics and are closely listened to by the politically powerful.

Oppositional voices, such as the growing chorus of Indigenous opinion critiquing the very concept of recognition, fight to be heard in the intimate relationship between policy and media.
At the same time, the paper finds that the changing media landscape is disrupting the exclusive domain of political communication. An important finding was the intervention of The Guardian in the Australian media scene. As a new player and an outsider to the legacy Australian political media, Guardian Australia’s ‘open journalism’ approach has enabled it to listen to and amplify a wider range of Indigenous perspectives and voices, opening bridges between Indigenous participatory media and the mainstream.

We argue that the dissemination of contested Indigenous opinion around Recognise contributed to the stalling of the political momentum and media interest in the grand symbolic change of constitutional reform. As the debate became more complex and challenging, established media failed to engage with the depth and diversity of opinion; politicians and media had largely abandoned the issue by the second half of 2015. The paper draws on theories of public opinion, mediatisation and democratic participation to offer insights into the relationships between established forums of influence, new entrants to the Australian media landscape and local political engagement in Indigenous affairs.

Australian constitutional recognition within Indigenous communities: the fight of the polls

Neil Macdonald
University of Canberra

Recognition of Indigenous people in the Australian constitution is presently an issue within both Indigenous and non-Indigenous communities. Indigenous voices are assumed to be monolithic on the issue and this is not the case. The use of public opinion polling results in regards to constitutional recognition of Indigenous Australians by Recognise and Indigenous X is being used to sway public opinion within Indigenous communities more generally. Recognise is for constitutional recognition and Indigenous X questions the issue of constitutional recognition. Both polls showed opposite results towards Indigenous support for constitutional recognition. Whilst Recognise used random sampling polling, Indigenous X used non-random sampling polling. Both framed their polling results to show that they represent Indigenous voices within their communities. In regards to the sampling methods employed by each organisation, who is Indigenous and non-Indigenous is relevant. This paper will use Indigenous stand point theory to compare both polls, investigating the Indigenous voices and how they are being used. Additionally, it will look at the polling questions used and how they utilised their approaches to sampling of the Indigenous community.

Australian Literary Journalism (http://www.auslitjourn.info): a case study in digitizing media history

Willa McDonald and Bunty Avieson
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Australian Literary Journalism website (auslitjourn.info), a theoretically-informed, low-cost and highly-accessible web publication that disseminates new historical knowledge to various audiences including researchers, practitioners and the public. The site represents the first systematic, sustained exploration of the practice and development of literary journalism in Australia. In the process of identifying writers of literary journalism and presenting them online, it acts as an explanatory nexus linking users to pre-existing online databases supported by Australian universities, primarily the Australian Dictionary of Biography (ADB) and Trove, while presenting new contextualizing information written by the site’s creators.

In focusing on the creation of the Australian Literary Journalism website as a case study, this paper explores the issues involved in: i)
using innovative, low-cost methodology via an open publication site such as Wordpress to render complex social historical themes in a democratised online form that can be delivered to a broad constituency of academic and non-academic stakeholders; and ii) the potential of the internet to reach various audiences and extend understanding of the past as it simultaneously canvases contemporary journalism discourses.

Protecting Camden’s rural heritage: rural discourses in the debate over a proposed Islamic school in Camden, NSW

Caitlin McGregor
University of Newcastle

This article discursively analyses the ways a rural identity was communicated in the fight against the construction of a proposed Islamic school in Camden, western Sydney. The Islamic school, to be called Camden College, was originally proposed by the Quranic Society in October 2007. The proposal met with immediate opposition from local community members, and was widely reported in the local newspaper, the Camden Advertiser. The debate surrounding the development also received national and international media attention. The Islamic school proposal was eventually denied by the NSW Land and Environment Court in June 2009.

During these proceedings, Camden politicians, residents, and a protest group called the Camden/Macarthur Residents’ Group appropriated discourses of Camden as a rural town, generating ideas about heritage and identity as justification for denying the Islamic school. However, in contrast, similar ideas were also used, although in different ways, by other politicians, residents, journalists of the Camden Advertiser and members of the Quranic Society to defend the school proposal and to challenge pre-conceived ideas about identity and belonging in Camden. This paper explores the distinct ways this rural discourse was drawn on by a range of discursive participants, for very different purposes, in the Camden Advertiser’s coverage of the Islamic school debate.

An expanded model of the political public sphere in Australia: producer and public perceptions of three infotainment TV formats

Brian McNair
Queensland University of Technology

This paper reports findings from a recently-completed Australian Research Council-funded project (DP130100705) exploring trends towards hybridization and generic dissolution in that country’s political public sphere. Through the views of producer-practitioners and publics obtained in interviews and focus groups, the paper explores the contribution of non-traditional and hybridized political media genres, including satire, human interest and public participation formats often dismissed in normative accounts as ‘infotainment’, to political discourse and culture in a country where voting at general elections is compulsory but levels of democratic engagement are nonetheless perceived to be low.

The paper’s empirical focus is on three case studies: the Q&A public participation program; the satirical program Gruen Nation, a metamedia format covering politics and political media; and Kitchen Cabinet, in which leading politicians engage with a senior journalist while preparing and sharing a meal in their domestic environment. All three of these formats are produced by the public service Australian Broadcasting Corporation (ABC), and all have achieved significant ratings success in the Australian TV marketplace. Each seeks to address, if in different ways, the challenges of democratic engagement in an increasingly fragmented public sphere, and to facilitate communication about politics between the citizenry and the political elite in Australia. The research indicates public approval of these formats and their capacity to permit more effective communication with political elites.
The National Broadband Network and Townsville’s creative economy

Callum McWaters and Christina Spurgeon
Queensland University of Technology
Creativity/Creative Industries stream

Does the National Broadband Network stimulate economic diversification in regional Australia? This presentation reports on research that begins to address this question by considering the impact of the NBN on digital creative industries in one of the first NBN rollout sites, Townsville. ABS 2006 and 2011 Census data for Townsville is analysed using the trident method developed by Higgs and Cunningham (2008) to estimate the size of Townsville’s digital creative industries with contradictory results. The overall number of people employed in digital creative industries increased by seven per cent over this five year period. However, expressed as a proportion of total employment, digital creative industries experienced a relative decline. These findings suggest that prior to the NBN, digital creative industries growth was shaped by requirements of other industries for creative inputs, notably mining and mining services which experienced a boom during the same period. This could change if there is strong take-up of NBN services by sole traders and SME. This group of users is crucial to creative industries development but has not been prioritised in NBN policy development or scholarship. In any event, the Townsville study provides an opportunity to learn more about creative economy dynamics in regional economies that are structurally vulnerable because of limited diversity.

Revisiting paradigm-talk in 1980s communication studies in Australia: the case of Robyn Penman.

Steven Maras
University of Western Australia
Communication Theory stream

A key trope in debates over ‘communication studies’ in Australia in the 1980s was that of ‘two-paradigms’: North-American versus British European, Interpersonal Communication versus Cultural Studies. This is not to deny what Harry Irwin calls significant ‘boundary spanning’ that occurred along the supposed borders of the paradigms. Alongside this trope two others are remarkable. The first is that the field is in ‘ferment’ and lacks disciplinary justification; the second raised the issue of an Australian communication studies. My paper revisits these debates through a discussion of essays and articles by Australian scholar Robyn Penman.

Penman was a founding Director of the Communication Research Institute of Australia (1987-2000) and an Adjunct Professor in Communication at the University of Canberra (1999-2005). In addition, she is a past-President and Life Member of ANZCA. Penman’s work forms a case study of a scholar seeking to create both a distinctive approach as well as tackle the issue of disciplinary coherence and the identity of the field. Elaborated across articles and books, Penman’s work represents an under-studied but sustained contribution to thinking about communication in Australia.

Approaching the ‘two paradigms’ idea through the work of a particular scholar allows us to tackle the two paradigms idea on a different level. Penman’s work also gives us an opportunity to begin to re-consider the issue of a theoretical foundation for communication studies and specifically the place of semiotics and hermeneutics in that work. For a contemporary readership, I highlight how her work foregrounds the moral and ethical responsibilities of the analyst. Attempting to draw attention to a broader paradigm-shift in our methods and conceptions of research and Truth, Penman develops what she terms a ‘metatheoretical framework’ that can provide us with a basis for deciding what counts as good communication, whether of theory, research, or practice. Addressing a question that few scholars pose, Penman asks ‘what we might take to be good communication theory and good communication practice within the new paradigm?’.
Dialogic intermediaries and the sub-altern moderator

Fiona Martin
University of Sydney

Journalism stream

This paper analyses the increasing social stratification of participatory journalism roles, as the tasks of mediating so-called user generated content are integrated into newsroom routines. Using the lens of cultural intermediation, it examines how the work of engagement editors, community managers, social journalists and moderators is articulated in news organisations, how it differently shapes the terms of ‘dialogic’ interaction with news media, and how it is differently valued.

Cultural intermediaries, in Bourdieu’s classic formulation, are tastemakers. They broker new cultural formations, ideas and practices and legitimate existing forms of social power. In the networked media economy, expert intermediation is essential to facilitate user participation in news production, and the production and consumption of audience opinions, attitudes and views on news events. However, this paper argues that the editorial staff who govern so-called user generated content are mediating the operation of both taste and sociality. Those mediating the contested and ambiguous boundaries of user dialogue, in comments sections and on social media, have less clear and stable integration into the field of journalism.

The analysis focuses on the work of moderation and questions the grounds for its subordinate work status, given that it is positioned on the frontline of audience ‘engagement’ and its metric evaluation. It explores the notions of expertise, legitimacy and cultural capital attached to newer work roles such as engagement editor and social journalist, locating these in editorial traditions distinct from the focus of community management. The paper draws on expert interviews from news organisations and community management services in the United States, UK and Australia, industry reports and analysis of user responses to regulatory changes, to examine differing economic, social and cultural contexts for dialogic intermediation. Finally, the paper considers the challenges of professionalisation in dialogic media work, and proposes an agenda for incorporating intermediation knowledge and skills into digital journalism education.

Beyond privacy: criteria for ethical journalistic relations in social media

Donald Matheson
University of Canterbury

Ethics/Law stream

This theoretical paper argues against too great a reliance on privacy as a guide for journalists’ interaction with individuals’ personal material on social media platforms. It argues that, while it is important that journalists respect the boundaries of certain social networks and give people a measure of control over the way their talk or images are made public, the idea of privacy is insufficient for this task in a number of ways. Firstly, privacy is a minimalistic criterion. A focus on egregious breaches of the privacy of, for example, grieving families, leaves the ethics of much journalistic activity in social media untouched. Secondly, privacy is too absolute a term to describe the social norms at stake. Much of the time, social media material is already in a kind of public space or has been widely shared by others. Thirdly, privacy focuses too much on the individual and not enough on the social. Attention needs to be paid to how journalists are intervening in social spaces and bringing different spaces into contact – and their responsibilities to do so in ways that bring about social good. An ethics of networked individuals is needed here, to augment that of private individuals.

The paper draws on a number of relational or dialogic theories that deal with the concerns an ethics of privacy addresses – respecting others’ autonomy and the right to self-actualisation (Coll 2012). It focuses in particular on the value of Taylor’s (1994) politics of recognition and related theories that emphasise the importance of
looking after the interests of those without power, of self-respect as arising out of others’ recognition of one’s value and of a respectful society. In practical terms, such an ethics entails representing the broader meaning of a person’s communication, looking after relationships in social media, such as by returning to an interviewee, and taking into account the good of the community. Importantly, such an ethics provides parameters of conduct not just for journalists but also for others engaged in public acts in social media.

**Considering group-based learning? Values associated with cooperative learning, team-based learning, and a course in small group communication**

Marilyn Mitchell  
Bond University  
*Pedagogy stream*

This paper describes values underlying three approaches to group-based learning with the aim of assisting instructors in choosing an approach that best aligns with their personal teaching values. The three approaches are formal cooperative learning (CL), team-based learning (TBL), and Rothwell’s (2013; 2016) course in small group communication. While all three approaches place value on developing students’ functioning knowledge, the use of peer teaching, and maintaining individual students’ accountability for group work, they place different value on other teaching practices.

After discussing how each of the approaches works, the paper summarises what is valued within each of them regarding content emphasis and in practices related to the use of class time, number of groups or teams in which students should participate in a semester, team selection process, the setting and teaching of group roles, ensuring individual accountability, assessments, reading requirement, reflection on group processes, and the delivery of prompt feedback. Teamwork, especially involving students from different cultures, is not easy. To achieve better learning outcomes with group-based learning, it is critical to continue to develop and refine theory, and research and reflect upon teaching practices.

**Authentic leadership in personal diabetes blogs**

Marilyn Mitchell and Tuong-Minh Ly-Le  
Bond University  
*Health stream*

Authentic leadership, which is one of the newest theories of leadership and is considered still to be in the formative stage, emerges as an answer to public demand for honest, good and trustworthy leadership (Northouse 2013). Unlike other types of leadership, authentic leadership is a nurtured trait that is triggered by a critical life event and develops over time (Avolio & Gardner 2005). It is identified by four distinct components, which are self-awareness, internalized moral perspective, balanced processing and relational transparency (Avolio, Walumbwa, & Weber 2009). This research uses the lens of authentic leadership to describe why some diabetics choose to blog about their condition. A cursory look at diabetes blogs shows that bloggers act as authentic leaders by expressing a desire to help others who are going through the same thing, by supporting others through responding to comments, by developing their personal awareness of diabetes through writing about it, and by communicating about life with diabetes in a transparent manner.

The two questions that drive this research are: (1) do the attitudes, values and behaviours of diabetes bloggers reflect those of authentic leaders as defined by Avolio and colleagues (2009); and (2) do diabetes bloggers believe that they are providing leadership to those who read and comment on their blogs? The method consists of a survey of people who currently maintain publically-available diabetes blogs. The survey itself is developed from the Authentic Leadership Questionnaire (ALQ) created by Walumbwa, Avolio, Gardner, Wernsing, and Peterson (2008). By studying personal diabetes blogs through the lens of authentic leadership, this research aims to add
new insights to the theory of authentic leadership and to offer a new perspective on motivations for and benefits of keeping an illness blog.

When the media is silent, power shifts

Adepate Mustapha-Koiki
University of Canterbury
Journalism stream

This paper addresses some of the new risks and challenges facing journalists reporting in a post-terror world. Analysis is drawn from primary research conducted with journalists reporting Boko Haram's terror activities in Nigeria. This analysis is framed by a broader consideration of the well-publicised dangers facing journalists as a result of the changing nature of contemporary conflicts. Journalists are no longer protected by the press tags they carry; rather, these may make them a target for captors seeking publicity or financial gain. The cases of Daniel Pearl, James Foley and Steven Sotloff, who were captured and publicly executed by terror groups, haunt many conflict reporters. The British journalist, John Cantlie, was kidnapped in Syria with James Foley in November 2012, and has since become a spokesperson for his captors. Whether this may reflect either the need to survive or Stockholm Syndrome remains to be seen, but the pressure to report in a manner that serves the agenda of terror groups is not confined to this well-known case.

Drawing from in-depth interviews with journalists on the activities of Boko Haram, I detail the lack of protection for journalists when faced with intimidation and manipulation from the terror organization. These reporters have either become silent or forced to become the 'mouth-piece' of Boko Haram in order to maintain personal safety. Against this background, reporters covering the activities of the group have become passive or silent. Thus, my preliminary findings indicate that reporters have to devise individual safety measures in covering their beats, due to a lack of protection their employers are able to provide. I further argue that terror groups can thus dictate the pattern and angles of news reporting.

Outside the box: to what extent does commercial television drama perpetuate a terra nullius viewpoint?

Karen Nobes
University of Newcastle
Screen Production stream

Representations of Indigenous Australians in prime-time television are rare and often clouded by the 'problems' of being Indigenous: a problem to be solved or, if it can't be solved, ignored. Studies primarily focus on news and current affairs content, the emergence of Indigenous controlled broadcasting, or on ethnic minority diversity. There is little Australian based research into the phenomenon of commercial television drama and its under-representation of Indigenous Australians. Utilizing Foucault's theories on power and knowledge, and recent studies in Whiteness and Identity, the research examines the extent to which lack of representation of Indigenous Australians, in our mainstream frame of vision, perpetuates a terra nullius viewpoint. Does the absence of Indigenous presence indicate that themes of disappearance and dispossession, on which Australia was colonized, continue?

The dramas and soap opera we see each night of the television viewing week are the product of a convergence of multiple creative components. This Practice Based Research utilises documentary to examine the creative production processes that result in either inclusion, or exclusion, of Indigenous content. Interview participants, identified by Csikszentmihalyi's Systems Model of Creativity, represent the domain, the field and the individual of the Australian commercial television production industry. Interviews with commissioning editors, heads of drama, producers, writers, independent drama production companies and advertising executives, follow the creative decision making processes – from inception, to conception, to broadcast – of commercial television drama.

Research shows that key decision makers in commercial television are exclusively non-Indigenous, and the documentary asks Indigenous
drama practitioners, within or outside of the commercial realm, about the impact of this on their own creative practice. The research so far indicates several challenges: I am a non-Indigenous researcher examining Indigenous representation; documentary funding is highly contested; and there are barriers to key industry agents speaking candidly about this subject on record. These challenges will be addressed in the presentation.

**Understanding consumers’ use of social media at different times of the day: implications for advertising recall**

Valeria Noguti and David Waller  
*University of Technology Sydney*  
*Digital Media stream*

Social media plays a central role in many people’s lives, not only for communications with family and friends, but also to get connected with new people and to learn news from individuals as well as from mainstream sources. Conversations about brands and products between consumers, and between consumers and companies, contribute a significant part within this rich informational online environment. Advertising also has a role to play in these conversations as it can both inform and entertain the audience. While the advertising industry evolves and adapts to rapidly changing technological possibilities, finding ways to optimise advertising impact and not annoy the potential customer are important goals. A better understanding of how people use social media provides factors that can help with this optimisation. One such factor is how different people use social media differently throughout the day, i.e., during morning, day, and evening times.

This paper investigates interest in news distributed via social media at different times of the day and compares this with the recall of advertised brands. This situation is likely to be important in the context of advertising as ads provide information and those interested in news tend to be eager to get information. Specifically, this study explores how consumers who are most active on Facebook either early in the morning, during the day, or in the evening differ in their ad recall through their interest in getting daily news from Facebook. To discover this, a total of 408 participants living in Australia who use Facebook on their mobile phones completed an online study. The results are moderated by gender, age, and psychological reactance (degree to which people react against threats to their freedom of choice such as unsolicited advertising intrusion).

The study found that high reactance, older females most intensely using Facebook during the day get more of their daily news from Facebook, and tend to recall more advertised brands than those most intensely using Facebook in the evening. This indirect effect is similar for high reactance, older males when comparing those most intensely using Facebook early in the morning compared to those in the evening. One of the implications of these results is that, since advertising in the evening for older social media users leads to worse brand recall, companies targeting these consumers would do better by placing fewer Facebook ads in the evening.

**Journalism’s long cosmopolitan turn**

Sybil Nolan and Matthew Ricketson  
*University of Melbourne and University of Canberra*  
*Journalism stream*

The figure of the journalist as a ‘citizen of the world’ is deeply inscribed on journalism culture, yet in recent years new media scholars have appropriated the concept of cosmopolitanism for citizen and networked journalism. Using scholarship on cosmopolitanism as well as examples of journalists’ work, this paper explores the meaning of cosmopolitanism in journalism. We argue that histories by Rantanen, Stephens and others demonstrate the historical basis of cosmopolitanism in journalism culture and practice. We analyse the inherent qualities of journalism that mark it as cosmopolitan, and advance the hypothesis that cosmopolitanism has long been an aspiration in journalism generally. We argue that recognition of journalism’s long cosmopolitan turn matters to the future of
journalism, and should inform future research into journalism and the news media.

**Sexts, bullies, porn and predators: children, technology, and ‘technopanics’ in the Australian media**

Catherine Page Jeffery  
University of Canberra  
*Media Studies stream*

Popular and media discourse around children and their technology use has, in recent years, been cautionary at best, and alarmist at worst. Countless books have been published warning of online dangers such as cyberbullying, sexting, and online predators, providing advice to parents about how they can keep their kids safe online. Practices such as sexting and cyberbullying are typically reported as widespread and ‘rife’, with ‘experts’ and authorities including police and educators, reinforcing the serious consequences of such behaviours. Websites, apps, and monitoring tools have all been developed in an attempt to manage the ‘problem’.

I argue that these popular and media discourses collectively constitute a ‘technopanic’ regarding children and their use of technologies. These technopanics have resuscitated anxieties already mobilised by earlier panics both in Australia and abroad related to the alleged increasing sexualisation of children and the hyper-sexualisation of culture more generally. These technopanics portray children’s use of technology – particularly mobile technologies – as a potentially dangerous problem to be managed.

In this paper, I critically examine some of these ‘technopanic’ discourses, including: news media coverage of ‘sexting’, cyberbullying, online pornography and predators; the media output from Australia’s ‘Cybercop’ and cybersafety expert Susan McLean, including tweets and her recent book *Sexts, texts and selfies: how to keep your children safe in the digital space*; recent popular texts about online safety; and relevant government resources including reports and toolkits for parents and children.

I am using this analysis as a way to frame a broader exploration of apparent anxieties and concerns held by parents, educators and authorities about children’s technology use. These key themes will be used in interviews and focus groups later this year with parents in an attempt to gain a more detailed and nuanced insight into the actual anxieties, concerns, and practices of parents in relation to their children’s use of technology.

**Domain specificity or generality? The case for task specific commonalities across domains of creativity**

Elizabeth Paton  
University of Newcastle  
*Creativity/Creative Industries stream*

One of the central disputes in the literature on creativity is whether the skills or ability to be creative are general to all creative enterprises or domain specific. What this body of research is attempting to discover is whether creativity is achieved using general factors, such as intelligence, motivation, divergent thinking, particular forms of memory processing, etc. or achieved using factors specific to enterprises within a particular domain. This paper will argue creators have domain specific skills and capacities but that there is also significant overlap and transfer of these skills across creative domains. Creative writers, doctors, lawyers and teachers, for instance, have more in common than we think.

What analysis of the creative system of fiction writing shows is that domain acquisition occurs across a range of settings and through formal and informal processes such as schooling, personal reading, explicit training, mentoring and self-directed learning. This paper explores how many writers acquire skills relevant to writing in parallel or seemingly unrelated domains despite research that suggests the transfer of skills and knowledge from one context to
another is rare and difficult to achieve. Closer inspection of experiences in the writers’ former (and concurrent) professions reveals correspondence with the domain of fiction writing through similarities in domain-specific tasks.

**Convergence, press and policy in Indonesia: social media news sites and the changing press labour practice**

Titik Rahayu
University of Sydney
*Ethics/Law stream*

Social media, as a product of technological convergence, has been formerly believed to challenge the domination of traditional media industry in the production and dissemination of information. Recent studies, however, show how press companies globally have used mainstream social media platforms, such as Facebook and Twitter, in their news production and distribution. This article specifically focuses on social media news sites developed by press companies in Indonesia to facilitate netizens in producing and sharing user-created news, opinion and/or story, freely (at liberty) and for free (voluntarily). This article is concerned with the way this business strategy has shifted the labour practice in the Indonesian press industry. Kompasiana and Vivalog are presented as examples of social media news sites developed by two leading press companies in Indonesia, Kompas Gramedia Group and Vivalgrup. While the business strategies have commonly been justified in the name of citizen journalism, this study is concerned with how they actually violated the press labour practice regulated under the *Press Law No.40/1999*.

By adopting the political economy of communication perspective, I discuss the exploitative nature of social media news practice and how the existence of digital free labour can potentially impact the welfare of professional journalists in Indonesia. Unfortunately, the Indonesian Press Council tends to generally underestimate the impacts of convergence on the Indonesian press industry, including the trend of social media news practice and the emergence of digital free labour.

On the other hand, professional journalists were on strike demanding better welfare and claiming convergence as “a new form of slavery”. Finally, despite the fact that the *Press Law* is increasingly irrelevant to the current development in the sector, the Press Council stands for preserving the law from any effort of amendment or revision, due to the ‘Berlusconian’ politics of Indonesia.

**Postracial feminism and the centring of whiteness in online communication**

Holly Randell-Moon
University of Otago
*Cultural Politics stream*

In online news and media culture, female celebrities such as Taylor Swift and Emma Watson are frequently asked to affirm or explain their relationship to feminism. Their responses often create a mini-news cycle and a proliferation of think-pieces on the different definitions of feminism. In this paper, I examine how these definitions are facilitated and perpetuated by whiteness and therefore centre white women as central to popular culture understanding of feminism. Drawing on the work of bell hooks, Roxane Gay, Kayla Ngatai Polamalu, and David Theo Goldberg, I suggest that the economic imperatives for online content create a space for communication on feminist issues linked to white bourgeois knowledge formation. These authors argue that whiteness is constituted through the liberal bourgeois subject who has the capacity for mobility via the possession of knowledge and morality. The bourgeois subject is able to move through spaces based on their ability to speak knowledgably and with an ethical (or cosmopolitan) commitment to bring to light flawed understandings of cultural events.

I develop the term ‘postracial feminism’ to emphasise how the online communication of feminist knowledge emerges from a position of enlightenment that is apparently aracial. That is, online discourse is predicated on correcting and rehabilitating popular understandings of feminism. Taking into account the privileges of whiteness exercised
through mobility and authority, I argue that such communicative practices reinforce a bourgeois white subjectivity as central to the presentation of the self, one’s knowledge, and expertise in new media and online spaces.

**Facebook Re-friending: representations and ethics**

Teresa Rizzo  
Independent Scholar, Australia

*Cultural Studies stream*

This paper conducts a critical and creative analytical presentation of my auto-ethnographic photographic project 'Facebook Re-friending'. The project is made up of a series of portraits I have been taking of five friends I became reacquainted with through Facebook. According to Ellis, Adams and Bochner, "autoethnography is an approach to research and writing that seeks to describe and systematically analyze (graphy) personal experience (auto) in order to understand cultural experience (ethno)" (2011). Autoethnography is a form of qualitative research that combines the creative process with the analytical process in order to re-think representation beyond an objective/subjective binary (Richardson & St. Pierre 1999). Autoethnographies are often written, however, they also take the form of films, performances and photographs or a combination of different media. This paper combines photography with a method of self-reflective critical analytical writing central to auto-ethnographic work.

In 2015, after living in Sydney for 21 years, I moved back to my hometown of Perth. When I announced this news on Facebook, I received welcome messages and invitations to catch up from some of my old friends. Some were my best friends at university, others close to me all the way through my primary and secondary schooling. Although we had barely seen each in the past two decades, since the arrival of Facebook we had been following each other and commenting on posts, photos and life events. Over the last year we have been catching up and get to re-know, or what I call ‘re-friend’ each other. However, the process of re-friending is intrinsically intertwined with the curated version of ourselves we have been presenting through our Facebook identities, profiles and timelines. Re-friending involves navigating these curated identities and the lived histories of my friends. Using written and photographic autoethnography as a method of investigation, this project asks questions to do with the representation of friendship on Facebook with a particular focus on the ethics of re-friending. In doing so, it also takes into account the role a curated identity might play in the process of re-friending and the politics associated with it. As an autoethnographic research project, 'Facebook Re-friending' acts as both a creative process and an analysis of the Facebook re-friending phenomena.

**College drinkers’ privacy management of alcohol posts on social networking sites**

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*Digital Media stream*

Alcohol-related posts on social networking sites (SNS) can damage college students’ reputations and relationships and contribute to risky behavior. However, little is known about how college drinkers engage in online privacy management involving alcohol content. Through 48 face-to-face, semi-structured interviews of undergraduate students (ranging in age from 18 to 27; M = 20.5; Mo = 20; 54% were under the legal drinking age of 21) at a large university in the southeastern U.S., this study uncovered the risk-benefit criteria students relied on to develop relatively impermeable boundaries around alcohol posts, the ways they collectively negotiated privacy with peers, and how participants implicitly and explicitly communicatively negotiated boundary turbulence.

Framed by a Communication Privacy Management (CPM) lens (Petronio 2002), the findings reveal that participants jointly navigated privacy rules with co-owners via hiding alcohol in pictures, strategically posting alcohol content, and confronting peers who
violated their privacy rules in order to prevent and correct privacy turbulence. This investigation suggests important connections between how online alcohol privacy management and identity management co-occur, including how face work is involved in remediating privacy breaches and the co-opting of privacy. Findings also suggest the importance of educating college drinkers about on and offline strategies to manage alcohol-related SNS content, including how to coordinate their privacy with peers to minimize posting risks and the need to respect peers’ privacy rules and desired boundaries.

**See but unseen: missing visible Indigenous women in the media and what it means for leadership in Indigenous Australia.**

Tess Ryan
University of Canberra
*Indigeneity stream*

There has been a long history of Indigenous women’s voices in the public sphere, from women such as Pat O’Shane and Lowitja O’Donoghue at the forefront of topical Australian issues influencing the temper of society and effecting change. This paper reports on an investigation of media representation of Indigenous women’s leadership in Australia. During the ATSIC years, many of these women came to the lead, and contributed greatly to the overall discourse in Australia surrounding Indigenous issues. A plethora of strong Indigenous women are currently involved in leading roles, affecting policy and contributing in the areas of health, education, science and communication spheres. However, this paper contends that mainstream media agencies seem oblivious to or ignore this fact, and only seem to report on a select few. Conversely, the sphere of digital and social media is heavily saturated with a number of highly visible Indigenous women. Why is there a disconnection between what is being reported on and what is happening for Indigenous women, and why does there appear to be a disconnection within commercial agencies when a picture is emerging in social media full of fascinating, influential Indigenous women? This paper investigates from an Indigenous standpoint, the role of leading Indigenous women that are currently affecting change within Australian society. It also investigates why there is a lack of media reportage on these women, and why the few that are reported on seem so appealing to news agencies. The paper concludes that positive reportage within institutional media is not given to influential Indigenous women in leadership roles, and this thereby inhibits their further contribution to the public sphere.

**The ‘other’ creatives**

Katrina Sandbach
Western Sydney University
*Creativity/Creative Industries stream*

Western Sydney is recurrently represented through a range of negative images that focus on a displeasing suburban aesthetic; in contrast to the hip, creative and culturally rich inner city areas, the western suburbs have been portrayed as ugly, homogenous and uncreative, and the people who live there not dissimilar. Yet with Parramatta’s ‘creative city’ policy in action, the newly launched Blue Mountains MTNS MADE economic cluster, and grassroots industry hotspots emerging across the region, there is increasing evidence that—contrary to the focus of creative place analysis—creatives don’t need cities to be ‘successful’, nor idyllic landscapes to feel ‘free’. While gentrification and the drift to the west from the city triggered by housing affordability can partly explain the proliferation of professional creatives in Sydney’s peri-urban areas, many are long-standing residents in pre-gentrified suburbs. What are these Other creatives like? What are their needs and aspirations? What about the region’s emerging and young creatives? How do they feel about being portrayed by the ‘Westie’ stereotype?

While Western Sydney University’s recent rebranding signals a reimagined regional identity that defies long-standing negative
representations, discourse triggered by the campaign revealed that such prejudices still exist, and stereotypes like the uncultured, underprivileged or conversely, aspirational 'bogens' of the west prevail in a perceived suburban dystopia. The reality is there is so much more to life in Western Sydney, and creative interventions input across a range of different sectors of the region's cultural, social, and economic life. This presentation draws from a doctoral research study that uses the digital space to investigate creative industries in Western Sydney, and will also explore the role of higher education in situated creative development.

#everythingnewisoldagain – exploring relationships between Twitter content and MSM – gendered power divisions re-visited?

Judith Sandner and Aisling Philippa
University of Newcastle
Cultural Studies stream

In October 2014, feminist pop culture critic, vlogger, blogger, gamer, writer and public speaker Anita Sarkeesian, was scheduled to give a lecture regarding her work at Utah State University in the United States. Leading up to the event, Sarkeesian discovered through mainstream news media that an individual associated with GamerGate (#gamergate) had threatened to hold a mass shooting in the college auditorium. 'Those in the GamerGate movement allege that there is corruption in video games journalism and that feminists are actively working to undermine the video game industry' (Chess & Shaw 2015, p. 210). Expressing fears for her personal and others’ safety and a lack of support from local police and college administration to establish increased security measures, Sarkeesian cancelled the lecture presentation.

The intricate web of communicative interactions described above demonstrate many of the complexities involved in over-simplifying the concept of the Fifth Estate as through new media and digital platforms:

1. Enabling networked individuals to challenge social authorities and institutions when necessary and hold them accountable (Dutton 2012); and
2. Providing fresh opportunities for marginalized, dominated persons to generatively challenge dominant power relationships communicated through traditional Fourth Estate activities – especially traditional media systems.

Drawing on the Sarkeesian/Utah State University incidents as a focal point, and grounded in a postfeminist theoretical perspective (Butler 2011; Megarry 2014), this presentation considers the impact that various discourses, particularly Tweets and mainstream news media reports had in positioning and perpetuating traditional gendered power distinctions. Importantly, instances of conflict occurring through the opinions communicated in both Twitter content and MSM (mainstream media) (Jericho 2013) about Sarkeesian and the cancelled lecture identify embedded misogynistic tendencies, circumventing the potential for a dominant and articulate feminist viewpoint to be equitably represented and disseminated.

Power and the passion: a PR positioning analysis of electricity privatisation in the 2015 NSW state election.

Kurt Sengul and Melanie James
University of Newcastle
PR stream

The purpose of this qualitative research was to explore the ways in which strategic discursive positioning was used in the debate over electricity privatisation during the 2015 election in the Australian state of New South Wales (NSW). Guided by positioning analysis as proposed by Harré and Slocum (2003) and James (2014), this research sought to look at not only the positions taken and assigned by the two leaders, but also their perceived effectiveness. In this study, a sample of speeches and interviews by NSW Premier Mike Baird and Opposition Leader Luke Foley were analysed. Both political leaders
sought to engage in strategic positioning around the topic of electricity privatisation for a specific purpose. The chosen texts were analysed using both critical discourse analysis and the Framework for Intentional Positioning in Public Relations (James 2014).

The research findings indicated that Luke Foley’s goal was to position electricity privatisation as both bad for NSW and the single biggest issue in the election. Conversely, Mike Baird sought to position the issue as good for NSW but did not give it prominence through the campaign. The research found that whilst there was strategic merit in both of these positioning strategies, Mike Baird was more successful in occupying his desired positions. Findings and analysis also highlighted the integral role of the operating local moral order in public relations positioning.

It is suggested in this study that even if there is congruence in a position’s enacting speech act/s and its supporting storyline, the position taken up or assigned to another will be unviable if the positioning entity is not viewed by the local moral order in operation to have the right to that position. In other words, within acts of positioning there are socio-culturally specific systems of rights, duties and obligations that both constrain and enable what can be done in certain situations. These rights and duties that exist as part of the system of beliefs comprise the local moral order in which people interpret and create meaning. This local moral order determines who can use a certain discourse modes a point that is central to the conceptualisation of positioning theory to public relations.

**Hauora tāne Māori: tirohanga o mua, o muri - Māori men’s health: an intergenerational perspective**

Pita Sheliford and Mary Simpson
University of Waikato
Indigeneity stream

The purpose of this study is to understand how different generations of Māori men (Indigenous men of Aotearoa New Zealand) perceive, experience and learn about health and wellbeing, and what it means to them. The importance of this study lies in its potential to help address the critical issues of the over-representation of Māori men in New Zealand’s health statistics. Māori men experience the burden of acute and chronic health issues disproportionate to their percentage of the total population in Aotearoa New Zealand (Blakely et al. 2004).

While research has identified the need for improved and culturally appropriate health communication for Māori, this has largely been focused on health providers (e.g., MacLeod 2008). This study will focus on intergenerational communication as a way to explore how Māori men’s health behaviours are learnt and shared between generations.

Taking a qualitative approach, the study will combine Community-Based Participatory Research (Wallerstein & Duran 2010) and, to create cultural safety for the participants and the Māori researcher, Kaupapa Māori methodology (Smith 1999). Specifically, the data-gathering methods will use Tate’s (2010) framework of by-Māori-for-Māori, Māori theology and Ake’s (in progress) model of practice that draws on Tate’s work as well as other sources of Matauranga Māori (Māori knowledge).

The researcher will host several initial hui (focus groups) with Māori men aged from 21 to approximately 60 years-of-age. After the initial thematic analysis (Braun & Clark 2006), the research will host follow-up hui with the same participants to interrogate and refine the findings. All hui will take place at the researcher’s local Marae (a meeting house) located on the Northern West Coast of New Zealand. The data will be analysed using thematic analysis. The hope of this study is to identify the benefits of intergenerational communication among Māori men, which will help to inform their future health communication strategies.
Walking as social and bodily readying for engagement with the environment

Peter Simmons
Charles Sturt University
Environment and Science stream

Earth and humanity require urgent changes to the way we consume and treat our environment. Corporations and large institutions need to change, but we also need widespread engagement of individuals. Advocates for the environment have wrestled with the challenge of engaging people – to think, act and vote in ways that prioritise the environment. Many have argued for the promotion of environmental science literacy, that an awareness of crisis and impending crisis would lead to engagement and action for environmental protection. However, message and information based communication is unlikely to bring about sustainable change in an individual’s engagement with the environment. There is increasing evidence that engagement is linked to values and beliefs about what an individual perceives is valued by people like themselves, and that change at the individual level can occur through participation in deliberative practices and participation in other social processes and ‘experiences’. But we need better understanding of how engagement occurs and is maintained.

This paper reports and explores an increase in engagement that occurred relatively quickly and substantially in one person. It seeks understanding of antecedents, influences and experiences related to the changes. It draws from Lakoff’s (2010) concept of cognitive framing, Macfarlane’s (2012) footfall as knowledge and Lee and Ingold’s (2006) sociable engagement with environment to account for changing cognitive and bodily readiness to engage with environment.

Digital photo records and autoethnographic storytelling are used to recount parts of the researcher’s life between 2013 and 2016 when the changes occurred. Where previously there was little or no engagement with the environment, the researcher’s story gives evidence of engagement that includes appreciation of landscape and walking, acquiring and processing a range of information about environmental issues, voicing and debating opinions and beliefs in public, and taking action in a range of ways, in concert with environmental protection advocates, and in tension with some political parties and government (Gordon et al. 2013).

The author argues that environmental engagement developed experientially, and bodily and socially. This case supports substantial, participatory experience for environmental engagement, but found science literacy largely irrelevant for this individual. More important than any information seeking was the cognitive and bodily readying that occurred through sustained walking in countryside, a hiker’s abstinence from several taken-for-granted physiological needs that resulted in heightened appreciation of living simply, the almost constant presence of important friends and family, and social satisfactions.

Ethnographers (Bahnson 2015; Pink et al. 2010; Lee & Ingold 2006) are articulating what has long been known to some non-western cultures. Walking is a means to new insight and knowledge about our natural environment (Macfarlane 2012). Future research should explore the influence of social, bodily processes in engagement with the environment, including walking and other participatory activities. Who do we need to become more engaged, in order that better environmental decisions are made? How might walking become one of the substantial, participatory experiences that facilitates more widespread public engagement with protection of the environment?

From resistance to collaboration: community engagement and CSR in Southeast Asia

Marianne Sison
RMIT University
PR stream

Most literature on CSR and CSR communication offer perspectives that are either business- or western-centric. While stakeholder
Engagement and dialogue are deemed important in the CSR context, scholars have highlighted that these approaches have often favoured the corporation (Bator & Stohl 2011; Burchell & Cook 2013a). Employees, governments, and communities are usually defined as primary stakeholders in CSR programs and yet there is limited knowledge on how the community stakeholders perceive and participate in CSR programs.

While some research have examined NGO-Business relationships in the context of CSR (Arenas et al. 2009; Burchell & Cook 2013a, 2013b; Jamali & Keshishian 2009), very limited attention has been given to community stakeholders. Moreover, governments in Southeast Asia have recognised the importance of CSR, that it is part of the socio-cultural pillar in the ASEAN integration framework.

This article reports on an exploratory qualitative study of community stakeholders, often regarded as ‘beneficiaries’ in CSR programs, in Indonesia, the Philippines and Thailand. Based on interviews with community leaders undertaken between 2015 and 2016, this paper will discuss the processes organisations undertake to engage their communities in CSR projects. In particular, the paper will discuss how a community’s initial resistance transformed to a collaborative partnership with the corporation.

Within this context, questions will also be raised regarding the role of corporations, governments, NGOs and private corporations in the development of CSR programs. The paper suggests a rethink of the term ‘beneficiaries’ as pertaining only to communities receiving corporate largesse. I would argue that corporations, NGOs and governments also benefit from their partnerships with successful community development projects, through branding and effective relationship building.

Mate, it would take me all day to read that: re-imagining university human ethics practices for people with liminal literacy.

Frank Sligo, Elspeth Tilley, Niki Murray and Margie Comrie Massey University Ethics/Law stream

University ethics committees presently mandate a complex array of documents for use when undertaking research with human participants, including communication research. Detailed documentation has been developed over the years for individual researchers, their academic units, and for research participants to implement. An important part of the purpose for this documentation is to ensure that all those involved in the research have a clear understanding of their roles, responsibilities and rights. However, the documentation that has evolved over the years seems to assume that readers possess a high level of literacy that research in a series of community-based literacy assessments over the years suggests is not always the case. Further, in industrial settings, which are largely ‘non-reading’ in character, much acquisition of knowledge, decision-making, and many forms of workplace behaviour are mainly communal or collective in nature rather than individualistic. Literate and individualistic assumptions about solitary, secluded learning, and about thinking, decision-making and consequent practice that might apply to some forms of literacy learning, do not necessarily apply in the collective industrial settings being studied.

This paper argues that university ethics documentation needs reform so it aligns better with the reality of potential research participants’ literacy. It also proposes that such documentation also needs rethinking so that it is better focused on the collective ways in which many people undertake learning and decision making in their everyday lives. The paper explores how Foucault’s four components of ethical analysis (ethical substance, mode of subjection, ethical work and telos) signal ways in which university ethicists might approach
restructuring their documentation to make it more user-friendly. When ethics is seen as something intrinsically dynamic and as process, not end state, then the documentation associated with ethics could similarly be viewed as tentative and conditional, to be reworked each time according to a fresh analysis of the needs of current research participants.

Foucault’s components of ethical analysis may assist researchers to scrutinise any extent of power they may have over other people, most notably those with distinctly less agency than others, such as those with liminal literacy, and to reflect on ways in which they might equalise power disparities. The ethical analysis explored here may also trigger researchers’ own radical re-imagining and reframing of their approaches to their work with individuals in community for whom academic assumptions and dense prose may comprise an unknown land. Yet, as well as offering some hopes for better university-community relationships, Foucault’s insights also imply a re-empowering of individual researchers in clarifying that the locus of control over and responsibility for research ethics belongs with the researcher, not with university research offices.

Cybernetics of digital-engagement: optimizing the self for social networking.

Diane Spencer-Scarr
Curtin University
Digital Media stream

This paper examines digital-engagement, the complex relationship between humans and digital networked technology that appears to be a second order cybernetic system. Technology use is causing global disruption at a level last experienced in the industrial revolution but the consequences of this change are only now emerging.

The ‘Fifth Estate’ is a direct result of the digital networked environment and practitioners in the ‘Fifth Estate’ are now compelled to operate within a duality of environments (digital and physical) whether they appreciate the duality or not. I propose that the source of these challenges of digital-engagement is the relationship that humans have with technology and its effect on humans’ internal physiology. These low-level interactions alter human behaviours and thus society. Participants in the ‘Fifth Estate’ must understand, manage and adjust to accelerating changes resulting from technology-use if they wish to influence their personal outcomes.

This paper, based on original research, found that digital-engagement involves communication-feedback-loops, goals and a propensity to action, which combined is the essence of a cybernetic system. The research also found that self-awareness is a significant part of digital-engagement, making second order cybernetics more appropriate for developing an understanding of the engagement process because it accommodates both observation and participation of the individual in the human-technology communication system.

After discussing the background that underpins this research the paper proceeds to a discussion of original research into digital-engagement where participants’ behaviours (personality and decision-making style) were correlated to participants’ scores derived from the Digital Engagement Model developed in this research. Significant findings were positive correlations to the personality traits Agreeableness and Openness and a negative correlation to Extraversion. The research also found that an intuitive decision-making style correlated to greater digital-engagement. Whether these results are predictive or causative of digital-engagement is as yet undetermined and further research in this area has been proposed.

The background to this paper examines external environments to illustrate how altered perceptions of first principle concepts within the digital environment such as time, memory and space, are affecting human behaviours. Using an ecological approach the paper also considers the proposition that digital networked technology is simply a tool and concludes that digital networked technology should be considered as both a tool and an environment in which the Fifth Estate
Rhetorical strategies used in asylum seeker discourses during the 2013 Australian Federal Election

Leicha Stewart
University of Newcastle
Political Communication stream

Immigration policy, specifically, policy relating to people arriving by boat in order to seek asylum, was a key focus of political discourse during the 2013 Australian Federal Election campaign (Johnson et al. 2015). Evening television news reports on the unfolding election revealed a bipartisan push for an increasingly punitive approach to the treatment of people seeking asylum. Historically, such policies of exclusion have been legitimized through ideological media messages (Herd 2006; Macken-Horark 2003). Language and rhetorical techniques drawing on several distinctive narratives prevalent within asylum seeker discourses were found to be central to the exclusionary arguments made by ALP and LNP politicians. Five prominent narratives identified include; 'playing the Australian people for mugs', 'borders need protection', 'it is an evil trade', 'need for a military solution' and 'the increasing problem'. This research will analyse the rhetorical strategies used in the circulation and perpetuation of these narratives in detail.

Little magazines in the digital sphere

Emmett Stinson
University of Newcastle
Cultural Studies stream

Despite being one of the oldest forms of mass media, publishing—and its associated print cultures—are still often marginalized within communications studies. This paper seeks to examine how one particularly overlooked print form—the 'little magazine' or literary journal—has combined print and digital media. Taking up Simone Murray's notion of the "digital literary sphere" (2015) as an intermediary social space in which print culture and digital technology reinforce—rather than disrupt—each other, this paper examines four 'born-digital' Australian literary journals. Using a modified Bourdieusian framework, it seeks to examine the ways that digital literature journals both challenge and strengthen extant cultural networks. In particular, it notes five key aspects of digital literary journals: 1) they focus on specific, high-cultural literary forms; 2) they circulate among established literary networks of producer-consumers; 3) they increase the social capital of their editors; 4) they either problematize or reinforce the boundaries of national literary discourse; and 5) they either seek to include writers who are typically...
excluded by more mainstream literary discourse, or else reflect the hierarchical distinctions and exclusionary practices of material literary networks. As these aspects demonstrate, it is very difficult to make clear distinctions between extant print cultures and digital literary cultures; indeed, existing literary networks often define the shape and scope of digital interventions to various degrees. Even when digital literary journals contest modes of literary valuation, these often take the form of a response to material cultures. In this sense, while ‘born digital’ literary journals attest to the importance of digital dissemination and discourse for the struggle to define autonomous literary fields, they also demonstrate that digital literary cultures cannot be disentangled from material networks.

**Beyond certificates and statuettes: the growing media resources of accolade-conferring organisations**

Łukasz Swiatek  
The University of Sydney  
*Media Studies stream*

Around the world, many institutions that present awards and prizes – such as the BAFTAs, the Lasker Awards and the World Food Prize – have been substantially expanding their communication activities in recent times. In addition to presenting accolades, these organisations are developing extensive media resources, ranging from videos to entire museums. Many of these multimedia texts are digital, and are being used to advance public education and advocacy initiatives.

However, existing scholarship about these organisations and their communication activities is limited. Although the media resources are being consumed by millions across the globe, they have been subjected to minimal critical analysis. This paper addresses the current gap in knowledge about these significant and growing, but overlooked, entities.

Drawing on various media theories, it argues that the communication activities and texts of awarding bodies are fundamentally strategic and normative. That is, they are purposefully produced with the aim of showing audiences what is commendable and discommendable, giving directives, and outlining widespread or acceptable standards. It also demonstrates that the organisations’ media resources are problematic, as they convey content that is disputable, reflecting the institutions’ particular intentions and non-universal values, which are contested by other social groups.

The paper explains and substantiates these ideas through a case study of the organisations connected to the Nobel Prizes. These institutions – including the Nobel Foundation and its sister organisations, such as Nobel Media and the Nobel Museum – are leaders among accolade-conferring organisations, having developed one of the most comprehensive existing suites of multimedia resources.

The paper draws on research from a recently completed PhD thesis. It offers new insights for media studies, with the growing communication activities and resources of accolade-conferring organisations being a timely and interesting contribution to the field. It also speaks to the theme of the conference, as these civil society organisations can be considered non-traditional members of the fifth estate (broadly understood) engaging in activism and public education activities, especially through their online media productions.

**Learning from “the very best craft practitioners”: fostering student creativity using models of excellence**

Łukasz Swiatek  
The University of Sydney  
*Pedagogy stream*

Creativity has long been overlooked, marginalised or treated as a problem-free notion in media studies. As Phillip McIntyre (2012) reminds us, many media scholars and practitioners never question the cultural assumptions that underpin their understandings of creativity. Media-related guides about this multi-faceted phenomenon often focus narrowly on specific industries or sectors, or equate creativity
with artistic activity. They often do not discuss the concept explicitly in any way.

Very little existing scholarship also examines how creativity can be taught in media studies (when it is taught at all). This paper helps fill this gap in knowledge by arguing that the media resources of organisations that present awards and prizes can usefully provide models for fostering creative excellence. A number of awarding organisations around the world – such as the Academy of Motion Picture Arts and Sciences, the Nobel Museum, and the Screen Actors Guild Foundation – are developing media resources designed to promote creativity. These valuable, but little-known, resources can provide remote models for helping foster students’ creativity and expose them to creative excellence.

The paper discusses how these resources can be used within higher education media studies. It also critically outlines their problematic aspects, in addition to canvassing existing debates about the place of creativity in media scholarship. It substantiates its ideas through a case study of the British Academy of Film and Television Arts’ (BAFTA’s) Guru program, which is the most comprehensive of its kind. A primarily online initiative, Guru offers audiences the chance to learn about creativity from “the very best craft practitioners” in different media sectors through its dedicated learning hub.

The paper shares original research that will be published in Exploring the Benefits of Creativity in Business, Media, and the Arts (ed. Nava R. Silton, IGI Global 2016). Drawing on creativity and media theories, as well as teaching and learning research, it offers new insights for the field of media and communication, particularly pedagogy in the field. The media resources of organisations that confer accolades are also under-researched; as such, it contributes to knowledge about these growing, and increasingly widely consumed, texts. Additionally, it speaks to the theme of the conference, as these civil society organisations can be considered non-traditional members of the fifth estate (broadly understood) engaging in public education initiatives, especially through their online media productions.

**Hyper-compression in music production: the loudness normalisation revolution and implications for music streaming delivery platforms.**

Robert Taylor
University of Newcastle
*Digital Media stream*

It appears that music streaming is becoming a dominant music delivery platform with the efficacy it has demonstrated in rapidly creating a new space in the digital world for audiences to connect with artists and acquire music on demand. Innovations such as these, however, present a range of uncertainties inasmuch as it is never fully known at the point of formation how the innovation will render antecedent models obsolete and generally interact within the system it is be introduced into. Apart from the fact that music streaming appears destined to be disruptive to the traditional method of physical sales, there have been some other unintended consequences that could not have been predicted.

Music streaming in conjunction with a relatively new concomitant technology, loudness normalisation (that mediates the perceived loudness of audio content), has been heralded by some as a mechanism that will solve a problem that has been endemic in music production practice for two decades: the over use of hyper-compression, dubbed the ‘Loudness Wars’. Hyper-compression is a process that dramatically reduces the dynamic range of audio content, which in turn increases its perceived loudness compared to non-compressed content.

An excellent example of this process is loud (hyper-compressed) television advertisements as compared to more typical program material, causing much annoyance. The same consequence is evident when music is processed in this way, making modern music much
louder to music produced prior to the introduction of hyper-compression. This process not only causes a similar annoyance but it has been widely demonstrated to have deleterious consequences to the actual audio quality itself.

Loudness normalisation within the framework of streaming platforms is optimistically seen as an answer to this seemingly intractable problem but there is uncertainty underlining the trajectory of this technology and its eventual impact on the use of hyper-compression. This paper presents an examination of these interrelated technologies, their formation and potential changes they may cause to existing music production practices.

**Thoroughly mediated politics: is the digital revolution changing our elections?**

Edwina Throsby  
University of New South Wales  
*Political Communication stream*

The relationship between media and politics has long been a close one, although the media-scape of 2015 is vastly different from the world of *Radio and the Printed Page* written about by Paul Lazarsfeld seventy-five years ago. Now, our media platforms have fragmented and their audiences have done likewise. Television and newspaper consumption is down, online media engagement is growing apace. Media are central to the lives of us in the developed west and increasingly also in developing countries. Inevitably, this is having an effect on the way that politics is not just communicated, but experienced by voters, and the way that elections campaigns are fought. Media are now the primary ways that citizens receive political information, and perform political practice, and our leaders are increasingly utilising non-traditional, digital media forms to communicate with their constituents.

This paper will draw on research that has been conducted as part of a PhD looking at swinging voters, constituting analysis of original interviews conducted with elite political and media practitioners. It will ask the questions, how are Australian political media changing and adapting to these new platforms, according to those who produce and create media, and are these platforms inherently participatory? How are the architects of our political campaigns responding to these new media environments? Is the rapidly evolving media environment affecting the way that campaigns are fought, and the way that voters are conceived of, targeted, and involved? And what effects are the changes having the way we use, and view, a participatory democracy? At the heart of this investigation is a critique of normative ideas around the model citizen, and whether ideas of traditional civic virtue expressed in traditional ways are still useful in an evolving environment.

**Blurring the boundaries: implementing ‘critical prosumer’ concept in community radio**

Netra Timilsina  
University of Canterbury  
*Community Media stream*

The term ‘prosumer’ was coined in 1980 by Alvin Toffler. Toffler defined the prosumer as someone who blurs the distinction between a ‘consumer’ and a ‘producer’. ‘Prosumption’ is the process of production and consumption rather than focusing on a single one. The concept of ‘prosumer’ or ‘prosumption’ is popular in social media studies, especially associated with the Internet and Web 2.0. However, the process can also be analysed in traditional forms of community or alternative mediums, particularly in community radio. In this research, I am particularly interested in the use of the prosumer concept in community radio, which is one of the important approaches of my PhD research.

This research intends to look at the production and consumption process of three Christchurch based migrant communities and their radio programs. It will analyse the sender-receiver relationship in community radio through the ‘critical prosumer’ concept. The concept
of ‘critical community media’ and ‘critical prosumer’ is based on a dialectical relationship of media actor and structure which can be assumed in an ideal alternative media system. In this ideal system, contents of community media are considered non-standardised and producers are mostly non-professional or volunteers. This research will particularly try to explore how audience emerge as producers and blur the boundary between consumer and producer in community specific radio programs.

Community radio is described as ‘radio by the people for the people’ where the voices heard are usually ignored in mainstream media. In most of the community radio broadcasting practices, the community has the ownership and members of that community participate in every process i.e., from content production to decision making. In this regard, listeners of the community radio are the producers, managers, directors, evaluators and even the owners of the stations. This research will explore a new way to analyse audience participation in community radio, particularly to analyse how audiences use community radio platform to fulfil their mainstream media needs.

Feminist critique of connective action

Verity Trott
University of Melbourne
Political Communication stream

Social and digital media have become embedded in our everyday lives and the ways in which we engage politically have become mediated by these tools. New and refashioned strategies and tactics for activism are occurring in the digital terrain and conventional theories of activism no longer account for these types of actions (Bennett & Segerberg 2012; Bimber et al. 2005). In response, alternative theories such as Bennett and Segerberg’s theory of connective action (2012) provide new ways of thinking about social movements and activism in a digitised terrain. However, the ways in which connective action theory may account for feminist activism has not been adequately considered. This paper interrogates Bennett and Segerberg’s (2012) notion of connective action from a feminist perspective to discover whether this new theory of contemporary activism represents the nature of feminist campaigns with social and digital media.

My research investigates the nature of feminist campaigns in the digital terrain, specifically looking at how they are developed and organised and how people participate in them. Interrogating contemporary theories of activism, such as connective action, from a feminist standpoint is particularly valuable because it brings women’s activities to the forefront when they have traditionally been overlooked. How are women using social and digital media to organise and participate in feminist campaigns? This question paves the way for understanding how, if at all, connective action theory accounts for what is occurring in the feminist movement with digital media.

In order to test whether connective action theory captures feminist activism, this research analyses the attributes Bennett and Segerberg pinpoint as key to the three styles of actions they propose. These three styles of actions comprise of traditional collective action, crowd-enabled connective action, and organisationally-enabled connective action. My research challenges these three categories by comparing them to contemporary feminist campaigns to discover whether the theory of connective action accounts for feminist activism in a digitised landscape.

‘Tassie Noir’: The Kettering Incident and transnational TV crime drama

Susan Turnbull and Marion McCutcheon
University of Wollongong
Screen Production stream

Scheduled to appear on Foxtel in 2016, the Australian TV crime drama, The Kettering Incident has already begun its transnational career by winning a Special Jury Prize at the Series Mania Festival in Paris in April 2016. Touted as the first adult drama series to be conceived, written and filmed entirely in Tasmania, The Kettering
Incident is being hailed as a ‘local’ triumph and a boost to Tasmania’s economy. At the same time, it is being promoted to potential global audiences in relation to successful transnational TV crime dramas such as Twin Peaks, The X-Files and Broadchurch.

The Kettering Incident thus promises to be an extremely useful case study in a project that will endeavour to map the types of value that accrue from the transnational trade in TV crime drama. These include the monetary and non-monetary returns for all involved, from the citizens of Kettering themselves, to the audiences who may be watching this show in very different social and cultural contexts not forgetting the cast and production staff who will leverage their experiences working on the series for the rest of their careers.

ICTs in asymmetrical power relations: empowerment of rural communities through the Union Information and Service Centre in Bangladesh

Mohammad Sahid Ullah
University of Queensland
Digital Media stream

The use and implementation of Information Communication Technology (ICT) has been credited with improving living conditions around the world from addressing deep-seated economic issues to initiating important social changes. Yet this kind of optimistic estimation exists without firm evidence of success in poverty reduction or connecting rural communities, calling into question the potential of ICTs as a medium of real social change. This concern is particularly relevant in light of asymmetrical power relations that exist in the countries of the global South. Despite this drawback, the government of Bangladesh established the Union Information and Service Centre (UISC) – a public-private-people-participation (4ps) approach aiming to empower rural communities. The overall plan is to ensure access to information and enhance democratic processes along with the economic development of the country’s vast rural areas, where 72 percent of its total population of 158 million people live (and are deprived of almost all civic amenities). To alleviate this problem by engaging local communities, the UISC aims to improve quick public service delivery for rural citizens through community level administrative units - the Union Council. However, rural society in Bangladesh has been experiencing deep-rooted patron client relations where this power relationship is a key determinant of accessing and using service facilities from any ICT related programs.

Through examining the operation and activities of six UISCs selected from rural communities across Bangladesh, this paper argues that ICT intervention from the top cannot bring substantial change for the people who are living at the bottom of the social pyramid. To present this argument, the study is framed under the ‘accumulation by dispossession’ notion developed by David Harvey. Through ethnomethodological research conducted in 2015, this paper argues how the access and non-access, usage and non-usages, are determinant in an asymmetrical power condition that blocks the process of empowerment for rural communities. The study also explores the role of these centres in building new power relations among rural communities and argues how asymmetrical power relations in a society deprives the rural poor in particular of adequate benefits from any ICT facilities.

Muzzling the fifth estate: an analysis of the 2015 ‘Social Media’ Bill in Nigeria

Temple Uwalaka
University of Canberra
Digital Media stream

Considered as the fifth estate of the realm and sentinel of society, the media, particularly social media and mobile social networking applications, hold leaders accountable by exposing corruption and policy failures. Although many politicians accept media criticism as intrinsic to liberal democracy, some politicians stifle such criticisms by enacting obnoxious laws or intimidating media outlets to silence their critics. This is the case in the 2015 ‘anti-social media’ bill in Nigeria.
The ‘anti-social media’ bill also known as Frivolous Petitions Bill if passed into law, stipulates two years imprisonment, a fine of two million Naira or both for anyone who, through text messages, tweets, WhatsApp or any other social media platforms, post critical comments of a person, group of persons or an institution of government. A qualitative content analysis of the bill demonstrates that the bill is trying to rein in online commentators. Then, from the qualitative and quantitative analysis of Facebook and Twitter data, results indicate that digital media users in Nigeria are not ruffled by the bill and have asked the Nigerian Senate to strike out the bill. These findings illustrate that while online networks help citizens monitor their leaders, however, in terms of freedom, that it is not yet uhuru for the fifth estate. Rather than a paradox, the Nigeria case has implications for press freedom in other countries.

**Revoda and election monitoring in Nigeria**

Temple Uwalaka and Confidence Chinedu Amadi  
University of Canberra and University of Port Harcourt, Nigeria

*Digital Media stream*

This paper evaluates the capacity for information and communication technologies (ICTs) to aid crowdsourced elections monitoring. Generally, we are interested in digitally enabled collective action initiatives by non-state actors in areas of limited statehood. In the case at hand, we analyse the effect of crowdsourced election monitoring through citizen-generated reports of abuses, rigging, failures and successes through the Revoda mobile phone application in regard to the 2015 Nigerian elections. During the 2015 general elections in Nigeria, the crowdsourced election monitoring project ran in parallel with ordinary domestic and international election observations. Such monitoring projects have been performed in some other countries, and research on the methods and effects of crowdsourced election monitoring by non-state actors in areas of limited statehood is on the rise. Scholars are focusing on the political significance of such projects, whether value is generated for citizen participation in democratization and political engagement. However, very few studies have looked at the actual content of the crowdsourced reports generated and compared the findings of the crowd with official election reports.

This study investigates the content of reports in the Revoda dataset, and compares the story revealed in these reports with the conclusions in the election observation reports from a recognized institution, the National Democratic Institute (NDI). Findings reveal that Revoda reports truly presented a relevant picture of the events on the day of the election. Also, the results show that Revoda users that reported on the election day focussed on the voting process, security, intimidation and vote-rigging; the logging time, and location for each message generates timelines and geographical overview of the local polling stations in question. The findings suggest that crowdsourced election monitoring can help improve information about the functionality of local polling stations.

Enhancing intercultural communication appreciation and capability within a university context

Franco Vaccarino and Mingsheng Li  
Massey University

*Cross cultural, interpersonal and intercultural stream*

Globalisation has encouraged organisations to invest in their human and intellectual capital by training managers and employees to prepare them with needed skills to meet the demands of organisational diversity, to become culturally flexible and adaptable in multicultural contexts, and to increase their intercultural communication competencies, interpersonal skills, and competitive advantage to achieve the organisational goals through continuous learning and development. Intercultural training aims to develop a culturally competent workforce and is based on the belief that broadened cultural knowledge and cultural competencies as social capital will benefit the multicultural organisation, increase cultural inclusion, challenge institutional barriers, racism, personal biases and
prejudices, engage in self-reflection, foster an environment for social cohesion, creativity and innovation, and for creation, development, and sustainability of the organisation’s social and human capital, and contribute to the organisation’s multicultural policy objectives.

At most universities, internationalisation is a critical element of the university’s economic, academic and cultural vitality. This is true at Massey University in New Zealand where internationalisation integrates an international and intercultural dimension into teaching, research and service functions within the University and is fundamental to its endeavours. It includes the engagement of staff and students with other cultures; student mobility; building, developing and strengthening strategic relationships with overseas institutions; and high-quality pastoral care and support for international students and staff. Massey University has a rich mix of cultures, and it is critical that staff can confidently engage professionally with other staff from other cultures, and with international stakeholders and students both on and off shore. Thirty percent of our staff complement consists of international people.

In order to proactively build the university’s internationalisation capability and enable staff to appreciate customs and cultures, an intercultural communication workshop was developed, and presented four times across the University’s three campuses. At the end of each workshop, participants were requested to evaluate the workshop. A week after the workshop, participants received an online link enquiring about the one thing they had done differently in the workplace following the workshop. A month after the workshop, participants were invited to a focus group session to discuss their intercultural communication experiences in the workplace. This presentation reports on the results from the workshop evaluations, the online enquiries and the focus groups, and offers some recommendations for universities to enhance their intercultural appreciation and capabilities.

Communication, creativity, consilience and cost-benefit-ratios in cinema

Jt Velikovsky
University of Newcastle

Creativity/Creative Industries stream

A presentation of tentative findings from my ongoing doctoral thesis research. My PhD thesis title is ‘Communication, creativity and consilience in cinema - a comparative study of the top 20 Return-on-Investment (RoI) movies, and the doxa of screenwriting’. Within the discipline of Communication, and specifically in the domain of movie creation - including movie screenwriting - this research study aims to explore and address certain aspects of the problem-situation around formulae for movie success. Movie performance research literature shows that 70% of movies do not ‘break even’, that is, do not recoup their production budget in cinema release (Vogel 1990-2014), and that 98% of screenplays presented to producers go unmade (Macdonald 2004, 2013). Successful screenplays and movies are rare.

In order to illuminate this problem-situation in ways that ideally might be useful for both screenwriters and screenwriting instructors, a study is conducted to examine fifteen key guidelines of the screenwriting orthodoxy, as derived from a set of four contemporary screenwriting manuals, guidelines which partly comprise the current doxa; or, how screenwriting is often taught.

The four canonical screenwriting manuals under study are:
3. Snyder, B (2005), Save The Cat!: The Last Book On Screenwriting You’ll Ever Need.
The fifteen key screenwriting guidelines derived from these manuals are prescriptions about:

In the study, these fifteen guidelines are compared to the relevant observed traits of the 20 highest and 20 lowest RoI movies, in order to test these fifteen guidelines of the doxa, or, the screenwriting orthodoxy.

As a result of the comparative analysis, it is argued that certain of the screenwriting guidelines would appear to be contradicted by the empirical box-office evidence, and some revised movie-creation guidelines are proposed, as derived from the evidence of the top 20 RoI movies, and precautions derived from the bottom 20 RoI movies. These new guidelines would apply to movie screenwriters aiming to reach the widest cinema audience for the least movie-production-cost, with their movie story. Some of these guidelines include: the ‘Villain Triumphant’ story trope rather than ‘Hero Triumphant’; avoiding Character Arcs; a length of 90 screenplay pages (or movie minutes) as opposed to 120 pages/minutes, a budget of less than USD$2M, and being a ‘writer-hyphenate’ (a writer-director, or writer-producer, or writer-actor).

The research study is influenced by Great flicks: scientific studies of cinematic creativity and aesthetics (Simonton 2011), Screenwriting poetics and the screen idea (Macdonald 2013) and Consilience (Wilson 1998). The doctoral research weblog is at: https://storyality.wordpress.com/

**Reasons for advertising regulation: observations from Gen Y**

David Waller
University of Technology Sydney

**Ethics/Law stream**

Around the world advertising comes under some form of regulation, whether self or government regulated, to ensure that it does not offend, mislead or deceive. The most widely used system for regulation in advertising is self-regulation, whereby the advertising industry regulates the communication and conduct of its members by imposing a code of ethics, sanctions for violation of this code, and enforcement procedures to ensure compliance. In Australia, the Advertising Standards Board (ASB) is a self-regulatory authority which considers written complaints on advertisements in mainstream media and makes adjudications based on industry codes and initiatives. The ASB states that the process is to “ensure consumer trust and protection for the benefit of all of the community”.

The aim of this exploratory study is to add to the discourse on advertising regulations by observing attitudes of Gen Y towards whether certain advertisements, creative reasons, and media should be regulated. A total of 126 respondents were sampled (45 male and 81 female). The average age of the total sample was 21.8 years old with ages ranging from 18 to 25 years old, who would all be members of Generation Y. The sample is made up of second and third year university students, and the questionnaire was administered in a classroom environment and took approximately 10 minutes to complete.

The reason that most deserved regulation was advertising with Discrimination or vilification, followed by Violence, Advertising to Children, Sex, sexuality and nudity, Health and Safety, Indecent Language, and Food and Beverage Ads. As for media, similarly all media deserved to be regulated with Television the highest, then Online, Outdoor and Radio. As for the reasons for the regulation, the most important reason was ‘To protect moral standards’ closely followed by ‘To protect consumers’, while the least important reason was ‘To protect competition’. Finally, a correlation of the results
between the reasons for offence, media and reasons for regulation was made which found strong relationships between many of the items.

While this study resulted in some statistically significant results, this is the first stage of further research on potentially controversial advertising and the reasons for advertising regulation. The current sample was of university students aged 25 years and under, but it is intended to broaden the study to have a more representative sample, and be able to compare between age groups, gender, etc. An international comparison would also help understand regulation in the global context, particularly as advertisements are now more available online and can be seen by anyone around the world. As advertising and society attitudes change, it is important to understand the role of advertising regulations, and be willing to communicate the benefits to the community.

Channel for change: television and the 1967 referendum

Lisa Waller, Kerry McCallum and Mcduffie Magali
Deakin University, University of Canberra and Australian National University
Indigeneity stream

This paper explores the role of television in the 1967 referendum that approved two amendments relating to Indigenous people in the Australian Constitution. It argues that television was a powerful social and political influence embraced by government and activists in the campaign that resulted in a resounding ‘Yes’ vote and gave the Federal Government a mandate to implement policies relating to Aboriginal and Torres Strait Islander peoples. Resources of the National Film and Sound Archive were used to examine how the referendum was contextualized and represented to the nation through TV news and current affairs. Primary analysis of news bulletins and programs such as Four Corners and This Day Tonight has revealed television played a pivotal role in making the hardship and discrimination experienced by Indigenous Australians visible.

Additional research conducted in the National Archives and the National Library of Australia has yielded personal correspondence from the prime minister Harold Holt to other government leaders, as well as internal press memos and other documentary evidence emphasizing that politicians understood television was crucial to the referendum’s success and was a key plank in the government’s strategy for a unified, cross-party, short, but targeted public education campaign.

Indigenous activists used TV to raise awareness of the referendum and wider discourses of injustice, discrimination and assimilation. Television exposed the public to hard-hitting footage of the Freedom Rides led by Charlie Perkins, Doug Nicholl’s documentary evidence of the unfair treatment of Aboriginal people in Maralinga and Warburton, as well as the Guridji strike at Wave Hill Station in 1966. Our analysis shows the theme of Australia’s international shame played into the referendum through television news making links from the nation’s treatment of Indigenous people to the civil rights movement in the US and the international anti-apartheid movement.

We conclude TV representation made the referendum a symbol of Indigenous Australians’ political and moral rights, which resounds into the present, as evidenced by the way the Recognise campaign uses TV footage from 1967 and more recent interviews with the key stakeholders from that time.

Gillard, Rudd and Turnbull: political leadership and the nexus between the fourth and fifth estate

Mary Walsh
University of Canberra
Political Communication stream

This paper analyses Australian media portrayals of former Prime Ministers Julia Gillard and Kevin Rudd, and current Prime Minister Malcolm Turnbull’s ascension to the prime ministership of Australia. All took out a standing prime minister yet only one suffered immense negative consequences. The analysis reveals the difference in
perceptions by the fourth and fifth estates via various sexed and gendered framings. These framings demonstrate the role the fourth and fifth estates have as sexed and gendered mediators and as perpetuators of sexed and gendered double binds that constrain female political leaders. Moreover, the difference between fourth and fifth estate media portrayals and subsequent public perceptions of a female and male Australian Prime Ministers demonstrate the underlying and deeply rooted sexism of Australian political leadership, media and culture.

Intersubjective benevolence in youth online Chinese communities

Yini Wang and Mark Balnaves
University of Newcastle
Media Studies stream

Some contemporary theorists of Chinese youth online have concluded that youth identities today are, primarily, ‘elastic’. This elasticity emerges from the informal interactions with strangers online. The authors agree with this idea to some extent. However, this is not the full picture. This paper reports on a major ethnography of young students in a middle-south city in China, Changsha, showing how traditional expectations of reciprocity shape online communities. Social media provides a platform for reciprocity that has specific Chinese characteristics, especially zi hei (self-mockery or self-deprecation) and zheng neng liang (positive energy) self-presentations. Chinese youth are adept at practicing the traditional norms – intersubjective benevolence, rather than seeking strangers online to communicate their identities in their everyday online interactions. Reciprocity, as a result, is a shared value or norm of communication in online communities to maintain and enhance guanxi just like what people did before the advent of Internet. Identity construction, on the other hand, not only indicates this method of communication, but also presents a sense of collectivity within the community. Constructs such as collectivist and individualist, traditionally used in intercultural communication studies, and as shown in recent studies, do not fully delineate the complexity of relationship-based communities, especially China. The authors argue that any analysis of online community in China requires an understanding of intersubjective benevolence in Chinese culture. The preservation of these traditional values online might also have implications for dealing with cyberbullying and the negative effects of rapid urbanisation in China.

No walk into paradise - the Australian film industry in the 1950s

Simon Weaving
University of Newcastle
Screen Production stream

Despite suggestions of a bright future from the industry’s leading film producers in 1938, Australian feature film production all but collapsed in the twenty years following the outbreak of World War II, and in August 1960 a Senate discussion into the perilous state of affairs in the industry noted that no film had been made in the country for the previous two years. Yet whilst most other filmmakers had left the field during this era, documentary film director Lee Robinson and veteran actor Chips Rafferty formed a successful partnership and, for a brief period between 1952-1958 established a vibrant modernism in Australian cinema, completing five films – mainly low budget adventure stories set in exotic locations and aimed at international markets.

This research examines the artistic and business strategies of the filmmaking pair - who became the leading film producers in the country at the time - and uncovers the economic and market forces in operation in the industry, predominantly driven by the global reach of the major Hollywood studios, which controlled distribution and exhibition in Australia to the exclusion of local producers. Examining business and financial dealings, reviewing media reports, biographies and interviews with key players, and through close examination of
their body of film work - including the Papua New Guinea adventure film *Walk Into Paradise* (1958) - the research traces how Robinson and Rafferty, through various production companies and partnerships, created their early success and then succumbed to the overwhelming market forces operating against them.

**H is for holding company: transformations in search and social media ownership**

Rowan Wilken

Swinburne University of Technology

*Digital Media stream*

Prior to the 1990s, advertising agencies were, by and large, still owned by their principals, and often carried their names (such as J Walter Thompson). The largest of these built themselves up to become transnational advertising agencies (TNAAs), servicing major clients in foreign markets. From the early 1990s, however, “the global industry's centre of gravity shifted fundamentally”, as John Sinclair has put it, with these TNAAs increasingly “brought together under the umbrella of a small number of holding companies [WPP, Omnicom, Interpublic, Publicis, Dentsu, Aegis, and Havas] at a higher, global level of management”.

Almost two decades later, we are witnessing the emergence of a somewhat similar pattern of consolidation within the search and social media business landscape. This paper explores three examples, or cases, where this is occurring: (1) Alphabet Inc., which has been created as a separate holding company in order to manage (what used to be Google’s) increasingly divergent enterprises, with each of these arranged according to letters of the alphabet (G is for Google, Y is for YouTube, etc.); (2) Facebook, which, while not formally operating as a holding company, arguably has holding company like characteristics in the way that it manages its subsidiary services, WhatsApp, Instagram, and Oculus Rift; and, (3) the lesser known case of Mail.Ru and its international investment offshoot DST Global, both of which were set up by the mercurial Russian entrepreneur and investor, Yuri Milner. This paper explores the structures of each of these three ‘holding companies’, why these corporate structures have been adopted, how they are similar to and different from earlier holding company models (such as those of the global advertising industry), and what these moves suggest about the current direction of search and social media industries.

**Honouring Indigenous voice in a digital world: perspectives from Māori IT professionals**

Warren Williams

University of Waikato

*Indigeneity stream*

This paper seeks to increase Māori (Indigenous people of New Zealand) employment in the IT industry in general and in the leadership levels of IT in particular. At present, there is a contradiction: the New Zealand government acknowledges Māori participation in the IT industry as vitally important to the New Zealand economy, but Māori employment in the IT industry remains low at 2.5% of the total Māori workforce (MBIE 2015).

This paper reports on the preliminary findings of a doctoral study aimed at addressing three goals related to raising the participation of Māori in the IT industry. Firstly, believing that an increase in the critical mass of Māori in IT will have a beneficial impact on Māori, the IT industry, and the New Zealand economy, the research seeks ways to recruit more Māori – both in actual number of IT employees and as a greater proportion of the workforce – into the industry. Secondly, the study aims to increase the participation of Māori in senior and leadership IT roles by action research projects involving Māori already in IT organisations. Finally, the study considers recent independent Māori IT initiatives as a platform for an independently vibrant Māori IT sector.

The research postulates that to attain these goals, there needs to be increased integration of Māori culture into Māori IT work. As an IT
insider of Māori descent who has a long history working within the New Zealand IT sector, the researcher sought to conduct the research in a manner that respects each participant’s cultural worldview and their mana (authority) (especially within the sector). Drawing upon the researcher’s experience and heritage, this study takes a culturally appropriate approach combining aspects of Kaupapa Māori research, with such qualitative methodologies as appreciative inquiry to avoid a deficit-oriented position.

The study also draws from the experiences of 12 Māori IT professionals to understand the influence of Māori culture on their personal and professional identity; to see how Māori values and principles apply, and might apply, in an IT commercial context; to examine the relationship between the Māori people and the IT industry; and to envision the role of Māori in the future of IT. This study contributes original research to the growing body of knowledge regarding the advantages of integrating Māori values into other areas (e.g., education; business; and tourism) in New Zealand.

Finally the paper will outline three action research projects designed to increase the participation of Māori in the IT sector: 1) aims to encourage more Māori students to consider IT as a career, by profiling current Māori IT role models; 2) creates mentoring and networking opportunities for existing Māori IT practitioners; and 3) identifies emerging and existing Māori IT businesses with the potential to contribute to a distinctive Māori IT sector.

‘To walk the road of despair’: the rhetoric of empathy in media coverage of Australian prime ministers’ responses to bushfire

Rosemary Williamson
University of New England
Political Communication stream

Bushfire has been one of Australia’s most destructive natural disasters. Since federation, bushfire has also been seen to contribute to the shaping of national identity. In this sense, bushfire, along with other sudden natural disasters, presents distinctive challenges for Australian political leaders who are in a position to publicly articulate those qualities of the citizenry that will guarantee individual and communal recovery.

This paper extends research on newspaper representations of natural disaster in the twentieth and twenty-first centuries. The research discerns a turn in the twentieth century toward journalistic commentary on, and evaluation of, the extent to which prime ministers demonstrate physical and emotional engagement in natural disaster. Following a presentation at the ANZCA 2015 conference that examined reportage of cyclones, this paper moves to coverage of bushfires by newspapers as well as other media. Selected for analysis are reports of bushfires considered to be among the worst in Australian history since federation. These occurred in Victoria in 1926 (Prime Minister Stanley Bruce), Victoria in 1939 (Joseph Lyons), Tasmania in 1967 (Harold Holt), Victoria in 1983 (Malcolm Fraser) and the ACT in 2003 (John Howard).

The paper argues that from a theoretical perspective within the field of rhetorical criticism, such bushfires constitute a recurring situation that demands a rhetorical response from, in this case, the nation’s leaders. Within this theoretical framework, the paper identifies reportage of Holt’s response to the 1967 bushfires in Tasmania as a landmark. It is here that we see evidence of what would become tropes characteristic of visual and verbal rhetorics of empathy in later media coverage of prime ministerial responses to natural disaster.

Online cultivation: the impact of American TV series on Chinese audiences’ cultural values

Meng Xu
University of Canterbury
Cross cultural, interpersonal and intercultural stream

With the advancement of information and communication technology in China, Chinese scholars believe that American television series
(Meiju in Chinese) are the most influential American cultural products in China (Zuo 2016; Sun 2012). There are three different voices toward the impact of American series on Chinese audiences’ values concerning media effect. Scholars have argued that viewing American TV could cause Americanization by disturbing the bounds of tradition among Chinese younger generation (Zhao 2009). Some scholars have argued that American television cannot access Chinese culture as if there is nothing there. However, they could be hybridized within the cultures already there (Robertson 1995). According to other scholars, the social interaction with Chinese culture could neutralize or resist the influence of American cultural products. As Bond (1986) argued, powerful tradition values in Chinese culture preserve the collective psychology of the Chinese people.

Cultivation theory, one of media effect theories, concerned long term effects of particular ideological representations on beliefs and values held (Gerbner et al. 2002). In cultivation research, there are two kinds of dependent variables. First-order cultivation refers to effects on social perceptions, while second-order cultivation refers to effects on attitudes and values (Arendt 2010). The influence of viewing American television on audiences’ perception about American culture and society belongs to the first-order cultivation effect. In contrast, second-order judgment, influenced by program content during viewing. People may need to reassess their values after viewing and attempt to adjust for unwanted influence. In the survey, cultural values as the second-order cultivation are also tested.

Audiences with gratification sought to consume the same content could be different in concerning of media effect. Uses and gratification theory (UGT) emphasizes that active audiences choose exposure to media contents based on their needs (Blumler & Katz 1974). The audience who use television mainly for entertainment and who use television for information acquisition could generate different expectations, which may influence their acceptance of values. In this case, what is the relationship between gratification sought and audiences’ perception about American culture? What is the relationship between gratification sought and acceptance of cultural values?

An online survey was adopted as research method to find out the answers to these research questions. Although online surveys face a lot of challenges, Couper (2000) argued that if a survey is targeting Internet users, it is still beneficial to employ this online research method. The web-based survey aimed to find the difference in value system between long-term viewers and short-term viewers, heavy viewers and light viewers. The CVS (Chinese Value Survey) items, WVS (World Value Survey), and cultivation items were referenced from prior study and developed to measure the impact of viewership on the cultivation values. The four gratification sought are learning, entertainment, sociality, and escape are put as scale in this study. In the survey, 2205 respondents. The geographic locations of participants are covering all provinces in China and the sampling numbers correlated to the GDP rankings of each province.

Communities, authority and trust: social media use during the Hazelwood coalmine fire

Susan Yell and Michelle Duffy
Federation University
Community Media stream

During and after a disaster, affected communities grapple with how to respond and make sense of the experience. Individuals’ physical and mental health is often impacted, as is the wellbeing of the community. Those affected by a disaster often turn to social media to share and seek information, express emotion, for social support, and to organise action (Sinappan et al. 2010; Acar & Murakai 2011; Kulumeka 2014). However, social media sites are also loci of power where issues of trust and power, and questions of who is authorised to speak for whom, are played out all too visibly.

This paper takes the Hazelwood coalmine fire as a case study in which to examine how a community used social media during a crisis. In
early 2014, a fire in the Hazelwood coalmine in the Latrobe Valley burned for approximately 45 days, shrouding surrounding communities in smoke. As authorities struggled to put out the fire, the nearby communities became increasingly concerned about the perceived health risks of exposure to the smoke, particulate matter and gas emissions from the burning coal. Adding to their anxiety and frustration were, on the one hand media reports of potentially harmful levels of fine particles (PM2.5) and carbon monoxide in the air, and on the other, conflicting and inconsistent advice and perceived inaction from health authorities regarding the health risks of smoke exposure. In response to the crisis, people turned to social media as an alternative space in which to share information, tell their stories and organise for the purpose of activism.

This paper examines three social media sites – two formed specifically in response to the crisis (The Air That We Breathe Facebook and Voices of the Valley Facebook) and one pre-existing group which largely focused on the fire during the crisis (Occupy Latrobe Valley Facebook). We examine how these social media sites formed sites in which issues of authority and trust are played out. Who is empowered to speak as a victim of disaster, and who is disempowered? Who is authorised to speak on behalf of the community? What relations of trust (and mistrust) are formed, and how do these impact on the ability to act and respond to the crisis? What information sources are trusted? We argue that while the process of making sense of the negative impacts of a disaster can be riven with conflict, nevertheless social media can constitute a powerful space for collective action.

**Effects of Relative Entertainment Preference (REP) on Smart Phone Users’ Political Participation in Korea**

Kyung Han You  
Hankuk University of Foreign Studies, Republic of Korea  
**Political Communication stream**

With the growing popularity of smartphone adoption among mobile users in the many Asia-pacific regions, individuals have utilized mobile applications in recent political discussions and elections. However, there has been still on debate whether or not new mobile technologies represented by smartphone increase users’ participation in political affairs via offering various political information. Given the abundance of entertainment content in mobile applications, it can be hypothetical that users’ mobile media usage would increase consumption of entertainment content, which in turn, users’ entertainment-based media use enhances their political apathy. This argument supports the basic idea of relative entertainment preference (REP) hypothesis proposed by Markus Prior. Therefore, the present study aims to investigate whether or not the preferred use of smartphone for entertainment purpose still hampers user to get involved in political life as suggested in Prior’s previous research. To examine an accountability of the REP hypothesis, this study suggested the mobile REP as a revised REP in conjunction with the original REP previous research proposed.

The findings of this study showed that both REPs had negative effect on both users’ interpersonal political talk and voting intention. In addition, original REP had no direct effect on people’s voting intention, whereas mobile REP directly influenced people’s voting intention. However, the effect of mobile REP on voting intention disappeared in the final model wherein two types of REP entered simultaneously. Therefore, it can be said that two REPs were not the very factors that directly influence people’s political action. This implies that it is necessary to original REP is not a predictor that does not singularly and directly influence individuals’ political behaviours, which is slightly against the finding of the Prior’s study.

The results also indicated that interpersonal political talk mediated the association between two REPs and Political participation, which infers that direct effect of REP is no longer effective, even though political talk enhanced political action. Thus a person who has the lower level of REP is more likely to engage in political talk, and in turn, such political chats increased individuals’ intention to vote in the election. Further discussion and implication were also discussed.
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