CCi

arc centre of excellence
for creative industries
and innovation

2007 ANNUAL REPORT

contents

director's report

Professor Stuart Cunningham
director

In our application for the Centre of Excellence in 2004, we argued that Australia is well known for cultural inventiveness and creative talent, and for being a fast follower or early adopter of new technologies. It has upgraded its national policy commitment to research and development in science, engineering and technology, and its links to international research networks in those areas. It has had export success in global cultural and education markets.

Despite these many positive characteristics, we claimed that serious problems are emerging in securing for Australia the maximum benefit from innovation in both the creative economy and the broader service economy. Obstacles to creative innovation may handicap Australia's future development as a knowledge economy. We identified several bottlenecks and missing links in the innovation 'chain' in Australia. Our empirical knowledge of the creative sector is substantially deficient. There are major gaps in our policy frameworks. There are costly market and planning failures, such as skill mismatches in the creative industries' labour market. The legal and regulatory structures controlling cultural and informational products embody conceptual obstacles to innovation.

We claimed that, over a five-year period, we would contribute to a demonstrable improvement in Australia's national innovation system. We broke this claim down into several outcome areas:

1. improved understanding and recognition of the nature and extent of the creative industries and 'creative economy';

2. improved understanding and recognition of the value of education and training for a 'creative workforce';

3. demonstrations of the social, economic and cultural value of digital literacy, digital content innovation, and user-led innovation in diverse settings;

4. improved understanding and demonstrations of models for sustainable enterprises in the creative sector;

5. influence and impact on understanding and policy around digital content and the legal and regulatory impediments to growth;

6. international leadership in broadening and extending the innovation system and the place within it of digital content and the creative industries.

These outcome areas map to the Centre's program areas, which are structured as a set of activities that address key bottlenecks or gaps in the national innovation system. The Centre's research

◗ identifies the dimensions and dynamics of the creative economy;

◗ promotes workforce education and training suitable for a creative economy;

◗ theorises and demonstrates ways of addressing bottlenecks in content generation and dissemination;

◗ assists in improving the business structures and practices of creative enterprises;

◗ examines policy settings and regulatory regimes and advocates better outcomes for creators and consumers; and

◗ engages at depth with Australia's place in the region and with crucial export markets and cultural partners.

The programs

We need to develop a better understanding of the dimensions, trends and dynamics of the creative economy (**Crisis in Innovation Program**). The Centre will address shortcomings in statistical assessments of the digital content and broader creative industries; at the same time, it will trace the way creative inputs (whether human, economic or technological) are becoming more deeply embedded in the wider economy. There will be focused policy research around international innovation systems, the policy frameworks that support them, and targeted evidence-building to support advocacy for a more comprehensive approach to innovation.

A creative workforce is a key longer-term investment in a creative economy and society. The Centre will model and test how both formal education and less formal learning environments can be assisted to respond to challenges of rapid innovation and risk. These arise in particular from the increasing impact of knowledge and creativity on the economy, together with the influence of globalisation and new technologies across key areas of work and experience (**Creative Workforce Program**).

Over the coming years, the conditions for content creation and dissemination encountered by the creative workforce will continue to undergo profound changes. Distinctions between consumption and production, labour and citizenship have blurred, allowing new commercial and public opportunities in such areas as user-led and 'pro-am' (professional-amateur) innovation, open source, and broad-based consumer creativity as a basis for lower-cost content generation and dissemination. The **Citizen Consumer Program** addresses this issue.

Content and communication with impact and lasting significance will not form simply from a Procrustean bed of generic human creativity. Mechanisms to improve the formation and sustainability of creative enterprises and the business and regulatory environment in which they work are crucial to an effective innovation system. A vast amount of content is locked up in legacy formats and content management systems, or sequestered by copyright regimes skewed toward powerful aggregators rather than creators, or stored in 'silos' because

of a lack of interoperability between data and metadata systems. The Centre will research and assist the wider adoption of common suites of metadata standards that enable discovery, licensing and delivery of material which is so critical to lowering the infrastructure costs of the sector. This is captured in the **Enterprise Formation and Sustainability Program**.

The **Legal and Regulatory Impasses and Innovations Program** explores a legal and technological environment that is increasingly beset by differing approaches to the problem of intellectual property. On the one hand, formidable efforts are being made to sequester and control IP through stronger copyright regimes and technological fixes such as digital rights management; on the other, a groundswell of support for open content licensing approaches is now beginning to make its mark. Without progress in fashioning a better balance between these two forces, the future of Australia's creative economy and society will be measurably compromised.

It might appear from the foregoing that the challenges can be met with minimal reference outside the nation state. On the contrary, Centres of Excellence must benchmark themselves against international best practice and give premium-quality Australian research an international profile. Moreover, an Australian creative economy and society is inextricably and increasingly implicated in our immediate region and with major vectors of trade, interchange and research. Our sixth Program, **International Creative Content Cultures and Australian Advantage**, is dedicated to advancing these imperatives.

It is becoming increasingly clear that progress in meeting the aims of the Centre would not have been possible without the strategic decision to build an unusual degree of collaboration into our work, enlisting input from a range of compelling research perspectives in the humanities, creative arts, and technical and social sciences. CCI has research and industry partners in six Australian states and territories and a 'necklace' of active, prestigious international collaborations ranging across the UK, US, China, southern and Southeast Asia, Germany, and New Zealand. Outcomes and outputs are being achieved which would have been unlikely or impossible without the creation of the Centre.

Progress toward outcomes

Some three-and-a-half years on from our original application, and coming into the third year of the centre's operation, we are in a position to indicate progress toward meeting our objectives. For the purposes of this 'interim' report, I will focus only on some headline advances.

Renovating policy on creative industries and innovation

Creative industries and innovation policy development – at a state, national and international level - has been demonstrably influenced. In 2003, a research team led by Stuart Cunningham and CCI Advisory Board Chair Dr Terry Cutler achieved a major conceptual policy breakthrough by placing the creative industries within an 'innovation systems' analytical framework – a world first. This framework underpinned the successful bid for the Centre of Excellence and has since guided the research agenda of the Centre in its work in partnership with several agencies.

CCI has developed a new model of mapping the creative economy (the 'Creative Trident') which shows that the sector is much larger than indicated by any previous findings. The Creative Trident can also track the input value of 'creative occupations' to the economy as a whole.

In Australia, during 2008, the Review of the National Innovation System is expected to approach the challenge of renovating innovation policy in ways which are consistent with, and influenced by, CCI research. Building up to this, the Queensland government has been using CCI's research to refocus its Creative Industries Program since 2006, and has committed to a medium-term partnership to deliver a Creative Business Intelligence Service which will provide in-depth strategic industry data through to 2009. The Design Institute has used our research into the extent of designers' employment across the economy to help promote design inputs into manufacturing. Our innovation research was used in the development of the national Digital Content Industry Action Agenda (2005-06) and the 'Imagine Australia' report to the Prime Minister's Science, Engineering and Innovation Council in 2005. More recently, the Cultural Minister's Council has

relied extensively on CCI's creative economy work to define and map the dynamics of 'Building a Creative Innovation Economy'. The current Commonwealth Government's arts policy shows the impact of CCI's work in defining the extent, dynamism and relevance of the creative economy, and explicitly models its proposed Creative Industries Innovation Centre on what in China is known as the 'Queensland model'.

This refers to our vision for integrated education, R&D, enterprise and digital creativity built into the CCI's home at QUT's Creative Industries Precinct. The Chinese have sought to emulate this in some of their many industry cluster initiatives. We have advised a succession of universities and governments intrigued by this model of applied humanities and creative practice aligned to education reform and enterprise development appropriate to the creative industries.

The UK's National Endowment for Science, Technology and the Arts (NESTA) and the New Zealand department of Trade and Enterprise have engaged us to apply our model of the creative economy in their jurisdictions. Our report for NESTA showing how the UK – the home of the creative industries concept – can improve its data coverage of the creative economy is a good example of 'bringing coals to Newcastle'. In addition, the Arts and Humanities Research Council in the UK is using CCI research to underpin a contemporary argument for the place of the arts and humanities in the modern economy.

Conceptual Advance: creative innovation as an enabling social technology

John Hartley's Federation Fellowship focuses on how the modern, print-based, professional paradigm of knowledge-production is in process of dynamic change and creative destruction, with the number of multimedia users now exceeding a billion people worldwide. What happens when the 'publisher-provider' gives way to the 'navigator-aggregator'; when agency passes from centralised institutions to distributed networks?

Together with CCI fellow Jason Potts and postdoctoral fellows including Jean Burgess, John Banks and Lucy Montgomery, Hartley has completed an intensive period

of conceptual and historical refinement of the model of multimedia literacy and the evolution of knowledge, providing tools for practical implementation projects. The team has developed a robust model for understanding the relation between individual creative 'literacy' and scaled-up aggregation of content. Progress has been made on modelling the relations between producers and consumers in creative innovation, and on the nature of social network markets.

Their quest is to see if very long term, population-wide, large-scale processes can be studied in a unified way by paying attention to emergent practices among lay populations, with due understanding of both human agency and systematic process. They call this endeavour 'cultural science.'

The outcomes of this work provide a new model of creative innovation as an enabling social technology. It is now being tested in analyses of social network markets from YouTube and Flickr to fashion and music-sharing. Hartley's team has remodelled the fraught relationship between games developers and users, on which the fate of a multi-million dollar product or even a company depends. They are applying their model to the development of creative industries, not only in advanced economies like the US, UK and Australia, but also in developing countries like China.

Research results include demonstrating the integral role that the creative sector plays in incubating innovation, stimulating demand for new products and services, and highlighting the role of user-generated content in developing new business models to enhance the sustainability of creative enterprises.

Open Content Licensing for the creative, public and educational sectors

We live in age when access to digital content has become a key element in social, cultural and economic innovation. Linear models of production are rapidly being supplanted by more distributed, collaborative, user-generated, and open networking models.

As much of this digital content is copyright-protected, we are challenged to find new ways of managing copyright in order to harness the potential of Web 2.0 and the Semantic Web. One of these has been the rise of Open Content Licensing (Creative Commons (CC) being the best recognised licence) and its implementation world-wide. Today CC is a global cultural and economic force harnessing the value of social networking and internet technologies through greater access to knowledge and culture.

Working closely with CC founder, Stanford University's Professor Lawrence Lessig, Brian Fitzgerald introduced the Creative Commons project in Australia and has led an outstanding team of researchers and stakeholders on CC implementation and policy development, both in Australia and internationally.

The CCI research program has established Creative Commons licensing as a tool for Australians to manage copyright in the digital age. We have built web resources, created the necessary legal documents and made them available online, written numerous articles and reports, communicated widely, and provided training and advice to stakeholders such as the Queensland Government, Commonwealth Government and the Australian Broadcasting Corporation, as well as numerous community and web-based organisations.

Australian governments at all levels hold enormous amounts of material covered by Crown Copyright. Increasingly, citizens want better access to this huge, publicly funded, yet inactive archive – to improve research, education, health outcomes, environmental planning and much else. The application of generic, machine-readable, open content licences to government copyright overcomes licensing roadblocks which are a key factor in preventing material being released or reused. Fitzgerald realised that CC licences could be applied to Crown Copyright in 2004, and has led the development of this worldwide. CCI Creative Commons has also influenced the Australian education sector, facilitating broader access to content and allowing students greater creative freedom in producing their output and distributing it to the broader community.

Acknowledgements

Professor Stuart Cunningham
Director

March 2008

research director's report

Distinguished Professor John Hartley
research director

Innovation: 'creative problem-solving for practical outcomes'

John Hartley

The chair of the CCI Advisory Panel, Dr Terry Cutler, has been appointed by the incoming Federal Minister for Innovation, Industry, Science and Research, Senator Kim Carr, to chair a wide-ranging review of Australia's national innovation system.

In a media release Senator Carr said that 'innovation is critical to Australia's national future. Our prosperity, our economic strength and our ability to compete in the global economy, all depend on valuing innovation.' He added: 'In today's economy, innovation policy is industry policy…We need to find ways to increase innovation across the economy.'

In other words, the broader agenda that drives the CCI is now driving the Federal Government. This is not an idle boast. In the election campaign the ALP committed $17m to fund a Creative Industries Innovation Centre, to develop a 'critical mass of arts practitioners, cultural entrepreneurs and researchers, with access to the latest technology and business support programs.' The explicit model for this is QUT:

Governments around the world are recognising the benefits of bringing together cultural entrepreneurs, practitioners and researchers in a critical mass. In Australia, the Queensland University of Technology has been a pioneer through its Institute of Creative Industries and Innovation, and Creative Industries Enterprise Centre. Federal Labor's Creative Industries Innovation Centre will boost the capacity of Australia's creative industries, maximising their contribution to our cultural life and economy.[1]

The implication for the CCI is that we have an unprecedented opportunity to contribute to policy at the national level, not just in the creative sector, but in relation to the entire innovation system.

Welcome as this development is, it brings with it risk – in particular, that simply because we're already here, policymakers will turn to areas of more urgent reform – other states, other levels of education (including schools and TAFE), other sectors (especially consumer services). Meanwhile, economic and financial constraints, not to mention the response to the challenge of climate change, will increasingly preoccupy the incoming government.

Therefore, as CCI heads into the second half of its five-year funding, it is important that we do so with a clear strategic vision of how creative innovation connects with economic, cultural and artistic change.

A compass to guide us in that direction has been provided by Terry Cutler, who sees innovation as 'creative problem-solving for practical outcomes.' Our attention must be fixed on 'practical outcomes,' but these will differ depending on whether we are looking at the individual, team, firm, regional cluster or global 'focal length' of analysis.

'Problem-solving' will become more central in research strategy, not only at the level of individual projects but also system-wide. Instead of responding to myriad individual proposals, as the ARC and NH&MRC currently do, future funding strategies may follow the path set by science itself, where interdisciplinary and international teams gather around a problem rather than remaining in isolated specialist disciplines or individual projects. Competitive research funding will favour large-scale, problem-based programs.

Luckily for us, this is the CCI model – and in the humanities and creative arts at least, we

are also ahead of the wave in terms of the use of sizeable teams, international networks and interdisciplinary inputs as part of the research process.

Production-based to consumption-based innovation

As we have become more familiar with the world of knowledge-based policy formation across science, business and government, some of us have been struck by the fact that much of it still adheres to a 'production-line' or one-way model of causation. Research investment tends to cluster around the production end of the value chain, to the relative neglect of application, diffusion and use.

This model holds sway, whether the unit of analysis is at the 'macro' level of industries, the 'meso' level of firms, or the 'micro' level of entrepreneurs and artists. Too little attention is paid to the consumer, audience, citizen or user. Policy is fixated on origination. The most common model of consumption still sees it as an individual behavioural effect rather than as purposive or creative action.

Those who have studied culture and media from a humanities perspective have long argued that the diffusion and use of symbolic values cannot be reduced to an industrial process or Taylorite business plan, with passive consumers waiting in docile but expectant anticipation for the latest innovation to plop out of the production pipeline.

Equally, so-called 'cultural behaviour' cannot be reduced to what a recent Santa Fe Institute paper defined as: 'individual and community level patterns that are context dependent and often suboptimal.'[2] Science-based game theorists seeking computational models for 'behaviour' see culture only as an impediment to self-interested rational action. Here cultural 'stickiness' is cast as a threat, not an opportunity.

But instead of seeing culture as 'suboptimal' to the expansionist energies of restless capital, it is necessary to see it as a *source* of values, both economic and symbolic, and as a resource for action, both individual and institutional.

[1] See: www.alp.org.au/download/now/071110_innovation_centre_fact_sheet.pdf.

Shifting R&D and policy attention to the 'wrong' end of the value chain is not, therefore, perverse, for the industrial model is flawed at the level of first principles. It cannot explain the shift from linear causation to a complex web of causation, from individual to network, and from behaviour to action. These shifts have been enabled at least in part by digital technology (not to mention a long consumer boom). The traditional value-chain model does not recognise the importance of extending to *everyone* in commercial democracies not only consumer products but also knowledge, agency and entrepreneurship.

As a result, policy – innovation, industry R&D, IP and education policies alike – lags behind popular culture in the exploitation of user-led innovation, consumer co-creation, and the emergent values of social networks.

If there is to be a re-think of innovation policy, it must include a shift from industry to market, from behavioural to cultural understandings of consumption, and from disciplinary or hyper-specialised expertise to team-based problem-solving. It must develop active interfaces with communities of users, including creative consumers.

'Knowledge shared is knowledge gained'

If researchers on the arts side of C.P. Snow's 'two cultures' can mount a good case for how we are already across these issues and have something more valuable to offer than a devotion to 'suboptimal behaviour,' then we can take a leadership role in the revitalisation of the humanities – and thence (why not?) in a strategic re-investment in what some of us are already calling 'cultural science.'

This is timely in relation to the incoming government's plans to develop a new national innovation strategy for the next decade. What are the gaps in Australia's capabilities? What problems need to be solved in the knowledge domain itself –along the infrastructural or 'stock' axis of universities and disciplines, as well as the 'flow' axis of investment and

linkages? How is innovation itself applied and diffused, and how is it taken up by consumers as well as enterprises, schools as well as research centres, networks and markets as well as industries?

The CCI has an unrivalled opportunity to contribute to 'creative problem-solving for practical outcomes' in this context. In short, we need to be innovators of innovation policy. We must identify what cultural changes are needed to accommodate structural reform, social responsiveness, and new distributed sources of value (economic and cultural), thereby enhancing Australia's position within global flows of knowledge, as well as its economic and cultural competitiveness.

Both cultural and economic research has historically under-estimated the importance of consumer-led innovation. Cultural research has been more interested in cultural struggle and power than in the agency that ordinary people develop in that context, which itself has been amplified via the internet and social network markets. Economic research has been blind to the possibility that causal change and emergent values may emanate from the '*end*-user' of the value chain (on the reasonable but erroneous assumption that casting consumers as creators amounts to ascribing 'cause' to an 'effect').

Now, however, with due recognition of the technologically-enabled (Web 2.0) growth of user co-creativity in any large-scale open network, we are at a tipping point in our understanding of how values are created. We need to take these insights into the policy domain, to show how apparently small interventions may trigger important evolutionary changes in the system.

The CCI's overall position is that the creative industries – understood as everything from micro-enterprises to global media giants, and from individual users to global social networks – are the appropriate point for early R&D intervention that will create momentum downstream, affecting the economy as a whole and culture as a whole. The creative industries are the living laboratory in which creativity (as 'problem-solving for practical outcomes') is tested, extended socially and developed, from human attribute to economic sector to cultural resource.
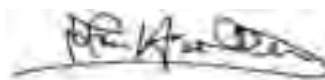
Given the realities of global scale, Australia can't expect to dominate world thinking in innovation research or any other field. But on the Kelly-Carmody principle that 'from little things big things grow,' Australia can aspire to being a generative seedbed for new ideas; and if it links up with enough partners, it can plan to be a 'hub' in complex knowledge networks, not merely a 'node.'

Terry Cutler points out that Australia's market share in the world economy is about 2 percent (and shrinking as others grow faster). In such a context it is not practical to compete with the other 98 percent, as if we could beat the big G7 economies, or even the developing giants (Brazil, Russia, India, China), on their own terms.

Instead, we ought to focus on links and networks among other 'two percent' economies, many of them our OECD colleagues,[3] working out what we have in common with them, and what sort of interface we ought to develop with comparable countries. That way, 'knowledge shared is knowledge gained,' and innovation becomes an expansive, multi-national project, not a competitive, zero-sum game.

We have taken early steps in our own intellectual networks, but much remains to be done. The innovation system needs a creative make-over. Industry policy needs the 'wisdom of crowds' as well as 'long-tail' economics if it is to benefit from the distributed but situated creativity of everyone in the system, rather than just an elite class of entrepreneurs. International collaboration needs to be scaled up and retained in a new knowledge infrastructure, from which may flow new creative energies.

These are the upcoming challenges for the CCI.

John Hartley
Federation Fellow, Research Director, CCI

February 2008

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[2] Jenna Bednar and Scott Page (2007) 'Can Game(s) Theory explain Culture? The emergence of cultural behaviour within multiple games.' *Rationality and Society*, 19:1, 65-97.

[3] G7 = USA, Japan, Germany, UK, France, Italy, Canada. The 30 OECD member countries are: Australia, Austria, Belgium, Canada, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Japan, Korea, Luxembourg, Mexico, The Netherlands, New Zealand, Norway, Poland, Portugal, Slovakia, Spain, Sweden, Switzerland, Turkey, UK, USA. Countries not in the OECD with which Australia compares include Chile and Malaysia.

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research programs

Crisis in Innovation

Creative Workforce

Citizen Consumer

Enterprise Formation and Sustainability

Legal and Regulatory Impasses & Innovations

International Creative Content Cultures
and Australian Advantage

1

crisis in innovation

program leader:
Stuart Cunningham

Australia faces a crisis in innovation in the sphere of economic development and policy. This is being addressed at a national level during 2008 with a wide-ranging Innovation Inquiry. Synergistic relations between science, engineering and technology and the dynamic services, consumer and creative sectors of the economy need to be explored and realised. Australia's 'creative innovation' system, while embryonic, needs to be underpinned by a better understanding of the basic dimensions, trends and dynamics of the creative economy.

CCI is working to address the shortcomings of statistical assessments of the digital content and broader creative industries, and tracing the way creative inputs (human, economic, technological) are becoming more deeply embedded in the wider economy. We are working hard on new conceptual foundations which can advance knowledge in the domain of the co-evolution of the economic and cultural spheres. There is focused policy research around international innovation systems, the policy frameworks that support them, and targeted evidence-building to support a more comprehensive approach to innovation.

1.1
Creative Digital Industries Mapping

Stuart Cunningham
Peter Higgs
Jason Potts

with

John Hartley
Greg Hearn
in partnership with DCITA and AFC

'Creative Digital Industries in Australia: innovation in quantitative and qualitative mapping' is a Linkage-Project (LP0453652) which was folded into the CCI. Partners are the Australian government Department of Communications, Information and the Arts (DCITA) and the Australian Film Commission. The initial project was completed in 2007.

Over a three-year period from July 2004, the project was to achieve three principal objectives:

◗ Stage 1: to map the size, scope and structure of the creative industries in Australia;

◗ Stage 2: to test and measure the nature of creative inputs into service sectors such as education, health, government and business services;

◗ Stage 3: to test a 'new economics of the creative industries' based on evolutionary economics.

The initial phase of the project saw investment in three areas of infrastructure which formed the platform for ongoing research across the timespan of the Centre: the statistics repository, the categorisation spine and the project wiki.

The project's statistics repository quickly moved from the exploratory phase (how do we store and manage large datasets with shifting, flexible definition requirements?) to an outcome phase of optimising the disparate datasets in order consistently to produce analytical tables and new insights. The repository (its server, software, and in some cases, data) is now being positioned as eResearch Infrastructure accessible by other QUT researchers and faculties. The repository

now manages a considerable wealth of employment-related datasets, including those of the newly-released 2006 census.

To achieve the project objectives, CCI needed to stand outside the 'definition wars' which have beset previous projects – endless debate over exactly what constitutes the 'cultural', 'copyright' or 'digital content and application' industries. We therefore developed a consistent approach to managing the measurement and classification of occupations, qualifications and industry activities at the most detailed levels. These categorisation spine codes have proved instrumental in allowing disparate statistics and data to be grouped and analysed consistently and effectively. The strength of the approach was proven in 2007 when it was applied to overseas classification systems.

In July 2005 QUT's first enterprise wiki was established to support the publication and collaboration initiatives required of the project as an alternative to a static website (http://wiki.cci.edu.au/).

1.1.1 Progress in 2007

2007 was a prolific year for the project, as it wrapped up the initial three-year period of the Linkage project and opened major new paths for the work. The outputs included a series of fact sheets on Australia's creative economy, as well as five industry reports and academic articles published during the year which addressed the three principal objectives set out above. Taken together, these outputs had a considerable impact on policy research and focus, providing an evidence base of value at a state, national and international level.

In addition to those activities planned for 2007, three additional research projects were initiated. Two of these applied the project's methodology to the employment data of the UK and New Zealand, while the third was the establishment of a multi-year research partnership with the Queensland Department of Trade, Regional Development and Industry.

1. CCI won a research tender from the UK's premier organisation tasked with promoting innovation – the National Endowment for Science, Technology and the Arts (NESTA). The project 'From Creative Industries to Creative Economy:

An application of CCI's Creative Trident mapping methodology to the UK' applied the Trident methodology to UK census data from 1981, 1991 and 2001, and to Labour Force Survey data from 2001 to 2006. The final report, documenting a number of significant advances on previous UK studies, was published by NESTA in February 2008. It will be the subject of an expert workshop organised by NESTA and DCMS in London in May 2008.

2. CCI was approached in early 2007 by the New Zealand Department of Trade and Enterprise to apply the methodology used in measuring Australian creative employment to the 2006 New Zealand Census data. The analysis was undertaken at the end of 2007; the resulting report, written in conjunction with New Zealand Industry and Economics Research (NZIER), a leading economic consultancy firm, is planned for release in mid-2008.

3. In 2006 we developed a research proposal addressing the need for more accurate and sophisticated firm and industry data. The proposal led to the planning in July 2007 for the establishment of an innovative longitudinal primary collaborative data collection facility, the Creative Business Intelligence Service (CBIS), which commenced operation in January 2008. This project is being conducted by CCI in collaboration with the Queensland Department of Tourism, Development and Industry and professional bodies including the Royal Australian Institute of Architects.

Stage 2 saw the development of a project focusing on a series of case studies of the impact of creative inputs into the health sector (see 1.4 below).

The third stage of Creative Digital Industries in Australia explores the 'New Economics of the Creative Industries' using a combination of evolutionary economic theory, complexity theory and dynamic business system modelling. A number of academic papers (and working papers) were completed or underway in 2007; these examine patterns of income and profit in the creative industries, and the nature of innovation and economic growth in these environments (see 1.2 below).

1.1.2 Plans for 2008

The activities planned for 2008 involve closing off the formal aspects of the project while the ongoing research is transitioned into the next stage of the CCI's mapping work:

Stage 1:

Complete and publish updated versions of the report and fact sheets, incorporating 2006 Census data.

Stage 2:

Complete and publish the Case Studies and an academic paper on creative activities in the health sector (see in particular 1.4 below).

Stage 3:

Continue and complete streams in the New Economics of the Creative Industries, including understanding creative economic structure and its evolution (see 1.2 below).

The next stage of this project will focus on commissioned research (such as the flagship Creative Business Intelligence Service) based on the data repository and previously-developed methodologies, while the other elements are spun off to separate projects, as outlined above.

1.1.3 Project Outputs

Completed in 2007:

Higgs, P. and Cunningham, S., 'Creative Industries Mapping: Where have we come from and where are we going?' Creative Industries Journal Vol 1, No. 1, 2008, pp. 7-30.

B (Book Chapters)

Higgs, P. (2008) 'Hanging It All Out- Using a Wiki in University Research', in *WikiPatterns*, Mader, Stewart, eds, ISBN: 978-0-470-22362-8, January

K (Other – research reports, etc.)

[Online Database] CCI Categorisation Spine http://wiki.cci.edu.au/x/YQE

[Online Database] CCI CI Statistics Repository http://wiki.cci.edu.au/x/EAE

[Online Publication] 'Creative Industries Topography and Survival: The patterns in the formation and failure rates of Australian Creative Industries firms' http://wiki.cci.edu.au/x/Dg0

[Project Website] http://wiki.cci.edu.au/x/-w

[Reports] Higgs, P. and Cunningham, S., Stuart D. (2007) 'Australia's Creative Economy: Mapping Methodologies'. Technical Report, Faculty Research Office, CCI. http://eprints.qut.edu.au/archive/00006228/

Higgs, P., Cunningham, S. and Bakhshi, H. (2008) 'From Creative Industries to Creative Economy: An application of CCI's Creative Trident mapping methodology to the UK', NESTA, London <http://www.nesta.org.uk/informing/policy_and_research/research_in_progress.aspx>

Higgs, P., Cunningham, S. and Pagan, J. (2007) 'Australia's creative economy: Basic evidence on size, growth, income and employment'. Technical Report, Faculty Research Office, CCI. <http://eprints.qut.edu.au/archive/0008241/>

Higgs, P., Cunningham, S. and Pagan, J. (2007) 'Australia's creative economy: Definitions of the segments and sectors'. Technical Report, Faculty Research Office, CCI. <http://eprints.qut.edu.au/archive/0008242/>

Bailey, K. and Higgs, P. 'The Creative Industries: Topography and Dynamics'. Technical Report, Faculty Research Office, CCI. <http://eprints.qut.edu.au/archive/0008243/>

Australia's Creative Economy Information Sheets: a series of 15 fact sheets on employment and businesses characteristics of the creative segments.

Queensland's Creative Industries Factsheets: a series of eight fact sheets on employment and businesses characteristics of the creative segments.

Morris, P., Higgs, P., Lennon, S. and Kelleher, A. (2007) 'Perth's Creative Industries', Perth City Council

Designer Futures, SGS Economics and Planning Pty. Ltd. 'CCI and Jack in the Box', Vasse Region Creative Industries Study (2007), Shire of Busselton,

[Conference Presentation] Higgs. P, 'The Creative Economy's Workforce', Creative Clusters Conference, London, November 2007

1.2
Evolutionary Economics of Creative Industries

Jason Potts

with
Stuart Cunningham
John Hartley
Jean Burgess
John Banks

This project is a development of the third stage of Creative Digital Industries in Australia (1.1 above). It consists of a series of subprojects aimed at developing the theoretical and analytic foundations of an evolutionary economic approach to analysis of the creative industries. This includes analysis of models of creative industries growth and their effect on the broader economy; models of 'social networks'; models of 'multiple games'; models of institutional evolution; analysis of the 'economics of creativity' and the 'economics of identity'; and innovation policy in the creative industries. The project brings together a cross-disciplinary research group with a broad publication and agenda-setting schedule.

1.2.1 Progress in 2007

An intense conceptual and writing schedule saw the production of eight papers. Work progressed on the proposed book *Evolutionary Economics of Creative Industries*. Several working papers were published in or submitted to academic journals; others appeared in book chapters or were presented at conferences.

1.2.2 Plans for 2008

Further working papers will be written and adapted for publication as journal articles. Completion of both Potts' *Evolutionary Economics of Creative Industries* and a co-authored book for the *Creative Culture + Innovation Economy* series (see 1.5 below). The work includes extensive cross-disciplinary co-authorship and feeds into

the book series, a possible new journal, an international agenda-setting workshop, and a major 2008 CCI conference theme.

1.2.3 Project Outputs

A (Books)

Dopfer, K. and Potts, J., (2008) *The General Theory of Economic Evolution*. London: Routledge.

B (Book Chapters)

Cunningham, S. and Potts, J., 'New economics for new media', *Mobile Media Reader* (eds Gerard Goggin and Larissa Hjorth) forthcoming Routledge 2008

Cunningham, S., Banks, J. and Potts, J., 'Cultural economy: the shape of the field', Helmut Anheier and Raj Isar eds *Cultural Economy*, forthcoming Sage 2008.

Potts, J. (forthcoming) 'Ontology in Economics' in R Poli (ed) *Theory and Applications of Ontology: A handbook*. Springer Verlag.

Metcalfe, J.S. and Potts, J., (2007) 'Internationalization of Services' lead article in *Keys of the World Economy* (The Economic Ministry of Spain). (To be re-printed in Chinese translation in *New perspectives on the creative economy* (ed) M Keane)

Foster, J. and Potts, J., (forthcoming) 'On the use of simulation and econometrics to empirically analyze the rule-structure of an evolving economic system'. Schumpeter Society Conference Volume. (eds) J Gaffard and U Cantner, Heidelberg: Springer Verlag.

Morrison, K. and Potts, J., (forthcoming) 'Industry policy as innovation policy' in G Hearn and D Rooney (eds) *Knowledge policy: Challenges for the 21st century*. Cheltenham: Edward Elgar.

Clark, J., Morrison, K. and Potts, J., (forthcoming) 'The allocation of complexity' in S Yang and A Shan (eds) *Intelligent complex adaptive systems*. Canberra: ANU Press.

Potts, J. (2007) 'X-efficiency vs. X-efficacy' in R Franz (ed) *Renaissance in Behavioral Economics: Essays in Honour of Harvey Leibenstein*. London: Routledge. Chapter 5.

C (Articles)

Potts, J. and Cunningham, S., 'Four models of the Creative Industries', *International Journal of Cultural Policy*, forthcoming vol 14, no 3 (2008).

Quiggin, J. and Potts, J., (forthcoming, 2008) 'Economics of non-market innovation & digital literacy' Media International Australia special issue on 'digital literacy'

Potts, J. (2007) 'Fashionomics' Policy, 23(4): 10-15.

Potts, J. (2007) 'Art and innovation: An evolutionary view of the creative industries' *UNESCO Observatory* e-journal.

Potts, J. and Mandeville, T. (2007) 'Toward an evolutionary theory of innovation and growth in the service economy' *Prometheus* 25(2): 147–160.

Potts, J. (2007) 'What's new in the economics of arts and culture?' *Dialogue*, 26(1): 8–14.

Earl, P., Peng, T.C. and Potts J, (2007) 'Decision rule cascades and the dynamics of speculative bubbles' *Journal of Economic Psychology* 28(3): 351–364

Potts, J. and Morrison, K., (2007) 'Meso comes to markets' *Journal of Economic Behavior and Organization*, 63(2): 307–312.

Potts, J. (2007) 'Exchange and evolution' *Review of Austrian Economics*, 20(2-3): 123–35.

Potts, J. (2007) 'Evolutionary institutional economics' (Clarence Ayres Memorial Lecture) *Journal of Economic Issues*, 41(2): 341–51.

Chai, A., Earl, P. and Potts, J., (2007) 'Fashion, growth and welfare: An evolutionary approach' *Advances in Austrian Economics*, 10(11): 187–207.

1.3
Broadband Public Policy in Australia

Trevor Barr
Viv Kelly

Three strategies underpin this research investigation:

1. To keep well abreast of the complex public policy debates about the future of high speed broadband in Australia and to be actively involved in forums where the research is used to inform policy and practice.

2. Given the current irreconcilable bottlenecks in Australian telecommunications policy, particularly related to broadband, fruitful opportunities arise from examining those countries that have successfully implemented national broadband policies. Six countries are being investigated – Norway, the UK, Canada, France and either South Korea or Japan. The focus here is on broadband services that have been successfully implemented in those countries and the possible applicability and lessons for Australia.

3. To contribute, where possible and appropriate, to an overarching national innovation approach as developed by the CCI.

This project draws upon comparative policy analysis of the national broadband systems of several countries. It examines particular initiatives that appear to have succeeded and looks at which systems have failed, and why. During the course of the project the Australian broadband policy is closely examined, but the other focus of the project is to examine other models with a view to identifying potential lessons for Australia in the experience of other countries. Such comparative studies will contribute to the development of a feasible and valuable national broadband policy model which will ultimately be offered as the major output of the project. The overarching framework is centred on notions about innovation. This involves analysing initiatives at different levels – including government initiatives, creative

national policies, successful system operators and suppliers, new applications and services and initiatives with community consultation.

The issues are:

1. What is the evidence of success? (i.e., reach of broadband networks, number of subscribers, how the service is used.)

2. How have problems been overcome? (i.e., cost of access, forms of infrastructure (dial-up, ADSL, cable), speed and download limitations.)

3. Who designed the policy?

4. Is fostering user-led innovation integral to public policy or best left entirely to individual or group initiative?

5. How might particular best practices in these countries transfer to a national broadband policy for Australia?

6. What are the leading edge applications and services that have emerged in these countries, how and why?

1.3.1 Progress in 2007

Notable activities include work published in The Age, a whole edition of the *Telecommunications Journal of Australia*, with Professor Trevor Barr as commissioned general editor (together with other contributions from CCI researchers), presentations to industry forums in Melbourne and Sydney (notably those convened by the Australian Telecommunications User Group), radio interviews, conference presentations to the prestigious Communications Policy Research Forum in Sydney, a presentation to the World Internet Project Annual Partners meeting in Melbourne, and a submission to the current DCITA Universal Service Obligation (USO) Review. This is one of CCI's highest public profile projects.

1.3.2 Plans for 2008

With the new government's election declaration that building a high-speed broadband network was its third-highest national priority, there will be many opportunities to make substantial input into new public policy debates. The initial plan is to write a concise paper, possibly about 5,000 words, which canvasses the complexities and opportunities for Australia to build the networks and services that are needed. Broadband is likely to be one of the key areas

where the Centre can construct an applied workable innovation model during 2008.

International work will also continue during 2008. The major case study will be Canada, which has one of the world's most innovative policy models in terms of broadband access and affordability.

1.3.3 Project Outputs

C (Articles)

Barr, T., 'Broadband: Towards A Universal Service' *Telecommunications Journal of Australia*, Vol. 4 Summer 2007 (Barr).

E (Conference Papers)

Barr, T., 'Broadband Is Not Internet', World Internet Project Annual Partners meeting, Melbourne July 2007 (Barr)

Barr, T., 'Broadband: Towards Understanding Users' Communications Policy Research Forum, Sydney, September 24, 2007 (Barr)

Barr, T., 'Government as Good Guy: lessons for broadband investment', Governing By Looking Back: How history matters in Society, Politics and Government Conference, ANU Campus, 13 December, 2007 (Barr)

Media

'Broadband: So What about the Users?' ATUG Broadband Expert Task Force Review, July 2007

Barr, T., 'Australia Is Way Out Of the Loop With Broadband', *The Age*, March 9, 2007

http://www.theage.com.au/news/business/australia-is-way-out-of-the-loop-with-broadband/2007/03/08/1173166895751.html

Another article in the same issue includes comments attributed to Trevor Barr:

http://www.theage.com.au/news/business/broadband-looms-as-an-election-issue/2007/03/08/1173166895703.html

Submission

'Re-Thinking Universal Service Obligation (USO) Policy', Submission to the Telecommunications Universal Service Obligation (USO) Review, October, 2007

1.4
Creative Resources as Inputs to the Health Sector

Janet Pagan
with
Stuart Cunningham
in partnership with the Australia Council

Harnessed alongside managerial and technical skills, creative and cultural resources are becoming essential components of modern production processes. As well as contributing to the competitiveness of Australian industry, these resources are playing an increasingly significant role in innovation and securing the community's wellbeing. This project, the second in partnership with the Australia Council, builds on Educating for the Creative Workforce (project 2.4, 2006) and the ongoing mapping agenda of the CCI (see 1.1 above) to develop qualitative indicators of the increasingly widespread deployment of creative activities across the economy.

This project uses statistical analysis and up to 20 case studies to examine and illustrate the contribution of creative activities to the healthcare sector, focusing on examples of both external creative providers to this sector and creative activities embedded within it. The healthcare sector was selected because of its growing centrality in the Australian economy, its high labour content, knowledge intensity and information requirements, and its high (and rising) costs. Moreover, the combination of Australia's ageing population, the impending decline in the proportion of people in the workforce, and demands for more and better quality healthcare, means that organisations are seeking to become more productive, developing new goods and services and new ways of delivering them. Other factors are also opening up new opportunities for the application of creative skills to the healthcare system: broadband, software, the use of digitised information, and consumer demand for more information about, and control over, their own health.

The case studies will illustrate the way traditional creative activities contribute to healthcare, and how synergies between new technologies and creative skills are modifying practice across the full spectrum of healthcare – from disease prevention to acute care, from city to isolated communities, and from individual service providers to large institutions.

1.4.1 Progress in 2007

Areas for case studies were selected on the basis of a preliminary analysis of Australian data on creative occupations contributing to healthcare (from the CCI database), and on healthcare itself (expenditure, disease burden, service providers, etc.), together with a literature search on the involvement of creative activities in the healthcare sector in advanced countries. Interviews were conducted and 10 draft case studies prepared; these illustrate the contribution to healthcare services and innovations of the arts, music, aspects of architecture, design, writing, publishing, advertising and marketing, software and digital content.

1.4.2 Plans for 2008

A second set of case studies will be prepared to present a reasonably balanced picture. An analysis of all the case studies and the available statistics on creative activities relevant to the healthcare sector will be prepared for a report and journal publication.

1.4.3 Project Outputs

Nil in 2007.

1.5
Creative Industries and Innovation Policy

Stuart Cunningham
with several CCI investigators and staff

This project aims to achieve knowledge transfer from the Centre's research into policy domains and public debate and make contributions directed at addressing innovation policy per se. (There are also a range of activities which transfer knowledge through teaching and training, reported later.)

1.5.1 Progress in 2007

Partly in synergy with his role as President of the Council for Humanities, Arts and Social Sciences, Stuart Cunningham continued to publish articles on the creative industries and innovation in journals and the press. Apart from media coverage (reported later), CCI principals made a number of submissions to inquiries. Trevor Barr's 'Re-Thinking Universal Service Obligation (USO) Policy' submission went to the Telecommunications Universal Service Obligation (USO) Review in October, 2007. Stuart Cunningham submitted to the Queensland Department of Education and the Arts' Design Centre review and to the Queensland Government's Smart State Strategy review. The law group produced a number of submissions on law reform (and copyright matters in particular).

The Creative Economy online service (www.creative.org.au) grew in range and depth of content, giving significant public exposure to contributions to the CCI agenda. The site collates Australian and international reports on the creative industries and ensures that Australian contributions, including those from CCI researchers, can be syndicated around the world. Despite the highly targeted nature of the site, it received 3,500 visits in February 2008 and nearly 7,000 page views. Nearly 1,000 readers have subscribed to the weekly Creative Economy email newsletter to date. Twelve reports and eight comment pieces from the CCI have been published on the Creative Economy website.

1.5.2 Plans for 2008

A book series being negotiated with the University of Queensland Press. 'Creative Culture + Innovation Economy', co-edited by Stuart Cunningham and John Hartley, will publish works by a variety of authors which will advance the Centre's broad agenda.

A freelance journalist was contracted to assist the Centre; her work will begin to produce results in 2008.

1.5.3 Project Outputs

Cunningham, S., 'The Creative Economy: Patterning the Future', *Dialogue: Academy of the Social Sciences in Australia* Vol 26/1, 2007, pp.15-23.

Cunningham, S., 'Creative industries as policy and discourse outside the United Kingdom', *Global Media and Communication*, Vol. 3, No. 3 December 2007, pp. 347-352.

Cunningham, S., 'Political Economy and Creative Industries Policy', *UNESCO Observatory Refereed e-Journal*, Vol. 1, No.1 http://www.abp.unimelb.edu.au/unesco/ejournal/pdf/creative_industries_02.pdf

Cunningham, S., 'Australia's innovation system out of kilter', *Australian Universities Review* Vol 49, nos 1/2, 2007

2 creative workforce

program leader:
Erica McWilliam

At the core of Creative Workforce Program is the need for formal education to face the challenges posed by an environment characterised by innovation and risk; by the increasing impact of knowledge and creativity on the economy; and by globalisation and new technologies across all areas of work and experience. Teaching for creativity means developing learners' capacity to connect, navigate, forge relationships, tackle novel challenges, and synthesise big picture scenarios.

The Creative Workforce Program aims to build the creative capacity of learning organisations and learners through a range of initiatives. In 2007, key initiatives included a National Creativity Showcase, the launch of the Learning Lab Coalition website, and the on-site facilitation and creative capacity building of young adults in the development of a school-based Web 2.0 open-source digital learning environment. Key outputs included 11 keynote presentations, two journal articles, seven submitted/accepted journal articles due for publication in 2008, one book contract, local and international media coverage, a large competitive grant from the Carrick Institute for Learning and Teaching in Higher Education, and other income and in-kind contributions worth around $30,000. In 2008, the Creative Workforce Program intends to build on existing initiatives, support and promote the development of an online repository of creative teaching practices and digital learning innovations; apply for funding for projects of benefit to the Program; and continue to increase awareness of the Program.

2.1
New Learning Lab

Erica McWilliam
Sandra Haukka
Shane Dawson
Jen Tan

2.1.1 Progress in 2007

The National Creativity Showcase

The Creative Workforce Program was a major sponsor of the national Creativity Showcase, held at QUT in Brisbane from 6-7 December 2007. The Showcase was a key initiative within Erica McWilliam's Associate Carrick Fellowship focusing on developing pedagogical models for building creative workforce capacities in undergraduate students. Thirty-eight undergraduate teachers from 21 universities and a range of disciplines attended the Showcase. Deputy Vice Chancellors (Academic) from these universities nominated the participants. A DVD of Showcase highlights has been produced, with numerous copies distributed to participants and industry leaders. An online repository of outcomes is also being developed.

Learning Lab Coalition

The Learning Lab Coalition (LLC) brings together secondary schools/colleges and other stakeholders in 21st century schooling who share a commitment to teaching for creativity and using learning technologies to optimise the learning outcomes of their students. It aims to assist member schools to forge stronger links with their communities.

The Creative Workforce Program launched its website at www.learninglabcoalition.net in 2007. The key elements of the site are as follows:

◗ *New technologies* – provides timely and updated interactive content on current and over-the-horizon learning technologies and other innovative learning products and tools; showcases the innovative use and outcomes of learning technologies in formal and informal learning environments.

◗ *Knowledge Bank* – consisting of reports and articles on creativity in the classroom and learning technologies; State, national and international data

that focus on creativity in the classroom and learning technologies; and films and podcasts of creative practices that are taking place in formal and informal learning environments.

◗ *Sharing your ideas* – professionals and leaders in the education sector are encouraged to share their ideas and experiences on issues related to learning and the development of creative literacies of most interest to them, using the variety of virtual community tools available on the site (e.g., forums, comments, polls, blog, podcasts and vodcasts).

In the latter half of 2007, the Creative Workforce Program initiated a project to survey over 500 State, Catholic and Independent secondary schools and colleges across Australia. The objectives of the survey are:

◗ to identify the learning technologies topics and resources that teaching professionals and leaders are most interested in, with findings to drive site content;

◗ to identify which Coalition benefits/resources the target teaching professionals and leaders are most interested in; and

◗ to develop insights into how organisational size, location and level of disadvantage/advantage impact on the use of learning technologies/applications and the skill levels of the organisational staff and leaders.

This project is also a membership drive, with 50 school principals already signed up.

Student Media Centre Project

This project is being carried out in collaboration with Anglican Church Grammar School (ACGS) and a digital media design company Niche Studios. This design-based research project, led by Jen Tan, was developed to address the need for innovation in formal educational contexts, with a view to facilitating the adoption and diffusion of new media technologies amongst students and teachers in post-compulsory schooling. It also involved implementing an online creative ecology for youths to publish their original locally-created content and develop the postmillennial literacies and competencies necessary for their cultural and economic futures.

The Student Media Centre project started in 2006 with funding and in-kind contributions from various organisations, including

QUT's Institute for Creative Industries and Innovation (iCi) and the Australasian CRC for Interactive Design (ACID). It was completed in December 2007. Two researchers from the Creative Workforce program facilitated the iterative on-site development and implementation of a Web 2.0 open-source virtual learning environment (intranet) by a core team of 60 senior school students for their whole school community. Key outcomes of the project include

◗ better understanding of the enablers and barriers to sustainable innovation diffusion and the development of creative capacities among young adults in formal education settings;

◗ a model for implementing similar online creative learning ecologies in other post-compulsory school settings; and

◗ a doctoral study (Jen Tan) to be completed in 2008.

Upon completion of the project, the ACGS requested that it continue, and has renewed its commitment to its share of the funding. Negotiations are underway to replicate the design-based experiment with potential collaborators in the local and international post-compulsory schooling sector, including a number of private schools, the Queensland Academy for Creative Industries, and a philanthropic foundation in China committed to the development of creativity in youths.

Preparing the Creative Workforce monograph

Erica McWilliam secured a contract from UNSW press to write a monograph, 'Today's Kids, Tomorrow's Creatives: Preparing the Creative Workforce'. The monograph will:

◗ clarify what creative capacities are and the role they play in new economy;

◗ elaborate a pedagogical framework with specific relevance to creative capacity-building through post-compulsory education;

◗ provide specific examples of creative capacity-building in action in post-compulsory schooling, higher education and in workplace education and training; and

◗ consider what all this means for educational policy directing post-compulsory schooling, and higher and further education.

2.1.2 Plans for 2008

In 2008, the Creative Workforce Program will continue to build links and partnerships with key stakeholders, expand the Learning Lab Coalition, attract funding of benefit to the Creative Workforce Program, and disseminate Program findings and activities. Planned activities include:

◗ contributing to the development and promotion of an online repository of creative teaching practices. The repository will consist of exemplars of practice, key themes, recommendations, future collaborations, nodes of contact, and a short film of Creativity Showcase presentations and highlights;

◗ producing a report on the findings of the Learning Lab Coalition project that will be distributed to key stakeholders, including education authorities; and

◗ disseminating findings to increase awareness of the creative workforce. For example:

• the eight journal articles accepted or submitted in 2007 will be published in 2008, including one by Erica McWilliam and Sandra Haukka on *Educating the Creative Workforce: New directions for schools and universities* which will be published in BERJ's Special Issue on Creativity 2008.

• as part of the ARC Learning Academies project, the Academy of Social Science is producing an edited volume around the contribution of the social sciences disciplines to an understanding of creativity and innovation. The Academy has invited Erica McWilliam to write a chapter on how education systems, learning environments and programs based on different pedagogical models can help foster creativity and innovation.

• Erica McWilliam's 2008 Senior Fellowship application to the Carrick Institute for Higher Education Learning and Teaching requests funding to investigate how to embed course-long and course-wide creativity in order to enhance pedagogy, curriculum and assessment practice in generic and discipline-specific undergraduate education.

2.1.3 Project Outputs

A (Books)
McWilliam, E., *Preparing the Creative Workforce*, (monograph contract with UNSW Press - due in April 2008)

C (Articles) (accepted/reviewed in 2007)
McWilliam, E. and Dawson, S. (2008) 'Teaching for creativity: Towards sustainable and replicable pedagogical practice', *Higher Education*, Published online 14 February 2008

McWilliam, E. (forthcoming) 'Unlearning How to Teach', in Jennifer Sumieson (Ed.) *Provoking Absences: Critical Readings in Teacher Education*. Sense Publications.

McWilliam, E., Poronnik, P., & Taylor, P.G. (accepted) 'Re-designing Science Pedagogy: Reversing the Flight from Science', *Journal of Science Education and Technology.*

McWilliam, E. and Dawson. S. (accepted for publication) 'From Britannica to wikipedia: Pedagogical practice after the Information Age', *Journal of Futures Studies*.

McWilliam, E. and Haukka, S. (accepted for publication) 'Educating the Creative Workforce: New directions for schools and universities', *BERJ, special issue on creativity 2008.*

McWilliam, E. and Dawson, S. (2008) 'Teaching for creativity: Towards sustainable and replicable pedagogical practice', *Higher Education*, Published online 14 February 2008

McWilliam, E., Hearn, G. and Haseman, B. (accepted for publication) 'Transdisciplinarity for Creative Futures: What barriers and opportunities?' *Innovations in Education and Teaching International.*

E (Conference Papers, Keynotes)
Lee, A. and McWilliam, E. *The Promise of Education Revolution*, (LEE0718X), AARE 2007 Focus Conference, Canberra, June 13.

McWilliam, E., Lebler, D. and P.G Taylor (2007) 'From passive consumers to active prod-users: student-led pedagogy in a popular music program', 13th International Conference on Thinking, Norrkoping, Sweden, June 12-16.

McWilliam, E., Taylor, P.G. and Perry, L. (2007) 'Learning or Performance: What should educational leaders pay attention to?' 13th International Conference on Thinking, Norrkoping, Sweden, June 12-16.

McWilliam, E. *Is Creativity Teachable? Conceptualising the creativity/pedagogy relationship in higher education*, HERDSA, Adelaide, July 9-11. (for publication in HERD)

McWilliam, E. *Creative Capacity Building in Higher Education*, National Creativity Showcase, 7 December, QUT.

McWilliam, E. *Reaching Their Full Potential: What's creativity got to do with it?* Loretto Girls School, Coorparoo, 5 December.

Tan, J P-L. 'Educating for performance or learning? Investigating the tensions around traditional and digital learning in post-compulsory schooling'. Beijing Normal University, Beijing, 4 December.

McWilliam, E. *Preparing the Creative Workforce*, UTS Faculty of Humanities and Social Sciences, Tuesday 20 Nov. Sydney

McWilliam, E. *After Britannica: teaching the yuk/wow generation for a wikipedia world*, LTO7 Conference, Mornington Peninsula, 8-10 October.

Tan, J P-L. 'Educating for Creative Futures: A case of student-led digital learning in mainstream senior schooling'. EIDOS Emerge Conference, Brisbane, 10 September.

McWilliam, E. *Education, Girls and the Future*. Mercy Secondary Educators Association of Australasia (MSEA), All Hallows School, Brisbane, 15-18 August.

McWilliam, E. *Hands on, Minds on, Plugged In: Assessment for the Conceptual Age*, Queensland Studies Authority Annual Conference for District Panel Chairs and State Panels, 23-26 July.

Professor Erica McWilliam delivering her keynote presentation, Made in China to 'Created in China': new directions for schools and universities, at the CHITEC Conference, Great Hall of the People, Bejing, May 2007.

McWilliam, E. *Hands on, Minds on, Plugged In: Assessment for the Conceptual Age*, Queensland Studies Authority Review, Schonell Theatre, University of Queensland, 17-20 July.

McWilliam, E. 'Is Creativity Teachable? Conceptualising the creativity/pedagogy relationship in higher education', Carrick Showcase HERDSA, Adelaide Hilton, 11 July.

McWilliam, E. 'From Made in China to "Created in China": new directions for schools and universities', CHITEC Conference, Great Hall of the People, Bejing, 16-18 May.

McWilliam, E. 'Preparing the Creative Workforce', Beijing Normal University, 17 May.

McWilliam, E. 'Educating for Creative Futures', London Institute of Education, 10 January.

K (Other)
[Website] Erica McWilliam, Carrick Associate Fellow http://www.carrickinstitute.edu.au/carrick/go/home/fellowships/pid/397

[Website] Learning Lab Coalition http://www.learninglabcoalition.net/index.php?option=com_frontpage&Itemid=40

[Factsheets] Learning Lab technologies and related issues http://www.learninglabcoalition.net/index.php?option=com_content&task=category&sectionid=4&id=30&Itemid=80

[DVD] National Creativity Showcase, QUT, 6-7 December 2007, Highlights.

[Report] Tan, J P-L, Duncan-Howell, J, Lee, K-T, Pillay, H. Digital learning objects: Queensland in-school evaluation. Report to the ARC Research Project Management Group (UoM, The Le@rning Federation, QUT). July 2007.

Media Coverage
McWilliam, E. 'Fresh Solutions with stigma'. Higher Education. *The Australian*. 31 October 2007.

McWilliam, E. 'Learning in the 21st Century'. *Curriculum Matters*, Vol 6 (4), October 2007, pp.31-34.

Haukka, S. and Muirhead, B. *Investing in ourselves*. Online opinion. Australia's e-journal of social and political debate. 19 September 2007. Available at http://www.onlineopinion.com.au/view.asp?article=6379

McWilliam, E. 'Creative Futures for a Conceptual Age'. *Asian Business Leaders Magazine* (Beijing). August 2007.

McWilliam, E. 'Education and Innovation'. China Central Television News Channel (CCTV) media interview: one segment of the 10-part TV series *Beyond Made in China*. Aired on prime-time in July 2007

McWilliam, E. 'Q&A with Professor Erica McWilliam', *Courier Mail*, 17 April 2007.

McWilliam, E. 'SMS spells end for English', *Courier Mail*, 2 April 2007.

McWilliam, E. 'Digital Literacies and Print Literacies'. Channel 7 News Interview conducted at Digital Literacy and Creative Innovation in a Knowledge Economy symposium 29-30 March 2007. Aired 30 March 2007.

McWilliam, E. 'School's out on mumbo-jumbo'. IQ, *Courier Mail*. 29 March 2007

Coverage by Channel 7 News, 29 March 2007 and 4BC (Brisbane) radio, 29 March 2007

McWilliam, E. 'Teachers need to develop an experimental culture of learning'. ABC North Queensland (Townsville) radio. 22 March 2007

Illing, D. 'Teachers defend their "impressive record"'. *The Australian*, 18 December 2006. Article based on content provided by Erica McWilliam.

Seminars
McWilliam, E., Tan, J., Bridgstock, R., Polsen, D., & Haukka, S. (August) Showing the Creative Workforce program, Queensland Catholic Education Commission.

2.2
Creative Commons Clinic

**Brian Fitzgerald
Jessica Coates
Elliott Bledsoe**

The Clinic aims to further the implementation of 'Creative Commons', the international Open Content Licensing (OCL) movement, through the investigation and promotion of Creative Commons use in Australia. As highlighted in the report of the Digital Content Industry Action Agenda, *Unlocking the Potential* (http://www.dbcde.gov.au/__data/assets/pdf_file/0006/37356/06030055_REPORT.pdf), increasing access to creative material, and simplifying the copyright management issues which surround it, are seen as critical drivers of creative growth in the digital economy. The core task of the Creative Commons Clinic (ccClinic) is to provide a unique research laboratory examining the theory and practical application of Creative Commons licensing in Australia and overseas. This research is informed by and disseminated through industry consultation, engagement and training, and is published in journals and reports.

2.2.1 Progress in 2007

In 2007 the Clinic team took significant steps towards establishing a research foundation for the understanding and application of Creative Commons licensing as a legal tool designed to facilitate creative innovation. This was successfully supported by the team's strategic training and engagement activities, to the point where we are now seeing a rapid increase in the uptake of Creative Commons in Australia for social, cultural, educational and economic reasons.

Building the CC Licensing Laboratory – CC Clinic

One of the key achievements of the ccClinic during 2007 was the introduction of its QUT undergraduate unit (LWB499). Designed as a specialist research unit open only to high-achieving students, the 13-week unit provided eight students from the Faculty of Law with the opportunity to work closely with industry experts and Clinic staff on in-depth research into a topic of relevance to the Creative Commons. Particular emphasis was placed on the practical implementation of the CC model, with students encouraged to conduct interviews and surveys with real-world participants. This allowed students to develop unique legal skills and expert knowledge that can be applied to enhance creative innovation in the future. Two of the students are currently working with Clinic staff to develop their research for publication in academic journals.

Feedback from students on this initial offering of the Clinic unit has been overwhelmingly positive. One student, Paul Klugg, summed up his experience of working with the Clinic as follows:

Being involved with the ccClinic at QUT was a fantastic experience, allowing me to work closely with passionate faculty members to develop my legal skills in a cutting-edge

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environment with real-world application. It gave me my first chance to conduct in-depth research, and the opportunity to work with industry representatives from bodies such as the ABC and SBS, who were able to provide practical insight into the use of CC licensing and the problems of copyright in the digital age. The ccClinic is an outstanding course and I would recommend it to any student considering enrolling.

Training, Consultation, Engagement and Presentations

As part of its role as a 'think tank' on the Creative Commons, the ccClinic continued its extensive work on industry consultation, engagement and training during 2007. Following the success of the CCau Industry Forum in November 2006, the ccClinic, in conjunction with its sister research project, Open Content Licensing, produced *Unlocking the Potential through Creative Commons: an industry engagement and action agenda*. This report evaluates and responds to the outcomes of the Forum and presents a strategy for the Clinic's continued research into Creative Commons in Australia. The report has been extremely well received, and widely distributed throughout the international commons community.

One of the strategic goals it sets out is a series of follow-up industry forums aimed at specific sectors. The first of these, the CCau Music Industry Forum, was held in November 2007 as part of the Apple University Consortium's Createworld event. It was attended by some 35 musicians and industry representatives from the Australasian Performing Right Association (APRA), and focused on clearing roadblocks to the broader implementation of Creative Commons licensing in the area of music. The forum has led to a proposal for a pilot program on the implementation of CC licensing for APRA members; we expect this to be launched in 2008.

As part of its industry engagement strategy, the Clinic was also involved in a number of training and consultation activities which target creators and users not accessible through the usual research channels; one example is our co-hosting of the Open Channel Screen Resource Centre's Video Slam (http://openchannel.org.au/blogs/videoslam). Team members also provided a broad range of workshops, presentations and advice for organisations such as the Australian Broadcasting Corporation (ABC), State Library of

Queensland, Australian Teachers of Media (Queensland), La Trobe University, Queensland Government, Dictionary of Sydney Project and the Anglican Church Boys Grammar School, and participated in industry forums including the Australian International Documentary Conference (AIDC), the Emerging Writers Festival, Independent Publishers' Conference, OurMedia VI Sustainable Futures, the Online Publishing Forum run by Arts WA, Vibewire's NewConnections conference and the Melbourne Writers' Festival.

Over the course of the year the Clinic team collaborated with industry bodies on a number of implementation projects. One of the most significant is the development of the licensing model for the Beta site of the ABC social media service, Pool. Pool manager John Jacobs says of the Clinic's work on the project:

We see collaborative content creation as an important part of the future of public media. Flexible and open rights frameworks are needed to enable these social media flows. We have found the advice from QUT's Creative Commons Clinic invaluable in developing and fine-tuning our use of CC. They are on the cutting edge of this fast-growing body of legal knowledge. They have kept us informed as new rights frameworks are developed by the CC community and have been able to advise us what are the best ones for our purposes.

We continue to work with ABC on Pool and other licensing projects. Other industry groups with which we worked closely in 2007 include the Institute for Creative Innovation's 60sox (http://60sox.org), a showcase and portfolio site for Australian and New Zealand creators; Vibewire (www.vibewire.net), a youth media and arts network; and arts sites Artabase (http://www.artabase.net) and Artcast (http://www.artcast.cc).

One key audience we have sought to engage with is young creators. We partnered with Vibewire's e-Festival of Ideas (http://vibewire.net/efestival/2007) to co-host an online discussion panel called Mama always taught me to share which was focused on CC and other OCL models. Guest speakers on the panel included Anna Helme and Andrew Lowenthal of EngageMedia, DJ Spooky, and Clinic staff Jessica Coates and Elliott Bledsoe. The panel was the most popular at the 2007 eFestival.

As part of our international networking and engagement, Professor Fitzgerald and Jessica Coates presented at the annual international forum on open culture – the iCommons Summit – held in Dubrovnik (Croatia) in June 2007.

2.2.2 Plans for 2008

During 2008, the Clinic will deepen and expand its engagement with students, researchers and practitioners across the country and internationally by:

- creating an internship program, which will be open to students and those with relevant experience from all over the country and potentially internationally;

- developing more formal links (e.g., in the form of advising and supervising) with undergraduate and postgraduate students conducting research into Creative Commons;

- running an open content licensing Masters of Law unit in Second Semester 2008;

- offering a series of professional development workshops for Primary and Tertiary education teachers across Queensland as part of the QUT Smart Train initiative;

- working with key institutions such as the ABC to promote new projects and opportunities;

- co-organising and participating in the Asia Commons Conference to be held in Taipei (Taiwan) in January 2008;

- organising an international conference, 'CC for You', to be held in June 2008; this will showcase research and case studies on Creative Commons; and

- hosting leading members of the international open culture community in Australia.

2.2.3 Project Outputs:

Report

Fitzgerald, B., Coates, J. and Bledsoe, E., *Unlocking the Potential through Creative Commons: an industry engagement and action agenda*, ARC Centre of Excellence for Creative Industries and Innovation, July 2007

B Articles

Coates, J., 'Creative Commons – The Next Generation: Creative Commons licence use five years on', (2007) 4:1 SCRIPT-ed 72 @:

< http://www.law.ed.ac.uk/ahrc/script-ed/vol4-1/coates.asp>

Coates, J., 'iCommons Summit 2006' (2007) 12(1) MALR 133-135.

Bledsoe, E. and Coates, J., 'Video Slam: How to make Open Cinema' in Filter issue 65: Autumn 2007 (Australian Network for Art and Technology)

Carroll, E. and Coates, J., 'Virgin Mobile Asleep on the Job?' iCommons lab report July 2007, http://icommons.org/articles/virgin-mobile-asleep-on-the-job

E Conferences and Presentations
Fitzgerald, B., 'Unauthorized Use of Works on the Web: What Can Be Done? What Should Be Done?' Fordham International Intellectual Property Conference New York, April 2007

Fitzgerald, B., 'Approaches to Open Access to Public Sector Information' iCommons Summit 2007 Dubrovnik, Croatia, 16 June 2007

Coates, J., 'The Open Channel Video Slam' at the iCommons Summit 2007, Dubrovnik, Croatia, 16 June 2007

Coates, J., participated as a guest speaker in the debate 'Creative Commons or common theft?' at the Melbourne Writers' Festival, 26 August 2007

Coates, J., presented on Creative Commons at the 'My Space, Our Place: Opportunities and Implications for teachers and students in online environments' forum organised by the Australian Teachers of Media (Queensland), Brisbane, 5 November 2007

Bledsoe, E. and Coates, J., ran the workshop 'Creative Commons classroom: using CC material as teaching tools' at Apple University Consortium's CreateWorld 2007, Brisbane, 28 November 2007

Coates, J., presented on Digital Preservation at the Australia-New Zealand Digital Encyclopaedias Group 4th Annual Workshop, Sydney, 4 December 2007

Bledsoe, E., presented at the Australian International Documentary Conference on CC and OCL at 'Who Owns Our History? Copyright Against Human Rights', Adelaide, 25 February 2007

Bledsoe, E. presented on CC at Online Video Distribution held by EngageMedia at the Iris Theatre, Adelaide, 26 February 2007

Bledsoe, E., presented a series of three training lectures entitled 'Copy What?! Copyright and Alternative Ways of Managing it' at CBD Gallery, Brisbane, 1 March, 19 March and 26 April

Bledsoe, E., presented at OurMedia VI Sustainable Futures on 'New Technologies and Social Action' and 'Me-me-me-media or OurMedia: The future and sustainability of Youth Media in the 21st Century', Sydney, 9-13 April

Bledsoe, E., attended the Independent Publishers Conference, Melbourne, 24 May

Bledsoe, E., presented at the Emerging Writers' Festival on 'The changing face of the Citizen Journalist', Melbourne, 25-27 May

Bledsoe, E., presented at the Online Publishing Forum run by Arts WA, Perth, Sept 9 2007

Bledsoe, E., presented and chaired 'Digital technologies and Legal Issues' at Vibewire's NewConnections conference, Sydney, 30 November

Media Coverage
Fitzgerald, B., featured in Bushell-Embling, D. 2007, 'Private Eyes on Public Data' which appeared as a full-page feature in *The Age* and the *Sydney Morning Herald* on 25 September 2007, available online at: http://www.smh.com.au/news/technology/private-eyes-on-public-data/2007/09/24/1190486224755.html?page=fullpage

Fitzgerald, B., was interviewed on ABC Radio by Nick Earls on the criminal prosecution of music downloaders, November 2007

Coates, J., was interviewed for ABC Radio National's Law Report, 'Creative Commons', aired 20 November 2007 - http://www.abc.net.au/rn/lawreport/stories/2007/2095456.htm

Bledsoe, E. was quoted in:

▶ Vincent Ciccarello, 'Everything old is new again' in *The Independent Weekly* (Adelaide), p. 30, March 3 - 9, 2007

▶ Tina Kaufman, 'AIDC: Who owns our history? Copyright Against Human Rights', on Screen Hub, 7 March, 2007 http://www.screenhub.com.au/news/newsarticle.asp?newsID=14592

▶ Catherine Gough-Brady, 'Re-skinning documentary' in Onscreen supplement, Reel Time, issue 79, June - July 2007,

p. 18, and at Reel Time Online, http://www.realtimearts.net/article/79/8587

3

citizen consumer

program leader:

John Hartley

Cultural institutions and community activism both need to respond to the challenge of changed relations between production and consumption, expert and amateur, citizen and consumer. The Citizen Consumer Program focuses on redefining consumption from behaviour to action, and on the interconnected domains of consumption (private) and citizenship (public) in contemporary commercial democracies. The program investigates the shift towards the consumer in the content value-chain, and examines longer-term opportunities arising from the wider uptake of digital television and broadband. It also aims to devise prototype models of innovative content co-creation by citizen-consumers.

These fundamental trends are the subject of two large-scale projects. Youthworx engages with the Salvation Army and the youth-run community radio licensee, SYN, on creative media for at-risk youth, bringing together the values of community media, consumer-generated content and third-sector social enterprise. New Literacy, New Audiences investigates the modernisation of the relationship between cultural institutions (museums, state libraries, galleries) and their users via consumer-generated content.

Along with these major projects, the program has close links with John Hartley's Federation Fellowship project 'The uses of multimedia', which focuses on the role of multimedia literacy and consumer-creativity in the evolution of knowledge and the expansion of digital content industries. (The Federation Fellowship program is reported separately.) Considered together, these three activities constitute a considerable research-based investment in innovative content prototyping, generation and distribution.

3.1
Youthworx

Denise Meredyth
Julian Thomas
David Mackenzie
Ellie Rennie
Chris Wilson (APAI)
in partnership with the Salvation Army
and SYN-FM

Youthworx assists homeless or 'at-risk' young people to become media trainees and producers in collaboration with SYN FM – a youth-run media organisation and community radio station. The project evolved out of a partnership between the Salvation Army, SYN-FM and CCI.

Youthworx investigates a new approach to social enterprise, which unites third-sector welfare services with the self-determining, collaborative sphere of community media. CCI researchers are engaged in a longitudinal study of Youthworx, monitoring the challenges encountered by participants as they become media creators and decision-makers. Our research is multi-disciplinary, connecting social, education and media research in order to understand interconnections between creative industries and social development.

The project entails establishing a studio-based training and mentoring system for at-risk youth, run by Youth Development Australia in collaboration with the Salvation Army. This system will give qualifying young people access to SYN-FM induction and training programs. Agreements, funding and infrastructure have been in place since mid-2007; construction of the studio and appointment of key personnel will be complete by March 2008, at which point the first cohort of young people will enter the Youthworx program.

The research has therefore been restructured into two phases of work over the five years of the project, each addressed to youth-run community media, their social and vocational outcomes and their capacity for innovation.

3.1.1 Progress in 2007

2007 brought Phase 1 to a conclusion. This involved comprehensive research into the Student Youth Network (SYN) as a case study for community-based innovation and digital literacy. We used ethnographic methods, including participant observation at SYN, monitoring 'basecamp' (an online discussion forum), interviews and focus groups. We also conducted a major online survey of media industries workers, focusing on educational qualifications and voluntary work. The results indicate that a high proportion of media industries workers have undertaken voluntary community media work.

Research Fellow Ellie Rennie has been leading this phase of the research, publishing a series of articles and papers and developing a book proposal and chapter drafts.

Chris Wilson, the PhD student with the project, has been conducting research on at-risk youth, contemporary and historical youth policy, the emergence of teen radio and social partnerships. He conducted a series of interviews with key participants and stakeholders including personnel from Youth Development Australia (YDA), SYN-FM, the Salvation Army and other youth-oriented community media initiatives. He also drafted two thesis chapters and presented a conference paper.

3.1.2 Plans for 2008:

A new Research Fellow will be appointed in early 2008 to replace Ellie Rennie and commence Phase 2 of the project.

Ellie will write up Phase 1 research, a book addressing the following themes:

a) Assumptions regarding young people and the media, in particular the anxiety that young people are 'leaving' traditional media spheres and points of public connection in favour of digital media. The Student Youth Network demonstrates that non-commercial (community) structures have value in the changing media environment; it also reflects what Henry Jenkins calls 'convergence culture' - young people are developing innovative uses of media across multiple platforms, rather than leaving old media for new.

b) Exploring the differences between community media and other forms of amateur media participation, and the challenges that convergence/digital media raise for community-based organisations.

c) Digital literacy and the media labour market: how organizations such as SYN are assisting young people to make the transition to work.

During 2008, Phase 2 of the research will encompass:

1. The operational launch of the Youthworx initiative, including the recruitment of a new Research Fellow and a part-time youth-worker (based at Youth Development Australia), to facilitate the entry of the first cohort of program participants into the Youthworx program, the YDA and then SYN-FM, via the Brunswick corps of the Salvation Army. This will begin in early 2008.

2. Ethnographic research by the new Research Fellow at YDA and SYN-FM, tracking expectations, processes and outcomes from the entry of disadvantaged young people into the Youthworx project and SYN-FM programs.

3. Completion of Ellie Rennie's book and of a series of articles and conference papers by investigators and the new Research Fellow.

4. Completion of several chapters of Chris Wilson's PhD project.

3.1.3 Project Outputs

B (Book chapters)
Rennie, E. and Thomas, J., (2007) 'Analogue nation, digital community' in A. Kenyon (ed.) *TV Futures: Digital Television Policy in Australia*, Melbourne University Publishing, Melbourne

Rennie, E. (2007) 'Remote Beginnings, Metropolitan Developments: Community and Indigenous Television in Australia', in Linda K. Fuller (ed.), *Community Media: International Perspectives (Aboriginal/Indigenous Experiences, Current Case Studies, Virtual Community Visions*), Palgrave Macmillan, New York. pp

Rennie, E. (2007) '*Community Media Today' in Community Media and Their Challenges Ahead: Expanding Diversity and Encourage Public Participation Across the Media Barriers*, MJ Kim (ed.), Citizens' Broadcasting Foundation, Seoul.

E (Conference Papers)
Rennie, E., 'Community Media in the Prosumer Era', Paper presented at the CBAA conference, 23 November 2007, Melbourne. [To be published in 3CMedia, forthcoming]

Conference Plenary Panel, 'Open Spectrum: Digital Television Opportunities', Chaired by Ellie Rennie. Presenters: Julian Thomas,

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Peter Lane, Leo Berkeley, Barry Melville, Nalaka Gunawardene, OURMedia, Sydney, 9-13 April 2007.

Rennie, E. and Thomas, J., 'The Deep End of Media Participation', Paper presented at the CCI Digital Literacies Symposium, Brisbane, 29 March 2007 [To be published in a special edition of Media International Australia, forthcoming]

Rennie, E. and Wilson, C., 'Work and Play: Community Radio Training and the Transition to Paid Work, Paper presented at OURMedia, Sydney, 9-13 April 2007.

Rennie, E., 'Youthworx: Youth Media and Social Enterprise', plenary paper presented at the SpArt Think Tank, organised by Verve (knowledge & skills is the industry training advisory board (ITAB) for the arts and culture and sport and recreation sectors in Victoria), Melbourne, 28 June 2007.

Rennie, E., 'Community Media Today', plenary paper presented at the RTV conference, Seoul, South Korea, 30-31 October 2007.

Roundtable discussion, 'Future Media Workplace', organised by SYN. Presenters: Ellie Rennie, Bryce Ives, Simon Goodrich, Brad Giblin. State Library of Victoria, Melbourne, 6 December 2007.

Rennie, E., 'The Reinvention of Indigenous Television', paper presented at the International Association of Media and Communication Research, Community Communication Section, Paris, 23-25 July 2007.

Rennie, E., 'Too Late for Old Media? Indigenous television and community solutions' Paper for 'GOVERNING BY LOOKING BACK: How History Matters in Society, Politics and Government', ANU, Canberra, 12-15 December 2007. [To be published in a special edition of Media International Australia, forthcoming]

3.2
New Literacies, New Audiences

Angelina Russo
Jerry Watkins

in partnership with Australian Museum, National Museum of Australia, State Library of Queensland, Queensland Museum, Powerhouse Museum and Australian Centre for the Moving Image

This major three-year project unites the research team with an expert group of strategists and technologists from some of Australia's major cultural institutions, to examine how the evolution of digital literacy and content creation can create a new audience of active cultural participants.

3.2.1 Progress in 2007

The project gained great momentum in 2007. Chief Investigator Angelina Russo, Senior Research Associate Jerry Watkins, and the Powerhouse Museum's Sebastian Chan delivered a workshop on social media planning for cultural institutions at the prestigious Museums and the Web Conference in San Francisco. They were invited by the Smithsonian Institution to reprise the workshop at the Cooper-Hewitt National Design Museum, New York City. This kind of high-profile international impact demonstrates the relevance and timeliness of the project's research, as well as the strong and productive relationship between the lead researchers and partner organisations.

The value of these relationships was again demonstrated at the American Association of Museums Conference in Chicago. Angelina Russo chaired a distinguished panel of international experts, including Peter Kaufman, Associate Professor of New Media Teaching and Learning at Columbia University; Mei Mah from the Cooper-Hewitt National Design Museum, New York City; and Adam Blackshaw from the National Museum of Australia. Following the conference, Peter Kaufman invited Angelina Russo to participate in the Video, Education, and Open Content Conference at Columbia University. This has resulted in plans for future research collaborations in 2008.

Other examples of scholarly engagement and dissemination include Russo's work with the University of Edinburgh, UK where she was invited to present findings from the New Literacy, New Audiences project. In collaboration with Carolyn Royston, Project Manager of the UK's Museums Online Learning Project, Russo is developing a new initiative which compares findings from these two major projects in order to investigate the impact of co-created content on museum programs.

3.2.2 Plans for 2008

The critical milestone for the project in 2008 is the Social Media and Cultural Communication Conference, presented in Sydney on 28 and 29 February by CCI with the support of Museums & Galleries NSW, the Historic Houses Trust of New South Wales, the Museum of Sydney and the Australian Museum. This event will raise some of the major issues in the field, as well as demonstrate best practice and state-of-the-art initiatives. A varied and informative agenda will benefit management, curators, archivists, librarians, technologists and public program executives. Guest speakers from Canada, the USA and the UK will feature in the main conference program, which has four sessions designed to build knowledge around the current and future implications of social media in the cultural institution. Presenters from the Partner Organisations of New Literacy, New Audiences include Frank Howarth, Director of the Australian Museum, and Lea Giles-Peters, CEO of the State Library of Queensland.

3.2.3 Project Outputs

C (Articles)
Russo, A., Watkins, J., Kelly, L. and Chan, S., 'How will social media affect museum communication?', *Nordisk Museologi*. 2007:1, pp. 19-29.

Russo, A., Watkins, J. and Chan, S., 'Look who's talking' in *The MAG*, Museum and Gallery Services New South Wales, 2007:2, pp. 14-15.

E (Conference papers, presentations)
Watkins, J., (2007) 'Social Media, Participatory Design and Cultural Engagement'. OzCHI Conference, Adelaide, November 2007.

Watkins, J. and Russo, A., (2007) 'Participatory Design and Co-creativity in Cultural Institutions'. Museums Australia Conference, Canberra, May 2007. http://www.museumsaustralia.org.au/

Watkins, J. and Russo, A., (2007) 'Cultural Institutions, Co-creativity and Communities of Interest', in Schuler, D. (ed.), *Online Communities and Social Computing*, HCII 2007, LNCS 4564, pp. 212–221.

Russo, A., Mah, M., Marshall, T. and Payson. C., (2007) 'The effect of social media on design education: from product to process'. ConnectED, International Conference on Design Education. Sydney, July 2007 ISBN 978-0-646-48147-0

Russo, A. and Flemons, P., 'Planning Social Media', Queensland Museum workshop, Brisbane, 10 October 2007.

Russo, A., Watkins, J. and Chan, S. 'Planning Social Media', Museums & Galleries Queensland workshop, Gold Coast, 15 September 2007.

Russo, A., 'Social Media and the Museum', EVA Conference workshop (Electronic Information, the Visual Arts & Beyond), University College London, July 2007.

Watkins, J. (chair), Web 2.0 strategy meeting, Australian Museum, Sydney, 26 June 2007.

Russo, A., 'Cultural Institutions and Digital Literacy'. Higher and Community Education Research Group presentation, University of Edinburgh, Edinburgh, May 2007.

Russo, A., 'Video, Education, and Open Content: Best Practices', Columbia University presentation, New York, May 2007.

Watkins, J., DCITA Cultural Sector Technical Capability Forum, Canberra, 24 May 2007.

Watkins, J., 'Designing for Engagement', Museums Australia Conference presentation, Canberra, May 2007.

Russo, A., 'Digital Cultural Communication: how social media can create active cultural audiences in museums'. Chair, panel presentation, American Association of Museums Conference 2007, Chicago, 15 May 2007.

Russo, A., Watkins, J. and Chan, S. 'Planning Social Media', Cooper-Hewitt National Design Museum workshop, Smithsonian Institution, New York, 19 April 2007.

Russo, A., Watkins, J. and Chan, S. 'Planning Social Media', Museums and the Web Conference 2007 workshop, San Francisco, 12 April 2007.

Russo, A., co-creative strategy meeting, Australian Museum, Sydney, 2 March 2007.

Sebastian Chan (Powerhouse Museum) addresses the Museums and the Web Conference 2007, San Francisco.

4

enterprise formation and sustainability

program leader:

**Andy Lloyd-James
David Court**

One of the most significant gaps in the creative innovation system is the lack of evidence-based research on what is needed for creative professionals to form enterprises at a level of sustainability above that of the solitary artist. This includes questions of how to access a wider range of capitalisation and investment funding options, and how to mobilise existing cultural assets, which are often locked up as Crown Copyrights, encumbered by antiquated access policies or technical regimes, or subject to prohibitive fees.

Mechanisms to improve the formation and sustainability of creative enterprises and the business and regulatory environment in which they work are crucial to an effective innovation system. This program seeks to develop these through several projects, drawing together a diverse interdisciplinary range of expertise and talent.

4.1
Business of Creativity

David Court

Developed within the Centre for Screen Business (CSB) of the Australian Film, Television and Radio School (AFTRS), this project is a comprehensive survey of screen content producers which aims to understand the conditions under which producers develop and produce screen content. It will examine their backgrounds, attitudes and aspirations.

In developing the survey proposal, CSB adopted two key principles.

The first is that the focus of the survey should be the individual producer. While previous surveys have done a good job of mapping commercial activity and other industrial measures, to date, no survey has taken a qualitative measure of the personal factors driving this sector.

The second key principle is that the survey should include all screen content production activities, whether destined for consumption via television sets, cinema screens, computer screens or game consoles. Production categories thus include feature films, short features, television programs, TV commercials, interactive television, DVD and video production, Internet content, mobile phone content, and electronic games.

The survey asks: what are the constraints and opportunities facing Australian screen content producers, and what resources are needed to improve their success?

Areas of particular interest include: the educational background of producers, the relative time spent in producing as opposed to other activities, the motivations and values of producers, problems encountered by producers, and their personal measures of success.

The survey will also look at the various skills held by producers, and those which they personally value the most. Although screen content production firms are primarily creative organisations, administrative and management skills are important for ensuring the profitability of the business.

This represents an opportunity to gauge the industry's own expectations of its future, including potential areas for growth and impediments. Answers to these questions will assist in anticipating change and in identifying policy issues and impending skills shortages.

The survey has the potential to become a longitudinal source of information about the Australian screen content production industry. It could be conducted, for example, at three- or five-year intervals.

4.1.1 Progress in 2007

During 2007, CSB worked with market researcher Bergent Research to develop a comprehensive and focused set of questions. We also received input from academics and industry analysts including Deb Verhoeven (Associate Professor in Screen Studies, RMIT University) and independent economist Simon Molloy. This process involved the identification of key areas of interest, the use of focus groups to distinguish particular concerns, and the construction and refinement of the online questionnaire.

CSB also undertook an extensive testing process to verify and calibrate the survey questions. In late 2007 and early 2008, the survey was tested with a pilot group of producers.

4.1.2 Plans for 2008

After further modifications, the survey will be launched early in 2008 via an interactive online questionnaire. Following the survey, the findings will be made publicly available online as an interactive summary (designed by Massive Inc.), and elaborated in a series of research papers suggesting directions for future industrial and policy activity.

4.2
Business Process Management

Michael Rosemann
Arthur ter Hofstede
Chun Ouyang
Lindsay Bradford
David Court (AFTRS)
Katherine Shortland (AFTRS)
Stefan Seidel (QUT/ERCIS Muenster)

4.2.1 Progress in 2007

Reflecting both the highly agile nature of the processes in the screen business, and the fact that they are characterised by multiple levels of structure and creativity, a framework of creativity-intensive processes was developed for flexible process support. This framework was based on case study findings and a comprehensive literature review (Seidel et al., 2007). The case studies were conducted with the Australian Film, Television and Radio School (AFTRS) and Rising Sun Pictures. The framework classifies existing approaches to process modelling based on different criteria and aims to support the introduction of IT support in creative environments.

Business process management (BPM) for the post-production phase in the screen business can benefit from the application of reference models – a widely accepted means to facilitate the design of re-usable information systems and organisations. However, configuring these models requires a thorough understanding of both the model itself and the language in which it is captured; this hinders the involvement in the process of domain experts who lack a specialised modelling background. We therefore proposed a questionnaire-driven approach to reference model configuration, which has been implemented as an intuitive, tool-based wizard that guides users through the process using a form-based interface. An empirical evaluation of the suitability of this approach is currently underway with the Sound Department in the AFTRS.

The production phase of the screen business is the most expensive. It encompasses the actual shooting of the feature film, TV-commercial, etc. A typical film production

process comprises many complex and interdependent steps, and is likely to require sophisticated data handling support. The process can therefore benefit from the application of a workflow system to optimise execution and automate daily document processing procedures, ultimately reducing overall production costs. In 2007, we invested significant resources in the application of the open source workflow system YAWL (Yet Another Workflow Language) to the automation of film production processes. A YAWL model was developed which captured the control-flow, data, and resource perspectives of these processes, and customised user forms were designed to support templates used in professional film-making. We have named the resulting system 'YAWL4Film'. Working closely with the AFTRS, we deployed YAWL4Film in two student film production projects during October 2007. We received positive feedback on these pilot projects, and are currently working on an improved version of YAWL4Film, which is intended to become part of the AFTRS curriculum system for film-making.

The YAWL system is crucial to the application of BPM in the screen business, so we are devoting substantial effort to improving its design environment, where the process models can be defined. In particular, we have created a design document of extended resourcing support for the YAWL environment, which will put us in a strong position to deal with more sophisticated requirements in screen business process automation.

Other notable activities and events in 2007 were:

◗ In January 2007, we submitted a detailed proposal for a 10-day BPM training course to Sunchime Cartoon Group Corporation, China's largest animation company. This developed from the Memorandum of Understanding with Sunchime signed in December 2006. While progress has slowed, we remain confident that this work will move forward in 2008.

◗ In May 2007, we ran a two-day course on Business Process Management for the AFTRS in Sydney.

◗ In April 2007, we conducted a two-day workshop/interview with Digital Pictures, the largest member of the OmniLab Media Group. A progress report was submitted in May; this led to a request for ongoing collaboration with Digital Pictures.

◗ In November 2007, Stefan Seidel from the European Centre for Information Systems (ERCIS) of the University of Muenster, Germany, visited our research group. ERCIS became become an Affiliated Partner of the Centre of Excellence in early 2008, and a collaboration agreement has been signed by CCI and the University of Muenster. The goal of the collaborative project 'Creativity and Business Processes' is to investigate how creativity in organisations influences business processes, and thus, business process management.

◗ In December 2007, we gave a presentation on applying BPM to the screen business to a delegation from Central China Normal University, and discussed possible collaboration on the project.

4.2.2 Plans for 2008

During 2008, we will develop and evaluate flexible workflow support, and investigate the relation between BPM and knowledge management, as well as further refining domain-specific methods for the screen business. Specific topics include:

◗ applying BPM and knowledge management-related methods and tools to support creative decision-making in the screen business; and

◗ the use of exception-handling techniques to deal with supporting deviations from plans as they occur in the film-making process.

We will also pursue workflow design and adaptation for screen business production within mobile and disconnected environments.

We intend to publish results in appropriate conferences and journals.

In addition, we have established the following project goals with the AFTRS with regard to further development and application of YAWL4Film:

◗ deployment of YAWL4Film as part of the AFTRS curriculum system;

◗ application of YAWL4Film to industry-scaled film productions through collaboration with independent Australian producers;

◗ extending YAWL4Film to support the preparation and pre-production phases of filmmaking; and

◗ a school-wide evaluation of the configurable reference process model approach in the AFTRS in mid-2008.

4.2.3 Project Outputs

E (Conference papers)

Seidel, S., Adams, M., ter Hofstede, A. and Rosemann, M.: 'Modelling and Supporting Processes in Creative Environments', in Proceedings of the 15th European Conference on Information Systems (ERCIS). St. Gallen, 2007.

La Rosa, M., Lux, J., Seidel, S., Dumas, M. and ter Hofstede, A.: 'Questionnaire-driven Configuration of Reference Process Models', in Proceedings of the 19th International Conference on Advanced Information Systems Engineering (CAiSE). Trondheim, Norway, 2007.

Seidel, S.: 'A Business Process Management Perspective on Creativity: Creativity Intensive Processes', in Proceedings of the AMCIS 2007 Doctoral Consortium. Keystone, Colorado, USA, 2007.

G (Computer software)

YAWL4Film, a workflow system for the automation of film production processes. URL: http://yawlfoundation.org/product/yawl4film.php

4.3
Enabling Technology

Binh Pham
Robert Smith
(Postdoctoral Fellow until 6 July 2007)
Jinglan Zhang
(from July 2007)
Alfredo Nantes
(part-time Research Assistant from July 2007)

4.3.1 Progress in 2007

Current approaches to the retrieval of digital cultural objects are limited because they are keyword-based and cannot deal with high-level abstract concepts. This project aims to integrate the content-based approach of computer vision with the descriptive-based, metadata approach of information to provide more effective techniques for the indexing and retrieval of cultural objects.

We have developed a hierarchical representation scheme for artworks with semantic structures. This consists of three levels of information: low (basic metadata, visual features, textual attributes); medium (relationships: spatial, temporal, grouping, categorical, associative); and high (abstract concepts: semantics, context, symbolism, etc.). We have also designed a broad system for semantics and context-based indexing and retrieval of artworks. The following components have been completed:

◗ a method for detecting features and object categories (e.g., 'bird', 'people') from an image using deformable templates;

◗ a module extension of the Loculus metadata wrapper (developed in the Standards and Metadata Project) to cover the representation scheme 'Artefact' for cultural objects;

◗ an Expression Language for cultural objects, to allow effective representation, information parsing, and communication between users and systems;

◗ a web-based gallery of traditional Vietnamese woodcuts to facilitate the gathering of user tags and guiding of tag contribution (the gallery also serves as a demonstration showcase for the technologies as they are developed.

There is also a Chinese version); and

◗ a scheme to generate high-level metadata (semantics, context, symbolism) from a combination of basic metadata, visual features and annotations using an inference engine.

Initial discussions were held with the East China Normal University in Wuhan and the Central China Normal University in Shanghai on potential collaboration opportunities.

Binh Pham spent three weeks at the Smithsonian Institutions in Washington D.C. (Freer & Sackler Galleries, Smithsonian American Art Museum, American Art Archives, Smithsonian Library) presenting this work and holding discussions with curators, librarians and technical staff on trends and obstacles in the management of digital artwork and cultural objects.

Rob Smith (Postdoctoral Fellow) resigned in July 2007 to take up a position in industry. Binh Pham took two months of long-service leave in August and September. Dr. Jinglan Zhang (a Lecturer in Faculty of IT) and a part-time Research Assistant joined the research team in July.

4.3.2 Plans for 2008

We plan to extend our current system to cover the indexing, retrieval and metadata augmentation of digital cultural objects. Our work will comply with the CCO (Cataloguing Cultural Objects) data content standards for describing cultural objects. New, standardised representation schemes and more advanced abstract transformation and inferencing modules will be developed and evaluated using a sample collection from the Smithsonian American Art Archives.

We also plan to hold further discussions with the East China Normal University, the Central China Normal University and their partnered museums in China on the subjects of future collaboration and access to a sample database of cultural objects for case-study use.

4.3.3 Project Outputs

Conferences
Pham B. and Smith, R., 'Metadata Augmentation for Semantic- and Context-based Retrieval of Digital Cultural Objects', DICTA 2007 – Conference on Digital Image Computing Techniques and Applications, Adelaide, 3-5 December 2007.

Smith, R. and Pham B., 'A Robust Object Category Detection System using Deformable Shapes', to appear in the Journal of Machine Vision and Applications.

Smith, R., Pham, B. and Choudhury, S., 'A Digital Artworks Expression Language (DAEL)', 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, USA, August 2007.

Choudhury, S., Pham, B., Smith R. and Higgs S., 'Loculus: A Metadata Wrapper for Digital Motion Pictures', 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, USA, August 2007.

4.4
Standards and Metadata

Binh Pham
Peter Higgs
David Court
Simon Pockley (until August 2007)
Tinni Choudhury (PhD student)
Katie Shortland (from November 2007)

4.4.1 Progress in 2007

The film industry uses a large amount of information for decision-making and reuse of existing material. However, it lacks techniques and tools to enable the effective organisation, discovery and reuse of such information. In November 2006 we interviewed AFTRS staff to gain insights into current work practices and requirements, and to assess the scope for innovation. Based on these interviews, we developed a number of use cases for the pre-production, production and post-production stages. These will be used to evaluate the methodology and software system. In 2007, our work focused on developing conceptual models, and implementing the core system and sample plug-in modules for the post-production stage (e.g., film distribution, festival entry).

A new information model was constructed which captures the nuances of the motion picture industry. This was then used to develop a set of data models describing the relationships between various forms of

motion picture industry data. A metadata-based framework was devised that enables the ingestion of metadata from an existing system (e.g., AFTRS metadata database of short films), and the management and transformation of such metadata for different re-use purposes. To provide proofs of concept, we designed a lightweight Loculus metadata wrapper schema, and implemented the core module and plug-in modules for the film festival entry process.

To enable effective extraction of relevant information from diverse sources through queries expressed using the industry vocabulary, we have devised a detailed plan for developing context-sensitive ontologies which underpin the inferencing process, allowing new information be deducted from existing information in a meaningful way.

A PhD student, Tinni Choudhury, has successfully completed the requirements for the confirmation of her candidature. Two research papers were presented at the 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, in August 2007.

4.4.2 Plans for 2008

We plan to develop a number of context-sensitive ontologies. For example, the Agent ontology identifies the types of people involved in the pre-production and production stages (producers, actors, concept artists, director of photography, etc.), while the Abstract Concepts ontology models actions that are required to achieve certain abstract concepts such as style and look. An example is an ontology for cross-cutting.

A number of algorithms will be constructed and implemented for information classification, query translation and information retrieval. They will be evaluated using the use cases we have already developed. Papers will be written on these aspects during the year as the work is completed.

Katie Shortland, an AFTRS staffer, has joined the team to facilitate the communication between AFTRS staff and the research team.

We will also explore collaborative opportunities with other film agencies and/or schools, to obtain access to at least one more film collection for the overall evaluation of the techniques and tools.

4.4.3 Project Outputs

E (Conferences)
Choudhury, S., Pham, B., Smith R. and Higgs S., ' Loculus: A Metadata Wrapper for Digital Motion Pictures', 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, USA, August 2007.

Smith, R., Pham, B. and Choudhury, S., 'A Digital Artworks Expression Language (DAEL)', 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, USA, August 2007.

G (Software)
• System core module and Loculus metadata wrapper

• Plug-in module for film festival submission

4.5
Firm strategy and innovation in the Creative Industries

Rachel Parker
Stephen Cox
Polly Ambermoon

This project is primarily concerned with the way in which technological change and globalization are impacting on the strategy and competitiveness of the creative industries. It focuses on a specific segment of the creative industries – the post, digital and visual effects sector (PDV). This is a thriving and increasingly technologically sophisticated sector which accounts for a growing share of production expenditure in film, TV and commercials production. The rapid evolution of creative industries such as PDV is creating new, or at least enhanced, international competitive opportunities. Our research focuses on the strategies that Australian firms are adopting to realise these new opportunities.

4.5.1 Progress in 2007

We collected a range of publicly available data and conducted 22 interviews in the Australian PDV sector. Interviewees

were selected from a database we assembled of key sector players – firms, industry associations, training bodies and policy makers. Our initial findings can be summarised as follows:

Firm strategy and industry competitiveness

The Australian PDV sector and the firms within it face constraints which derive from (a) the small size of the industry; (b) its geographical separation from the centre of activity in Hollywood, and the consequent time difference; (c) the cyclical nature of work resulting from dependence on Hollywood at the high-end; and (d) the tight budgetary constraints involved in domestic production. These institutional constraints affect firm strategy; to be successful, firms have had to address them effectively.

For some firms, the process of overcoming the constraints of the Australian environment has itself become an important basis for innovation and competitiveness. Such firms can be seen as market leaders. The vast majority of firms can be regarded as survivors who struggle to sustain a viable business in a small and geographically isolated segment of a highly competitive global market; for these firms, the constraints identified above serve to impede growth and innovation.

The small size of the industry

The small size of the domestic industry makes it difficult for Australian firms to compete for high-end work, which depends on access to a sufficiently large talent pool. The elite firms have overcome the obstacles of limited industry capacity by establishing individual reputations and securing the capacity to maintain those reputations through regular contact with LA.

Isolation from Hollywood and process innovation

A major source of innovation for successful firms appears to be the process innovation associated with conducting PDV work at a distance. The Australian industry has been a global leader in the development and adoption of technology which facilitates real-time communication and exploration of media around the world. As a result, the Australian PDV sector is widely acknowledged as having the capacity to successfully undertake spatially disaggregated work.

Tight budgets and quality vs. cost competitiveness

The need for the PDV sector to work within the budgetary constraints faced by the Australian industry can be seen as one aspect of its competitiveness in attracting Hollywood work on the basis of low cost. However, Australian firms' strategies are more complex; they do not rely exclusively on cost competitiveness. Value for money is the primary determinant for winning international PDV work, and the notion of value is intimately tied not to considerations of cost so much as perceptions of the quality of the finished product. Rapid (and costly) technological development has meant that those PDV firms wishing to work on big-budget Hollywood films have had to continually reinvest in both hardware and software. The successful high-end firms in the PDV sector in Australia are mindful of costs and budgets, but are also driven by a desire to produce world-class visual effects which showcase Australian professionalism and creativity.

Creative Cluster: collaboration and knowledge-sharing in the Australian industry

Collaboration occurs in the general support for the development of the PDV industry and for capacity-building. However, relations between firms remain strongly competitive. When they do collaborate, it is generally because the commissioning producer has portioned the work between a number of different firms, not because the firms are working together to win contracts or share knowledge.

Democratisation of the industry: technology and offshore Hollywood creating opportunities for satellite industries in countries such as Australia

To manage risk, Hollywood producers divide digital shots between a number of PDV houses as a matter of course. Within Australia, there are too few firms for this strategy to be viable, except on smaller films. Overall capacity within the Australian industry thus limits the opportunities that are available locally. Initial findings indicate that Hollywood productions in Australia benefit an 'elite' group of firms who have invested in the technology that is necessary to produce visual effects to world-class standards. The local film industry, with its relatively small

budgets, has not been able to replicate either the creative impact or the substantial capital investment found at the higher end of the PDV sector.

Democratisation of the industry: technology providing opportunities for new market entrants

Initial findings indicate that this situation creates a climate of exploitation rather than opportunity. The victims are freelancers who are willing to produce material at an unsustainable price in the hope of building a reputation which will secure future work. This state of affairs may lead to a 'race to the bottom' in which price becomes the sole basis of competitiveness.

4.5.2 Plans for 2008

In 2008 we will conduct a second round of interviews in Australia which will include firms located in the middle of the PDV sector (focusing on TVC and domestic film production) and freelancers. We will also begin an international institutional comparison which will examine the policy settings relating to the PDV sector in London. The conditions that allowed the rapid increase in scale and competitiveness of the sector in London are of particular interest to the current study. We will examine the structure and organisation of the PDV sector in London including the size and capacity of the regional industry. The aim will be to compare the institutional environment and strategies of key firms in London with those in Australia.

4.5.3 Project Outputs

A (Book)
Boreham, P., Parker, R., Thompson, P. and Hall, R. (2008) *New Technology at Work* (London: Routledge).

C (Article)
Parker, R., (in press; accepted 19 August 2007) 'Explaining contradictions in film and television industry policy: ideas and incremental policy change through layering and drift' *Media Culture and Society.*

5 legal and regulatory impasses & innovations

program leader:

Brian Fitzgerald

We are faced with a legal and technological environment that is increasingly beset by differing approaches to the problem of intellectual property. On the one hand, formidable efforts are being made to sequester and control intellectual property through stronger copyright regimes and technological fixes such as digital rights management; on the other, a groundswell of support for open content licensing (OCL) approaches, including Creative Commons-style regimes, is now beginning to make its mark. Without progress in fashioning a better balance between these two forces, the future of Australia's creative economy and society will be compromised.

The Legal and Regulatory Impasses and Innovation program examines the way in which existing copyright law promotes or hinders the production, dissemination and consumption of digital content. In particular, our research considers the Creative Commons model, and how it can work within the Australian legal system to harness innovation. We also examine the use of Creative Commons licensing to make publicly funded creative archives more accessible and to facilitate the creation and operation of collaborative online communities.

The program works with world leaders in this field, including Professor Lawrence Lessig of Stanford Law School and Professor William (Terry) Fisher of Harvard's Berkman Centre for Internet and Society. The Program Leader, Professor Brian Fitzgerald, is an internationally recognised researcher at the forefront of the Creative Commons movement in Australia.

5.1

Creative Commons and Open Content Licensing

**Brian Fitzgerald
Jessica Coates
Elliott Bledsoe
Nic Suzor
Rachel Cobcroft**

This project investigates the implementation of the Creative Commons and other OCL models in Australia. It provides research into the adoption of OCL models in the creative, research, education and public sectors, and generates policy guidance and good-practice protocols for organisations and individuals considering using the CC-OCL. Such organisations include conservancies or dynamic archives designed to collect and redistribute digital content (such as the Dictionary of Sydney and Australian Cultural Resource Archive), media organisations (such as Vibewire.net and Engage Media) and government projects and organisations (such as the National Library of Australia and educational institutions).

In its capacity as a 'lighthouse' for the adoption of Creative Commons models in the Asia/Pacific region, the Centre has convened meetings, run conferences and disseminated information on services and resources that support OCL models.

5.1.1 Progress in 2007

CC Licensing Issues: The Essentials

This part of the OCL project aims to conduct research into and analysis of the legal and policy implications of the current Creative Commons licences and licensing system.

In March 2007 the OCL project published its first book, *Open Content Licensing: Cultivating the Creative Commons*. Published by the Sydney University Press, this draws on papers presented at the QUT conference of the same name, which took place in January, 2005. It provides a snapshot of the thoughts of over 30 Australian and international experts on topics surrounding the international Creative Commons movement, from the landmark *Eldred v*

Ashcroft copyright term decision to the legalities of digital sampling in a remix world. The book is available for purchase through the Sydney University Press, as well as being available to download under a Creative Commons licence via both the Sydney University and QUT online repositories.

In November 2007, after extensive research, we produced a prototype for new versions of the CC Australian licences which will act both to upgrade the licence to v3.0 and to introduce new 'readable' licence language. We have begun a consultation process with industry and key stakeholders to assess the suitability of this new language. It is hoped that the new licence will provide best-practice 'readable' licence language for the international CC community.

CC Mapping

In conjunction with the Creative Commons Clinic, the OCL project has continued its work on identifying and mapping leading CC case studies, both to examine key legal issues and to provide industry and other interested parties with a reference tool or resource on the business and legal models being utilised in practice, especially in Australia. A hard copy and online version of these case studies in printed form was launched at the Asia Commons Conference held in January 2008 in Taipei; the case studies were also featured on posters at the event. A more extensive version, including a longer publication and an online wiki to be designed and hosted by the Creative Commons head office in San Francisco, will be developed later in the year.

CC in Government and the Public Sector

The OCL project also aims to examine how CC licensing can be used to open up government content in order to sponsor further reuse and innovation. This research is being undertaken in consultation with government partners at both whole-of-government (Qld Treasury and Australian Bureau of Statistics) and organisation-specific levels (Australian Broadcasting Corporation).

In the Productivity Commission's broader inquiry into public funding and innovation, Professor Fitzgerald's submission on access to government information was cited in the final report *Public Support for Science and Innovation* (2007) at 241-2.

The OCL project is also working closely with the Australian Broadcasting Corporation (ABC) to find ways of opening up publicly funded archives.

CC Learning/Education

During 2007 the team worked closely with Ms Delia Browne of the Ministerial Council on Employment, Education, Training and Youth Affairs (MCEETYA), assisting her to attend the iCommons iSummit and working with her on information materials for the education sector. As a direct result of her attendance, Ms Browne has become a central figure in the development of the Creative Commons' new ccLearn project, and was one of the developers and signatories of the Cape Town Open Education Declaration (http://www.capetowndeclaration.org/).

Professor Fitzgerald was commissioned to write a specific report for the OECD on CC Licensing and Open Education Resources (OER) <http://www.oecd.org/dataoecd/33/10/38645489.pdf> which was published on the OECD website along with their report *Giving it Away for Free* (2007) <http://www.oecd.org/document/41/0,2340,en_2649_2011 85_38659497_1_1_1,00.html>

Nic Suzor and Brian Fitzgerald also contributed results of an Australian survey on OER commissioned by the OECD, and which was cited in the OECD Report.

International engagement

The OCL research project continues to provide input into the growing international community around Creative Commons and open content licensing. Throughout 2007 project staff provided advice for Creative Commons Aotearoa New Zealand on the drafting and launch of their jurisdiction licences, with Dr Anne Fitzgerald presenting on current developments in the CC community at the NZ launch. The OCL project actively contributes to the Australian and international CC websites and discussion lists; Elliott Bledsoe's private CC blog, *Creative Commons Through the Looking Glass*, has been selected for republishing on the Creative Commons international website.

In conjunction with the Office of the QUT Vice Chancellor, the team hosted Professor William (Terry) Fisher in February 2007. Professor Fisher is the Hale and Dorr Professor of

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Intellectual Property Law at Harvard University and the Director of the Berkman Centre for Internet and Society at Harvard Law School. While in Australia, Professor Fisher spoke to CCi researchers and presented two lectures, including *Copyright and the Future of Entertainment* (which was co-hosted by the State Library of Queensland), which outlined his new model of copyright administration (known as NOANK) and its intersection with CC licensing.

National Engagement Project– Still/Open emerging technology labs

The OCL research project partnered with the Australian Network for Art and Technology (ANAT) to run its 2007 emerging technology labs Still/Open. The aim of this partnership was to establish closer contacts with artists and creative practitioners, and so gain clearer insights into their needs. The labs consisted of a series of two-day workshops and a public forum held in three cities: Melbourne, Perth and Brisbane. The Facilitators worked with 15 artists, scientists, writers and developers in each city to introduce open source modes of thinking and resources for collaborative and distributed development; to provide hands on experience; and to initiate local networks and projects.

Still/Open focused on both the practice and theory of open source which can be applied through networked art and software development, print and online publishing, and in the scientific arena. Elliott Bledsoe's presentations and workshops focused on the role of copyright management in creative endeavour and the tools provided by OCL models such as Creative Commons to facilitate collaboration.

5.1.3 Project Outputs

A (Books)
Fitzgerald, B. (ed), *Open Content Licensing: Cultivating the Creative Commons*, Sydney University Press

B (Book chapters)
Suzor, N. and Fitzgerald, B., 'The Role of Open Content Licences in Building Open Communities: Creative Commons, GFDL and Other Licences' in C. Kapitzke (ed), *Rethinking Intellectual Property* (2007) Sense Publishing

C (Articles)
Fitzgerald, A., Fitzgerald, B. and Coates, J., 'Creative Commons Licensing and the Re-Use of Public Sector or Government Copyright Material: The Australian Experience', *iCommons Annual 2007*, iCommons, July 2007

Coates, J. and Bledsoe, E., 'Video Slam: how to make open source cinema', *Filter* (July 2007) Australian Network for Art and Technology

Bledsoe, E., 'Copy me, pass it on' in *Dumbo feather, pass it on*, issue 12 (2007) p. 46

5.2
Digital Liberty

Knowledge Culture and Economy in a Web 2.0 World: Reconciling Rights of Creators, Owners, Citizens and Consumers

**Brian Fitzgerald
Peter Black
Damien O'Brien
Sampsung XiaoXiang Shi
Sal Humphreys
Nic Suzor**

The intersection and reconciliation of the rights of creators, owners, citizens and consumers to control, access and exploit digital content have become critical to innovation in the digital environment. This project considers issues such as the liability of intermediaries (peer-to-peer software developers, content hosts, ISPs, universities) for facilitating access to digital content; the power of creators and owners to control and protect content through technological measures; the rights of consumers (under copyright, competition and consumer laws) to access digital content; and the jurisdictional reach of laws in cyberspace. The aim is to clarify the legal issues involved.

5.2.1 Progress in 2007

Copyright 2010

A key part of this research is to look at how copyright law might be reformed to better facilitate creative innovation and the digital economy.

Professor Fitzgerald is part of the Copyright Principles project – an international working group of 20 copyright experts led by Professor Pamela Samuelson of Boalt Hall Law School at the University of California, Berkeley. This group aims to produce a set of guiding principles for copyright reform by 2010.

Professor Fitzgerald's article on 'Copyright 2010: The Future of Copyright' has been accepted for publication in 2008 as an Opinion Piece in the prestigious international academic journal *European Intellectual Property Review*.

International engagement – Canadian and Chinese conferences

To examine the international scope of issues facing the digital environment, the Digital Liberty team organised two international conferences: one in China and the other in Canada.

The Canadian conference, 'Knowledge Policy for the 21st Century', was run over two days at the University of Western Ontario, London, Canada in April 2007. It drew together leading figures from academia, government and industry, including Richard Stallman, leader of the Free Software Foundation; Stacie Legrow from leading software firm Redhat (USA); Jason Schultz, legal counsel at the Electronic Frontier Foundation in San Francisco; and Joseph Potvin of the Treasury Board of Canada. Topics included discussion of legal issues (particularly copyright issues) facing software developers, virtual worlds, wikis, blogs and user generated video sites such as YouTube. The conference presented an excellent opportunity for all the members of the project team to be involved (either in person or via telecommunications link) in this important international strategic forum. The papers will be published in mid-2008 by University of Toronto Press.

The Chinese conference, run over two days in May 2007, was entitled 'The Legal and Policy Framework for the Digital Content Industry'. It provided a critical opportunity to engage with Chinese academics, government officials, practising lawyers and representatives of web-based industries. Given the rapid growth in the consumption and reuse of digital networked content in China, it is important to be able to provide input into the development of Chinese policy on these issues and gain insights which will benefit practice in Australia. China has more internet users than any other country, and will inevitably play a leading role in reforming copyright law for the digital age. The Digital Liberty team believes that QUT needs to be at the centre of that process.

Through the conference and PhD student Sampsung Shi, we have established very strong links with one of the leading law schools in China – the East China University of Political Science and Law. Speakers at the conference included John Howkins, creative economy guru; Jiang Zhipei of the Supreme People's Court, the most senior IP judge in China; Xu Chao, Chief Justice and Vice-Director of the Copyright Department of the State Copyright Administration; Professor Gao Fuping, Dean of the Intellectual Property School of the East China University of Political Science and Law; Jane Ogge Cowan, Representative of the Australian Department of Foreign Affairs; and Jesse Chang, a leading Chinese technology lawyer. Papers from the conference have been enhanced, translated and edited and are due to be published in what promises to be a leading collection on the topic of *Copyright Law, Digital Content and the Internet in the Asia Pacific* by Sydney University Press in January 2008.

In November 2007 Professor Fitzgerald was invited to present a Keynote Address in Beijing at a conference organised by Tsinghua Law School and Harvard University Law School on the issue of 'Jurisdiction and the Internet' in intellectual property disputes.

Web 2.0 and the Law

This project has undertaken extensive and groundbreaking research on law and the internet. Professor Fitzgerald (in collaboration with Anne Fitzgerald, Gaye

Middleton, Yee Fen Lim and Timothy G. Beale) has published a book on the legal issues arising from the digital economy, entitled *Internet and E-Commerce Law: Technology Law and Policy*.

In June the project was commissioned by Smart Services Queensland to produce a report evaluating the legal risks involved in government engagement with Web 2.0 technologies. Payment for this consultancy was $20,000. This report, *Legal Aspects of Web 2.0 Activities* (http://www.ip.qut.edu. au/files/Queensland%20Government%20 Report%20-%20reformat.pdf), has received considerable public attention. It was featured on services such as the Education Network Australia's online resource, EdNA, the ABC's Digital Futures space (http://www. abcdigitalfutures.net/?p=1255), and the University of New South Wales' Cyberlaw Centre's House of Commons blog (http:// www.cyberlawcentre.org/unlocking-ip/ blog/2007/11/what-you-need-to-know-now-about-ip.html). This report is one of the first of its kind on this topic in Australia and will provide an important reference point for researchers, government and industry. It has been made available online under a Creative Commons licence that will facilitate its further distribution and influence.

Industry engagement

We organised a number of events during 2007 aimed at engaging with the broader Australian community on Web 2.0-related issues. These included Australia's first blogger conference (see below), and the 'Democracy 2.0: YouTube and MySpace' forum (Judith Wright Centre of Contemporary Arts, 4 September 2007). This brought together experts and members of the public to discuss how Web 2.0 technologies were being used by political figures in the run-up to the Australian general election. The forum received considerable media attention; guest speakers were interviewed by Brisbane MX and local ABC radio. Speakers at the forum included Professor Terry Flew, Elliott Bledsoe, Jessica Coates, Nic Suzor, Professor Brian Fitzgerald, Professor Paul Draper and Professor Greg Hearn.

The project team has also been working on a legal guide for blogs, wikis and podcasts

which will be made available in hard copy and online in early 2008.

Australian Bloggers Conference

Blogging is now a key component of creative innovation, and in September 2007 project team member Peter Black (himself a prolific blogger who has attracted considerable national and international attention) organised the first major Australian blogging conference, to investigate the legal and other issues bloggers need to address. The day-long event attracted approximately 100 people from across Australia, and thanks to sponsorship from Microsoft, Get Up and Kwoff, it was free for everyone who attended. Notable participants included then-Senator Andrew Bartlett, Professor John Quiggin, and prominent blogger Duncan Riley.

The event set out to be unconventional, with a focus on open discussion forums rather than closed panels or presentations. Bloggers were encouraged to make real-time contributions to the conference blog throughout the day, as well as reporting live events using other Web 2.0 applications such as Twitter. Topics discussed over the course of the day included political blogging, business blogging, citizen journalism, legal issues for bloggers and the future of blogging.

Games law research

In July 2007 the project launched a new research group to investigate issues relating to computer games and regulation, control, law and policy. The group runs an active email list with a subscription base that includes a number of games industry and legal industry professionals. In September Dr Sal Humphreys delivered a refereed paper, 'Online social softwares: policy and regulation in a converged medium', to the Communications Policy Research Forum in Sydney. She also presented a paper on 'Regulation of online social environments: old institutions meet emergent media' at the Association of Internet Researchers Conference in Vancouver in October, and another on 'Discursive constructions of online social software' at the Interactive Entertainment 07 conference at RMIT in Melbourne in December. Dr Humphreys also attended the 'Amateur

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Hour' conference at the New York University Law School in November. Nic Suzor from the QUT law school spoke at the 'State of Play' conference on games and law in Singapore in August.

5.2.2 Plans for 2008

The group is currently organising a two-day symposium to be held at the Creative Industries Precinct on 14-15 February 2008. Keynote speakers at the 'Computer Games, Law, Regulation and Policy' event will be Fred von Lohmann from the Electronic Frontiers Foundation in the US and Dr Terry Cutler, industry consultant and Chair of ACMI, alongside a wide range of academics (including the research group, Professor Stuart Cunningham, Professor Brian Fitzgerald) and participants from the games industry. The papers from the symposium will be published in a special issue of *Media International Australia* in 2008.

5.2.3 Project Outputs

A (Books)
Fitzgerald, B., Fitzgerald, A., Middleton, G., Lim, Y.F. and Beale, T.G., (2007) *Internet and E-Commerce Law*, Law Book Company Thomson

Leiboff, M., *Creative Practice and the Law* (2007) Thomson/LBC

B (Book chapters)
(Forthcoming) Fitzgerald, B. (2007) 'Copyright 2010: The Need for Better Negotiability/Usability Principles', in Hearn, G., Rooney, D. and Wright, D. (eds), *Knowledge Policy: Foresight for the Twenty First Century*. Edward Elgar.

(Forthcoming) Fitzgerald, B., O'Brien, D. and Fitzgerald, A., 'Search engine liability for copyright infringement in A. Spink (ed), *Search Engines* Springer Publishing, New York

Fitzgerald, B. and Hedge, S., 'Traditional Cultural Expression and the Internet World' in C. Antons (ed.), *Traditional Knowledge, Traditional Cultural Expression and Intellectual Property in South East Asia* (2007) Kluwer Netherlands

(Forthcoming) Humphreys, S., 'MMOGs: Policy and regulation in a converged medium' in J. Rutter (ed.), *Digital Games Industries: Work, Knowledge and Consumption*, Ashgate.

C (Articles and reports)
Coates, J. Suzor, N. and Fitzgerald, A., *Legal Aspects of Web 2.0 Activities*, report prepared for Smart Service Queensland, July 2007 available at http://www.ip.qut.edu.au/files/Queensland%20Government%20Report%20-%20reformat.pdf

Black, P., Delaney, H. and Fitzgerald, B., 'Legal Issues for Wikis: The Challenge of User-generated and Peer-produced Knowledge, Content and Culture' (2007) 14(1) eLaw Journal 245-282 <https://elaw.murdoch.edu.au/issues/2007/1/eLaw_legal issues for wikis.pdf>

Black, P., 'Uses of Blogs in Legal Education' (2007) *James Cook University Law Review* [in press]

O'Brien, D., 'Blogs and the law: Key legal issues for the blogosphere' (2007) 12(2) *Media and Arts Law Review* pp141

E (Conference presentations)
Humphreys, S., (2007) 'Online social softwares: policy and regulation in a converged medium' in Proceedings Communication Policy Research Forum 2007, Network Insight Institute, Sydney. Available at http://www.networkinsight.org/events/cprf07.html/group/6

O'Brien, D., 'Copyright Challenges for user generated intermediaries: Viacom v YouTube and Google', Legal and Policy Framework for the Digital Content Industry, Shanghai, People's Republic of China, 28-29 May 2007.

Fitzgerald, B., 'Copyright 2010: The future of copyright', Legal and Policy Framework for the Digital Content Industry, Shanghai, People's Republic of China, 28-29 May 2007.

Black, P. and Fitzgerald, B., 'Copyright and New Technologies', Digital Copyright in a User Generated World, University of Western Ontario, Canada, April 2007.

Black, P. and Fitzgerald, B., 'Copyright Reform in Australia', Digital Copyright in a User Generated World, University of Western Ontario, Canada, April 2007.

Humphreys, S., 'Online social softwares: policy and regulation in a converged medium', Communications Policy Research Forum, Sydney, September 2007.

Humphreys, S., 'Regulation of online social environments: old institutions meet emergent media', Association of Internet Researchers Conference, Vancouver, October 2007.

Humphreys, S., 'Discursive constructions of online social softwares', Interactive Entertainment 07, Melbourne, December 2007.

Suzor, N., 'Governance of Virtual Worlds, State of Play conference on games and law', Singapore, August 2007.

Fitzgerald, B., invited keynote address, 'Jurisdiction and the Internet', Fourth International Conference on Intellectual Property Protection and High Technology organised by Tsinghua University and Harvard University, Beijing, China, October 2007.

Fitzgerald, B., 'An Australian Perspective on Open Access to and the Pricing of Public Sector Information', ePSIPlus PSI Pricing Conference, London, November 2007.

Popular Press
Bloggers Conference being held on 28 September 2007 mentioned in The Courier Mail, 17 September, p. 37

Elliott Bledsoe interviewed by Graham Readfearn in 'Young byte aging internet intruder', The Courier Mail, 13 September 2007, p. 6

international creative content cultures and australian advantage

program leader:

Julian Thomas

This program locates CCI's research in a global and regional frame. The program will enhance the international profile of Australian research, while responding to the needs of the Australian content sectors to understand domestic markets in regional and global contexts.

The program encompasses participation in the World Internet Project 'Surveying the Digital Future', and an international reference work on the cultural economy, as well as major projects on the future of the creative industries and creative economies of China and East Asia. It also embraces work on the legal and regulatory environments of Southeast Asia, particularly as they relate to intellectual property, and study of how creative enterprise relates to the development agenda.

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6.1
Surveying the Digital Future

Julian Thomas
Scott Ewing
Juliane Schiessl

6.1.1 Progress in 2007

There were two major developments in this project in 2007. We hosted the annual World Internet Project 2007 partners' meeting, and completed our first survey, initial analysis of which is now underway.

The meeting was held at the Melbourne Museum over three days (July 10-12). The 22 members in attendance represented 12 countries; in addition to the members, speakers and CCI and ISR staff, they were joined by representatives of Multimedia Victoria and the Department of Communications and Information Technology and the Arts (DCITA). The meeting was a great success, and attracted significant coverage in *The Age* newspaper, which published some of our interim findings from the survey. The main outcome for the project was an agreement to consolidate findings for those partners who conducted a survey in 2007 and to prepare an international report to be published in the first half of 2008. The international report will provide a unique comparative resource for researchers, policymakers and practitioners interested in understanding the global dynamics of internet adoption and use.

The first survey has now been completed. It was administered by the Computer-Assisted Telephone Interviewing team at the Swinburne University of Technology's Australian Centre for Emerging Technologies and Society. We achieved the 1,000 responses we were aiming for and met quotas in terms of gender, region and age. We have begun our analysis of the data and will be launching our main report in April 2008. The main focus of the analysis is a close look at broadband uptake, now accelerating rapidly in Australia, and its ramifications for internet content and applications. This report will provide the first detailed, publicly accessible study of Australian internet usage.

We have begun reporting on the project, presenting a paper to the Communications Policy and Research Forum in 2007 [*24-25 September*] and providing a briefing to Telstra's Community Consultative Committee in November.

In 2007 we also hosted Professor Fred Fletcher as a Visiting Professor at Swinburne. Professor Fletcher is a distinguished Canadian media scholar. Based at York University, he is a key member of the World Internet Project.

6.1.2 Plans for 2008

The main report from the survey will be released in April 2008. Thereafter we will be preparing for publication a number of articles based on the survey findings. In addition we will be providing presentation briefings to organisations including Telstra, the Australian government's Department of Broadband, Communications and the Digital Economy, and Multimedia Victoria. The first international comparative report from the broader project will be published in the first half of 2008.

We will also be conducting a program of qualitative research examining young people and the creation of online amateur content; this will complement the quantitative research already undertaken.

In July the study team will attend the 2008 World Internet Project partners' meeting in Budapest.

6.1.3 Project Outputs

E (Conference papers)

Ewing, S., 'The Australian component of the World Internet Project: Preliminary findings', World Internet Project workshop, Museum of Melbourne, 10 July 2007.

Ewing, S. and Thomas, J., 'Downloading, uploading: uses and users of digital content in Australia', Communications Policy & Research Forum, [*September*] 2007.

Ewing, S., 'World Internet Project: A presentation of the Australian results of this multi-year, multi-country survey about Internet uptake and use', presented to the Telstra Consumer Consultative Committee.

6.2
Development of the Creative Industries in China

Michael Keane
with Stuart Cunningham
Peter Higgs
John Hartley

6.2.1 Progress in 2007

The current phase of our China research combines two strands. The first follows the development slogan *From Made in China to Created in China*. We continue to examine how, and under what conditions, creative industry and creative economy discourses are emerging in various locations in China and East Asia. The key sectors of interest are television, film, digital media (games and interactive content), design (urban, industrial and fashion) and advertising.

The second strand looks more closely at the changing policy environment. Specific areas include creative industry policies in various cities, intellectual property issues (including Creative Commons), creative education policies and creative clusters. The project links with the Federation Fellow program and the Open Content Licensing, Creative Commons and Creative Workforce projects.

Project researchers participated in two major conferences in 2007: the 'Legal and Policy Framework for the Digital Content Industry' event held in Shanghai on 28-29 May (see 5.2.1) and the 'China | East Asia | Media | New Media' conference held at QUT on 5–6 July.

The latter event was sponsored by CCI and organised by the China East Asia Media New Media research network (see below). Support and sponsorship were kindly provided by the Queensland Government (Premier's Department), the Creative Industries Faculty (QUT), the Institute for Creative Industries and Innovation (iCi), the University of Queensland Centre for Critical Cultural Studies, the Annenberg School of Communication Pennsylvania, the Global Studies Centre of the University of Wisconsin-Madison, the Chinese University of Communication, (Beijing), and the China Media Centre of the University of Westminster (London).

The event was attended by more than 50 speakers from 11 countries. Mr Renping Gong of the Chinese Consulate General in Brisbane was a special guest. International dignitaries, including several business representatives, met the Minister for State Development, the Hon. John Mickel, and Ms. Anna Rooke from CIP Ltd. The event had four keynote speakers, a special China-Queensland business forum held in the Roundhouse Theatre, and an exhibition of QUT work, featuring interactive design technology from ACID and indigenous culture.

Invited speakers included many noted academics and culture industry professionals:

◗ Professor Jing Wang (MIT);

◗ Professor Michael Curtin (University of Wisconsin-Madison);

◗ Professor Stephanie Hemelryk Donald (UTS);

◗ Su Tong, General Secretary of the Creative China Industrial Alliance (Beijing);

◗ Dr Pan Jin, Deputy General Secretary of the Shanghai Creative Industries Centre;

◗ Professor Cheng Jianxin, Deputy Director of the Shanghai Industrial Design Association;

◗ Anne Demy-Geroe, Artistic Director of the Brisbane International Film Festival;

◗ Harold Weldon, CEO of Weldon International;

◗ Tim Lindgren, a Brisbane-based fashion designer who runs Beitian Pty Ltd, operating in Shang¬hai;

◗ Professor Xiong Chengyu, Associate Dean of the Faculty of Journalism and Communication at Tsinghua Uni¬versity;

◗ Professor Lü Xuewu, Associate President of the Communication University of China; and

◗ Professor Fan Zhou, Director of CUC's Cultural Creative Industries Research Centre.

The conference attracted media coverage on ABC radio's Media Report. It led to a further strengthening of QUT's relationships with China, in particular with the Chinese University of Communication, the Beijing Dance Academy, the Shanghai Municipal Government, and Tsinghua University.

Keynote presentations and seminars by CCI personnel

In 2007 CCI China project researchers were invited to present keynotes at a number of major international forums and research institutions.

Michael Keane presented at the 2nd Shenzhen International Cultural Industries Expo (held at Yingtelaken International Convention Centre OCT, Shenzhen, China on 17 May, 2007) and at the China Impact Enquiry organised by University of Westminster China Media Centre (Portcullis Room, House of Commons, London, 23 May 2007). He also convened a one-day presentation for the Chongqing Government ('The 4th Training and Research Course for Senior Talent in Cultural Industry') which was attended by 160 local government delegates (South-western University Chongqing, China, 13 August 2007). Keane was invited to present at the International Creation Expo organised by the Shanghai Design Centre (Shanghai International Convention Centre, China, 17 October 2007). On 31 October Keane presented to the Chinese Executive Leadership Academy Pudong (CELAP) (Shanghai, China), and in November he presented a keynote at the 3rd Shanghai International Creative Industries Week Forum on Event Management (1933 Convention Centre, Hongkou, Shanghai, China, 17 November 2007).

Distinguished Professor John Hartley was invited to the annual Beijing Forum in November 2007, but was unable to attend owing to illness.

'China | East Asia | Media | New Media' research confluence

The 'China | East Asia | Media | New Media' research confluence features a website dedicated to research on creative industries in Mainland China, Hong Kong, Taiwan, South Korea, Japan, Australia, New Zealand and Singapore. The website is based on a wiki template [https://wiki.cci.edu.au/display/CIA/Home]. The site draws intellectual traffic on the following themes:

China | East Asia:

◗ rethinking China's emergence (economics, politics, networks);

◗ the history and the future of East Asian creativity; and

◗ contemporary East Asian expressions (design, technology, architectural spaces, audio-visual media, internet)

Media | New media:

◗ ubiquitous technology in everyday contexts;

◗ the transformation of regions, cities, localities and districts in competition for creative capital; and

◗ innovative practices and creative connections

Other networks and alliances

In December 2007 CCI became a founding member of a multi-party, non-profit alliance called the International Creative Industries Alliance (ICIA) based in Beijing. Other founding members are the Beijing Creative Centre (listed as part of Beijing's Eleventh Five-Year Plan), the China Culture Administration Association, the Beijing Academy of Science and Technology, the Hong Kong Design Centre, the Beijing Industrial Design Promotion Organisation, the Z-Park Brand Innovation & Development Association Beijing, the US-based Corporate Design Foundation, Made In China (UK) Ltd, and the Da-Tong Foundation China Desk (Netherlands).

ICIA's mission is to establish a platform for local and international creative talent and professionals. The ICIA will host local and international creative industries salons and workshops. CCI delegates will have access to space in the Beijing Creative Centre (also known as the ICIA Creative Hub) in the Gehua Towers (Gehua is a state-owned enterprise but also one of the largest cultural development companies in China). Stuart Cunningham is an honorary director of the ICIA, while Michael Keane is a Secretariat Board Member. The ICIA will provide a platform for CCI participants to present in China, either as part of ICIA events (including the annual Cultural Creative Industries Expo in November) or in fee-for-service seminars.

6.2.2 Plans for 2008

CCI researchers are currently investigating several areas of China's emergence, with both Chinese and international partners. Research collaboration with ICIA (above) will focus on identifying market entry opportunities in China for creative businesses. Other Chinese partners, including the Chinese Academy of Social

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Sciences (CASS), the Chinese University of Communication (CUC), and the Beijing Academy of Science and Technology will lead to publishing outcomes. The first of these to appear in 2008 will be the *International Perspectives on the Creative Economy* series with CCI, CASS and CUC. This contains papers by CCI members Cunningham, Potts, Hartley, Higgs, Fitzgerald, Rosemann, de Hofstede and Keane.

A second outcome will result from our partnership with Professor Zhang Jingcheng of the Beijing Academy of Science and Technology. Professor Zhang is the editor of *The Blue Book on China's Creative Industries*. A special issue on China's creative industries is being prepared for the *Creative Industries Journal*. We are exploring opportunities to engage with Chinese researchers, including providing input into the direction of Chinese policy-making, through our further engagement with CUC and the Creative Commons project with the Renmin University in Beijing. We are also conducting talks with Chinese national and local data collection agencies with a view to introducing the Creative Trident methodology, as well as following up our connection with the China Media Centre at Westminster in providing expertise on the creative industries in China.

In 2008 we will host visiting international scholars, including a six-month residence by Professor Zhang. We have also built capacity in the number of PhD students from Mainland China at the Creative Industries Faculty, most of whom are working on projects associated with CCI themes.

6.2.3 Project Outputs

A (Books)
Keane, M., *Created in China: the Great New Leap Forward*, London: Routledge 2007

Keane, M., *New Television, Globalization and the East Asian Cultural Imagination*, (with Anthony Fung and Albert Moran) Hong Kong: Hong Kong University Press 2007

B (Book chapters)
Keane, M., 'Structure and reform in China's television industries' in Manfred Kops, Stefan Ollig (eds.), *Internationalisation of the Chinese TV Sector – Economic and Legal Consequences after the WTO Entry*, Munster: Lit Verlag. pp. 191–205.

Keane, M., 'The rise of a super-sign' in Geert Lovink and Ned Rossiter (eds.) *My Creativity*. Amsterdam: NIC Press. 2007, pp. 97–108.

Keane, M., 'Chinese citizenship and globalization', in Wayne Hudson and Stephen Slaughter (eds.), *Globalization and Citizenship: the Transnational Challenge*. London: Routledge, pp. 40-55.

Higgs, P. Cunningham, S. and Keane M., 'Inside and outside: where does a creative industry cluster begin and end?', *The Annual Report on World Cultural Industries*, Beijing, CASS Publishing/UNESCO, pp. 394 – 405.

Hartley, J., Keane, M. and Cunningham. S., 'The Queensland Model: connecting business enterprise, education, R&D, cultural production and exhibition in a creative precinct', in Zhang Xiaoming, Hu Huilin and Zhang Jiangang (eds.) *The Blue Book of China's Cultural Industries*, Beijing: CASS Publishing, pp. 358-368.

C (Articles)
Keane, M., 'China's creative economy', in *World Inventions* magazine (shijie faming), vol 12, no. 313, p. 4, Beijing: State Intellectual Property Office.

Other presentations and media reports
Keane, M., presented in the UK at King's College, London (25 May), Leeds University (30 May, and Sheffield University (31 May).

Hartley, J., Potts, J., Keane, M., and Montgomery, L. presented at the International Communications Conference *Harmonious Society, Civil Society and the Media*, jointly sponsored by the ICA and the Chinese University of Communication (Jinjiang Hotel, Beijing, China, 20–21 October, 2007).

Keane, M., Potts, J. and Montgomery, L. presented at the *China Crossing* forum (Gehua Towers, Beijing, China 24 October, 2007).

Keane, M. and Potts, J. presented papers at a special symposium jointly organised by CCI (Australia) and CCI (China); (798 Arts Precinct, Dashanzi, Beijing, China 27 October, 2007).

Keane, M. presented papers at Nottingham University Ningbo Campus (1 November), Beijing Dance Academy (5 November) and Beijing Languages and Cultures University (6 November).

Zhang, W. presented at the 2nd Beijing International Cultural and Creative Industries Expo, Beijing (8 November, 2007).

Keane, M. launched his book Created in China: the Great New Leap Forward at the Beijing Creative Centre (Gehua Towers, Beijing, China 9 November, 2007).

Keane, M. presented at the International Conference on Information Technology and Social Responsibility organised by the School of Journalism and Communication, Chinese University of Hong Kong, the MIT International Committee on Critical Policy Studies of China, and Creative Commons China (Chinese University of Hong Kong, 17 December, 2007).

Keane, M. (and Flew, T. from QUT) were interviewed for an article in The People's Daily, September 2007.

6.3
IP law in Asia

Christoph Antons

6.3.1 Progress in 2007

During 2007, Professor Antons published one edited book and several book chapters, articles and working papers, as well as working on an edited volume resulting from a workshop in December 2006. He also organised a follow-up workshop on 'IP Enforcement in the Asia Pacific Region'. Held in December 2007, this was organised in co-operation with CCI and the Max Planck Institute for Intellectual Property, Competition and Tax Law in Munich. It was co-convened by Mr. Weerawit Weeraworawit, Minister for Commercial Affairs of the government of Thailand and Professorial Fellow at the Centre for Comparative Law and Development Studies in Asia and the Pacific (CLDSAP) at the University of Wollongong. The workshop was attended by 17 speakers from Australia, the USA, the UK, Germany, Japan, Singapore, Thailand, Indonesia, Vietnam, the Philippines and Malaysia.

Professor Antons presented papers on intellectual property law at conferences, workshops and seminars in Asia, Australia, the USA, Switzerland, Germany, Singapore and China. He also lectured in the Graduate Program of the University of Melbourne, and made a presentation as part of the 'Regional Capacity in Intellectual Property Law' scholarship programme at the Faculty of Law of the National University of Singapore.

He was appointed external partner of 'e-Diversity: The legal protection of cultural diversity in a digital networked environment', a program run jointly by the Swiss National

Centre of Competence in Research and i-call (International Communication and Art Law Lucerne) at the University of Lucerne. In addition, he continued to work as Adjunct Research Fellow at the Max Planck Institute for Intellectual Property, Competition and Tax Law; as Honorary Senior Fellow at the University of Melbourne's Faculty of Law; and as Associated Researcher for the program on 'Intellectual Property: Knowledge, Culture and Economy' at the QUT Faculty of Law.

6.3.2 Plans for 2008

Professor Antons will organise a further annual workshop on IP in Asia at the University of Wollongong in December 2008, as well as completing his book on *Traditional Knowledge, Traditional Cultural Expressions and Intellectual Property Law in the Asia Pacific Region*, which is under contract with Kluwer Law International. He will also be working on three further book projects. The first is a Research Handbook on intellectual property law in Southeast Asia, which is under contract with Edward Elgar; the second is an edited volume on *IP Enforcement in Asia*, which will be offered to Kluwer Law International; and the third is the new edition of his book on Indonesian intellectual property law. Several other book chapters and articles are also in print.

6.3.3 Project Outputs

A (Book)

Antons, C. and Gessner, V. (eds), *Globalisation and Resistance: Law Reform in Asia Since the Crisis*, Oxford-Portland, Oregon: Hart Publishing 2007.

B (Book chapters)

Antons, C. and Gessner, V., 'Introduction', in C. Antons and V. Gessner (eds.), *Globalisation and Resistance: Law Reform in Asia Since the Crisis.*

Antons, C., 'Law Reform in the "Developmental States" of Asia – From the Asian Crisis to September 11, 2001, and Beyond', in Antons and Gessner, op. cit.

C (Articles)

Antons, C., 'Intellectual Property Law in Southeast Asia: Recent legislative and institutional developments', in *Journal of Information Law & Technology* (JILT), 2006 (1), Special Issue http://www2.warwick.ac.uk/fac/soc/law/elj/jilt/2006_1/antons/antons.pdf

E (Conference papers - selection)

Antons, C., 'Urheberrecht und gewerblicher Rechtsschutz in Südostasien: Situation und Herausforderung' ('Copyright and Industrial Property Law in Southeast Asia: Situation and Challenge'); invited presentation to the German Association for Industrial Property and Copyright Law (GRUR), European Patent Office, Munich, 12 June 2007.

Antons, C., 'IP Law in Asia', invited paper presented at the CCi Symposium, ARC Centre for Creative Industries and Innovation, Swinburne University of Technology, Melbourne, 18 October 2007.

Antons, C., 'The Challenge of Adapting Common IP Rules to Different Traditions and Histories', invited paper presented at the 5th Shanghai International IP Forum, 'The Impact of the WTO TRIPS Agreement on the Economic Development of Asian Countries', jointly organised by the Shanghai Intellectual Property Administration, the Munich Intellectual Property Law Center (MIPLC), the Intellectual Property Institute of Tongji University and Stanford Law School; Shanghai, 27 October 2007.

Antons, C., 'The intellectual property jurisdiction of the Indonesian Commercial Court', invited paper presented at the workshop on 'Intellectual Property Enforcement in the Asia Pacific Region', Centre for Comparative Law and Development Studies in Asia and the Pacific, University of Wollongong, 12 December 2007.

Media features

'Samurai to Sony', interview with Christoph Antons in the *Illawarra Mercury*, 3 April 2007

'Intellectual property law in Southeast Asia under microscope', available at http://media.uow.edu.au/news/2007/0404c/index.html (accessed 5 April 2007)

'UOW host joint law and development workshop', 17 September 2007, available at http://media.uow.edu.au/news/UOW034873.html (accessed 18 September 2007)

'Workshop on Intellectual Property Enforcement', 27 November 2007, available at http://media.uow.edu.au/news/UOW039649.html (accessed 3 December 2007).

'UOW conducts workshop on Intellectual Property enforcement', 12 December 2007, available at http://media.uow.edu.au/news/UOW040066.html (accessed 17 December 2007)

6.4
Creative Industries and the Development Agenda

Jo Tacchi
Jerry Watkins

This research area is forging new international networks with a focus on 'creative engagement' with old and new media technologies. It seeks to have a direct impact on the development agenda, and to inform the creative industries and innovation agenda.

Given the role of the creative industries in 'innovation' societies, and the focus of much of our work on examining examples and measures of this, it is appropriate to investigate spaces at the margins of these activities, which are struggling to be brought into what UNESCO calls a 'knowledge society'. Often it is at these margins that innovative solutions, with wider appeal and application, are to be found. We hypothesise that both digital inclusion and creative engagement with information and communication technology are critical elements in the construction of knowledge societies.

We approach this area through an interdisciplinary combination of ethnography and participatory design. We support the observation that 'While the ethnographer is interested in understanding human behavior as it is reflected in the lifeways of diverse communities of people, the designer is interested in designing artifacts that will support the activities of these communities. The current challenge is to develop ways of linking these two undertakings' (Blomberg, J., et al., 'Ethnographic Field Methods and Their Relation to Design', in *Participatory Design: Principles and Practices*, ed. D. Schuler and A. Namioka (1993, Hillsdale, N.J: L. Erlbaum Assoc, p. 123.)

A number of research students are engaged on this project. Venu Arora (India) made a successful confirmation presentation for her doctoral study of participatory health communication in South Asia, 'Young people's sexualities: Popular and new media content in the age of HIV communication'. Tripta Chandola (India) is writing up her PhD

thesis on radio sound in a slum cluster in Delhi, 'The Noisy City: In-between sound and silence', to be submitted in 2008. Benjamin Grubb (Australia) articulated his MA Research to a PhD program based on his written paper and presentation on 'Models for Community Telecentres, Information Delivery and Content Creation: an exploration of emergent technologies for rural communities in the developing world'.

6.4.1 Progress in 2007

Jo Tacchi and Jerry Watkins were invited by Intel Research to conduct a one-week workshop at their headquarters in Portland, Oregon. An extremely intensive exchange of research and ideas laid a strong foundation for an ongoing relationship between Intel and CCI. The workshop culminated in a major presentation on 'Creative Engagement for Digital Inclusion', presented to Intel's main Portland campus.

This new relationship has been cemented through the decision by Intel Research to fund Tacchi and Watkins' research project 'Moving Content: Creative Engagement in Marginal Spaces'. This study will explore whether mobile ICT initiatives can support community participation in content creation programs. Sites of enquiry will be selected from the route of India's new 'Golden Quadrilateral' highway.

We are looking for 'bottom-up' rather than 'imposed' instances of creativity within underserved communities – the latter identified by lack of infrastructure, rather than by economic conditions. Specifically, we will examine how active individuals and communities use mobile technologies and/or technological networks to tell and exchange stories and to enhance interaction both among community members and with their peers in other groups. Examples of content creation that leverage both analog and digital ICT will therefore be closely examined. The CCI team of Tacchi, Watkins, M.S. Kiran and Tripta Chandola is collaborating with Intel researchers Kathi R. Kitner, Susan A. Faulkner and Jay Melican. Initial funding of USD 75,000 has been granted for 12 months. Intel has indicated that it will support the project for up to three years, subject to satisfactory annual progress. Both CCI and ICI have contributed seed funding to further develop this relationship.

Tacchi and Watkins were invited to give the keynote presentation 'Participatory Research and Creative Engagement with ICTs' to a workshop on 'Sensing on Everyday Mobile Phones in Support of Participatory Research', part of the prestigious ACM Sensys Conference held in November in Sydney.

6.4.2 Plans for 2008

Three visits to Sri Lanka and India are planned as the foundation for the 'Moving Content' project. The research team aims to develop the concept of creative engagement with ICT by conducting in-depth interviews with a cross-section of creative users and producers in underserved communities. Tacchi and Watkins will present interim project findings to Intel Research in June.

6.4.3 Project Outputs

B (Book chapter)
Tacchi, J. (2007). 'Information, Communication, Poverty and Voice', in *Moving Targets: Mapping the Paths Between Communication, Technology and Social Change in Communities*. Servaes, J. and Liu, S. (eds.) Penang: Southbound.

C (Article)
Tacchi, J. and Grubb, B. (2007). 'The Case of the etuktuk', *Media International Australia* no. 125, November 2007.

E (Conference papers)
Tacchi, J. was an invited panellist and respondent in the pre-conference 'Digital Storytelling – Critical Accounts of a Californian Export', International Communications Association conference, San Francisco, 24-28 May 2007.

Watkins, J. and Chandola, T., 'Creative Engagement in Marginal Spaces', CMS Symbols - Symposia on Communication for Social Development, University of Hyderabad, India, 1-3 November 2007.

Tacchi, J. and Lennie, J., 'Assessing Communication for Social Change', invited paper to Plenary Panel: Research and Evaluation in Communication for Social Change and Development, CMS Symbols - Symposia on Communication for Social Development, University of Hyderabad, India. 1-3 November 2007.

Tacchi, J. and Watkins, J.: 'Participatory Research and Creative Engagement

with ICTs', keynote presentation to 'Sensing on Everyday Mobile Phones in Support of Participatory Research' workshop, ACM Sensys Conference, Sydney, 6 November 2007.

K (Other)
Tacchi, J. and Watkins, J. made the following presentations during their workshop at Intel Research, Portland, OR (30 July – 3 August 2007):

• 'New Forms of Community Access' (Tacchi)

• 'User-Generated Narratives: From Digital Storytelling to Microdocumentary' (Watkins)

• 'ICT Engagement via Participatory Content Creation' (Watkins, Tacchi)

• 'Creative Engagement for Digital Inclusion' (Tacchi, Watkins)

A senior in a Delhi slum telephones her son using researcher's mobile phone. Photograph by Jo Tacchi.

6.5
Cultural Economy

Stuart Cunningham
Jason Potts
John Banks
Michael Keane
Jaz Choi

This project was completed in 2007. CCI principals (Cunningham, Potts, Banks, Keane, and PhD student Jaz Choi) contributed to and CCI supported the publication of the second volume, *The Cultural Economy*, in the 'Cultures and Globalization' series published by Sage. This major reference volume is forthcoming in 2008, under general editorship based at the University of California, Los Angeles and The American University of Paris. As guest editor of this volume, Stuart Cunningham's role was to commission the development of a diverse range of approaches to and perspectives on the Cultural Economy, and lead-author the Introduction.

This is the publicity blurb for the book:

The world's cultures and their forms of creation, presentation and preservation are deeply affected by globalization in ways that are inadequately documented and understood. The Cultures and Globalization series is designed to fill this gap in our knowledge. In this series, leading experts and emerging scholars track cultural trends connected to globalization throughout the world, resulting in a powerful analytic tool-kit that encompasses the transnational flows and scapes of contemporary cultures. Each volume presents data on cultural phenomena through colourful, innovative information graphics to give a quantitative portrait of the cultural dimensions and contours of globalization.

This second volume, *The Cultural Economy* analyses the dynamic relationship in which culture is a driver of the economic changes that in turn transform the conditions of culture. It examines such critical issues as:

◗ the production of cultural goods and services and the patterns of economic globalization

◗ the relationship between the commodification of the cultural economy and the aesthetic realm

◗ current and emerging organizational forms for the investment, production, distribution and consumption of cultural goods and services

◗ the complex relations between creators, producers, distributors and consumers of culture

◗ the policy implications of a globalizing cultural economy.

By demonstrating empirically how the cultural industries interact with globalization, this volume will provide students of contemporary culture with a unique, indispensable reference tool.

federation fellowship – john hartley

The Uses of Multimedia: Citizen Consumers, Creative Participation and Innovation in Australian Digital Content

Innovation in digital content and creative industries relies on active and creative consumers. New multimedia technologies require new capabilities ('literacy'). Cultural acceptance and social uptake are more decisive determinants of market success than technology as such; but public policy and academic research both focus overly on the production end of the value chain.

This project promotes consumer-led innovation in Australian digital content. Through compelling analysis, it seeks to identify practical solutions which will extend the social reach of multimedia literacy. Outcomes include definitive research findings and the development of low-cost, multiplatform distribution of Australian content, for next-generation national networks.

The principal components of the research can be summarised as follows:

1. history and theory of multimedia literacy;

2. scaling-up content (classification and extension of multi-sourced publishing online);

3. citizen consumers and the 'plebiscitary industries'; and

4. new distribution networks.

The original Federation Fellowship (FF) application (in 2004) pre-dated some of the successful consumer-generated content sites, such as YouTube, which is now widely regarded as embodying the internet's shift to video. Equally, the original proposal was mindful of possible regulatory policy developments in Australia around a fourth free-to-air TV channel which did not come into being. As a result, the original emphasis in sections (2) and (4) above on a 'publisher-provider' model of network creation has been modified to emphasise a 'navigator-aggregator' model. Our focus now is on investigating and facilitating user-navigation/aggregation, rather than constructing a unique 'new distribution network.'

Three postdoctoral fellows (Jean Burgess, John Banks and Lucy Montgomery) are now working on the FF program. Plans for 2007 included an aggressive period of conceptual, historical and theoretical refinement of the 'navigator-aggregator' model, the history of multimedia literacy and the evolution of knowledge to provide the tools for practical implementation projects. The objectives for this year were to develop a robust model for understanding the relation between individual creative literacy in multimedia and scaled-up aggregation of content, and to make progress on the history and theory of multimedia/digital literacy.

Progress in 2007

The project developed well in 2007. In collaboration with colleagues in the CCI (Dr Potts, Professor Cunningham and Dr Keane), and working intensively with the post-doctoral fellows (Drs Banks, Burgess and Montgomery), we made extensive progress in the following areas:

◗ elaborating and understanding the relations between producers (expert/professionals) and consumers (amateur/users) in creative innovation;

◗ understanding the nature of social network markets;

◗ the evolution of the creative industries (both conceptually and in the economic/cultural context); and

◗ the historical/conceptual elaboration of digital literacy in the context of the growth of knowledge.

In March John Hartley convened a research symposium on digital literacy with financial assistance from the ARC Cultural Research Network and State Library of Queensland. International keynote speaker Sir Ken Robinson and 30 other speakers interacted with over 100 researchers. We presented the FF program and held a special workshop on creative innovation and education for the State Minister for Education and the Arts, the Hon. Rod Welford. The proceedings of this event are available on the web and are being edited for publication in *Media International Australia.*

Hartley was awarded a new ARC Linkage (LP0777006) on the uses of romance, with an APDI for Dr Kelly McWilliam (who had previously worked on the CCI's New Literacy, New Audiences project), and a new ARC Discovery (DP0879596) on television in popular memory and nation-building in Australia. Both of these have extended the reach and the practical applications of the FF research.

Several research contracts with end-users were fulfilled during the year. These include an agreement with Auran Games (Brisbane) to enable John Banks to undertake ethnographic research on the development and launch of a new MMOG (massively multiplayer online game) called *Fury*. With others in the CCI Hartley contributed to a technical research report for NESTA, the UK National Endowment for Science Technology & the Arts, to establish more accurate measures for the creative industries (including creative occupations embedded in other economic sectors). He also undertook research for David Jones Ltd on the use of child models in advertising and marketing.

Jean Burgess undertook research for various organisations into digital storytelling, and for the State Library of Queensland to develop its capabilities in that area and in oral history. Dr Banks acted as an expert mentor for several AFTRS project development 'boot-camps' for creative professionals in the film and online entertainment industries.

The FF team

Starting from the core challenge of the FF program, which is to investigate the convergence of cultural and economic values in the use of multimedia, each postdoctoral project goes on its own path to explore a specific domain.

Dr Banks is interested in evolutionary economics and game theory, and is pursuing these disciplines into the games domain.

Dr Burgess is interested in vernacular creativity and literacy, and the way people use technologies to form communities (usually outside of the market); she is following that into YouTube, Digital Storytelling and Flickr.

Dr Montgomery is interested in the enabling frameworks (social technologies) that allow for – or restrict – broader participation in creative innovation, whether by consumers or entrepreneurs, including IP regimes. She is investigating that via mobile/music in China.

In each case, the object of study:

◗ is internationally focused;

◗ challenges received ideas about the primacy of professionals;

◗ is interested in shifting the grid of analysis to cover the boundary between culture and economy (non-market and marketised uses of multimedia);

◗ is keen to understand that production is no longer a command-and-control system, but a complex open system;

◗ is focused on emergent, dynamic change, not extant structure and power;

◗ looks for the mechanisms that recruit users and improve their capabilities (formal and informal education);

◗ is just as interested in macro (system) as micro (agent) scale;

◗ is curious about what methods and approaches are necessary to gain imaginative grasp and evidential data

Our quest is to see if very long term, population-wide, large scale processes can be studied in a unified way by paying attention to emergent practices among lay populations, with due understanding of both human agency and systematic process.

Dr Jean Burgess has been consolidating and developing a number of projects that focus on vernacular creativity in new media contexts, exploring the co-ordinating and enabling mechanisms of cultural participation as well as the conflicts and convergences that result when the values of established and emergent cultural and economic systems interact. Her work focuses on three case studies where these dynamics can be observed: the Flickr photosharing network; the online video platform YouTube; and the digital storytelling movement. Her principal focus in the latter half of 2007 was a study of YouTube, undertaken in collaboration with Dr Joshua Green (MIT), and resulting in a book, *YouTube: Online Video and the Politics of Participatory Culture*, to be published by Polity in 2008. The project demonstrates the often competing ways in which YouTube is being used by the media industries, by audiences and amateur producers, and by particular communities of interest. It also explores the ways in which these uses challenge existing ideas about the politics of cultural 'production' and 'consumption'. With Dr Helen Klaebe (QUT) Burgess has also contributed substantially to a major commercial research project on oral history and digital storytelling in the context of the contemporary cultural institution, conducted in partnership with the State Library of Queensland.

Throughout 2007, postdoctoral research fellow **Dr John Banks** undertook ethnographic participatory-observation research with Auran Games to follow this Brisbane-based games development company in its development and commercial release of the new MMOG *Fury*. This relationship has provided a significant opportunity to explore the negotiation and management of co-creative relationships between corporate producers and consumers in new media environments. More specifically, this research has investigated the relationship between experts/professionals (Auran's *Fury* project development and management team) and amateurs/non-professionals (*Fury* gamers). As media production models shift from 'closed expert processes' towards more open, participatory models, how are the tensions between expert knowledge paradigms and consumer involvement and activism to be managed?

Specific issues being explored include how relations between expert/professional knowledge and amateur/non-professional practices are managed and navigated, and how gamers learn to navigate and participate effectively in MMOG environments. This research has contributed to our understanding of social-network market dynamics, particularly of the micro behaviours and dynamics that shape these emergent market relationships.

Appointed in October 2007, **Dr Lucy Montgomery** has set up a project to investigate social networks and user-generated content in the development of creative industries, focusing on China's commercial music industry. She spent a month in Beijing conducting preliminary interviews with entrepreneurs involved in the digital music industry, as well as music industry executives and musicians. While in Beijing she participated in panels at the Chinese Communication event 'Harmonious Society, Civil Society and the Media', and in the 2007 Chinese Bloggers Forum. With CCI researchers Keane and Potts she presented at a symposium organised by the Created in China Industry Alliance (CCIA).

Plans for 2008

The stream of publications arising from work to date, including those by the postdoctoral team, will increase in 2008. Hartley's new book, Television Truths, is due to be published by Blackwell, Oxford, and a range of other publications are planned on digital storytelling, digital literacy, changes in broadcast TV, journalism and popular culture, and the history of media forms; and on each of the applications areas (games, online video, music, China).

Hartley is organising a high-level research workshop, jointly funded by FEAST (Forum on European-Australian Science & Technology research), to develop the dialogue between evolutionary economics, complexity theory and game theory (on the one hand) and creative industries, innovation policy and cultural studies (on the other). Invitees include leading evolutionary/complexity economists from Europe, researchers working at the culture/science interface (e.g., evolutionary anthropologists and archaeologists) and in world systems analysis, as well as important policy leaders from Australia and the UK. Together we

plan to develop a strategic 'manifesto' on the prospects for 'cultural science'. We expect to be able to offer methodological and interdisciplinary innovations as well as substantive studies. This manifesto will inform a major international conference on Creating Value: Between Commerce and Community, which will be hosted by CCI in mid-2008. These two events are the centrepiece of our attempt to reformulate the field during the period of the Fellowship.

In partnership with the postdoctoral team Hartley plans to make substantial progress on applying the models generated to date to practical examples of social networks, across a range of socio-cultural domains and technical platforms (including games, online video-sharing, workshop-based consumer co-creation and mobile/music applications) in the international marketplace, including China, Australia and the UK.

Project Outputs

A (Books)
Hartley, J., editor and author (2007) Creative Industries. Translated into Chinese. Beijing: Tsinghua University Press.

B (Book chapters)
Hartley, J. (2007) '"Reality" and the plebiscite', in Kristina Riegert (ed.), Politicotainment: Television's take on the real. New York: Peter Lang, pp. 21-58.

Hartley, J. (2007) 'From creative industries to creative economy: flying like a well-thrown bird?' [in Chinese], in J. Hartley (ed.) Creative Industries. Beijing: Tsinghua University Press, pp. 5-18.

Banks, J. (2007) 'Opening the Production Pipeline: Unruly Creators' in Worlds in Play, eds. Suzanne de Castell and Jennifer Jenson. NY: Peter Lang, pp. 143-50.

C (Articles)
Hartley, J. (2007) 'Documenting Kate Moss: Fashion photography and the persistence of photojournalism,' Journalism Studies 8:4, pp. 555-565.

Hartley, J, Green, J. and Burgess, J. (2007) '"Laughs and Legends," or the Furniture that Glows? Television as History', Australian Cultural History, 26, pp. 15-36.

Hartley, J. (2007) '"There are other ways of being in the truth." The uses of multimedia',

International Journal of Cultural Studies. 10:1, pp. 135-44.

Hartley, J. (2007) 'Richard Hoggart and the International Journal of Cultural Studies – ten years on,' editorial in International Journal of Cultural Studies 10:1, pp. 5-9.

Hartley is Editor of the International Journal of Cultural Studies, published quarterly by Sage Publications Ltd., London. The IJCS is one of the top-ranked international journals in its field. In 2007 vol. 10:1 was a special issue (co-edited by Sue Owen and Hartley); 10:2, 10:3 and 10:4 were general issues, edited by Hartley, 128 pages each.

Burgess, J. (2007) 'Mediating Cultural Politics: A Dialogue with Georgina Born', M/C Dialogues.

Hartley, J. (2007) 'The "uses of literacy" revisited in the multimedia age', Words'Worth. Brisbane: ETAQ.

E (Conference papers)
Refereed
Hartley, J. & Montgomery, L., 'Fashion as consumer entrepreneurship: Emergent risk culture, social network markets, and the launch of Vogue in China.' Harmonious Society, Civil Society and the Media, joint ICA/CAC conference, Communication University of China, Beijing, October 2007.

Hartley, J., "Numbers over knowledge"? Journalism and popular Culture.' Future of the Newspaper Conference, Centre for Journalism Studies, Cardiff University, September 2007.

Hartley, J., 'Digital literacy and the active audience: Growing objective knowledge and creative imagination in post-broadcast media.' Transforming Audiences international conference, University of Westminster, London, September 2007.

Hartley, J., 'The Problems of Expertise and Scalability in Self-Made Media: Lessons from Digital Storytelling in Australia.' Annual conference of the International Communication Association, San Francisco, May 2007.

Klaebe, H., Foth, M., Burgess, J. and Milandzic, M., 'Digital Storytelling and History Lines: Community Engagement in a Master-Planned Development', Proceedings, 13th International Conference on Virtual Systems and Multimedia (VSMM'07), Brisbane.

Montgomery, L., Panel Presentation: 'Music, Mobile, Media and China', Harmonious Society, Civil Society and the Media International Symposium, International Communication Association and Chinese Communication Association, Beijing, 20–21 October 2007.

Non-refereed
Banks, J., 'Navigating Co-Creator Relationships: How do you make this Damned thing Work?' Invited presentation to the Convergence Culture Consortium, MIT, 24 April 2007.

Banks, J., 'Reconfiguring Labour Relations in Participatory Culture Networks', Media in Transition 5, MIT, Cambridge, Mass. April 28 2007.

Banks, J., 'Consumer Co-Creation Relations & Emergent Social-Network Markets', invited seminar presentation for the Australian Film, Television and Radio School, Melbourne and Sydney, 25 and 26 July 2007.

Burgess, J., 'Vernacular Photography 2.0: Flickr, Aesthetics and the Relations of Cultural Production', Media in Transition 5, MIT, Cambridge, MA, April 2007.

Burgess, J., 'Flickr as a Model of Best Practice', invited presentation to Convergence Culture Consortium symposium, MIT, Cambridge, MA, April 2007.

Burgess, J., 'Doing Cultural Studies in the Enterprise University' Cultural Studies Now, University of East London, London, July 2007.

Burgess, J., 'Doing Cultural Studies on Web 2.0' (roundtable presentation), Sustaining Culture: Cultural Studies of Australasia Conference, University of South Australia, Adelaide, December 2007.

Hartley, J., 'Evolution of the Creative Industries.' Opening Keynote address to the Creative Industries Conference, Asia-Pacific Weeks, Berlin City Government, Cicero Gallery Berlin, September 2007.

Hartley, J., Barker, M. and van Zoonen, L., 'Plenary Panel on Transforming Audience Studies.' Transforming Audiences conference, University of Westminster, London, September 2007.

Hartley J., 'The Uses of Multimedia.' Digital literacy and creative innovation in a knowledge economy,' Joint research symposium, ARC Cultural Research Network and ARC Centre of Excellence for Creative Industries & Innovation. State Library of Queensland, March 2007.

Montgomery, L., 'Music 2.0 - Social Music Software, Challenges and Value,' Chinese Bloggers Conference 2007, Tsinghua Science and Technology Park, Beijing, 3-4 November 2007.

Montgomery, L., 'Digital Developments in China's Commercial Music Industry,' Creative Industries: Australian Perspectives, International Creative Industries Alliance.

investigators, staff and students

The Centre's personnel comprise Chief and Partner Investigators, research staff, professional staff, and research students. CCI also has networked associations with Associate Researchers and collaborating organisations (Linkage partners, and others, with which CCI has contracts).

The following CCI participants worked in the Centre during 2007:

Chief and Partner Investigators

Professor Stuart Cunningham (Director)

Queensland University of Technology. PhD Film/Communication 1989; MA Communication 1979; BA (Hons) English 1974. FAHA, FQA.

Stuart Cunningham is Professor of Media and Communications, and Director of the ARC Centre of Excellence for Creative Industries and Innovation. He is President of the Council of Humanities, Arts and Social Sciences (CHASS) and a ministerial appointment to the Library Board of Queensland. Professor Cunningham was an appointed member of the Australian Research Council's College of Experts 2005-07, and Chair of the Humanities and Creative Arts Panel of that College, 2007; Treasurer and Executive Member of Council, Australian Academy of the Humanities, 2002-06; and Node Convenor, Cultural Technologies, for the ARC Cultural Research Network, 2004-06. He was Foundation Chair of QPIX, Queensland's Screen Resource Centre, 1997-2005 and a Commissioner of the Australian Film Commission, 1992-98. In 2003 he received the Centenary Medal for services to the humanities in Australia.

Professor Cunningham is well known for his contributions to media, communications and cultural studies and highlighting their relevance to industry practice and government policy. His books include *Featuring Australia* (1991), a study of the career of pioneering Australian filmmaker Charles Chauvel, and *Framing Culture* (1992), an influential critique of the limits of cultural studies as applied to cultural policy. With Toby Miller, he wrote *Contemporary Australian Television* (1993). He co-wrote or co-edited a number of studies of the global dimensions of audiovisual culture with John Sinclair and Elizabeth Jacka: *New Patterns in Global Television* (1996), *Australian Television and International Mediascapes* (1996), and *Floating Lives: The Media and Asian Diasporas* (2001). He co-edited two textbooks with Graeme Turner, *The Australian TV Book* (2001) and *The Media and Communications in Australia* (2006), which has gone into four editions and is the standard text in the field. He has authored or co-authored several major reports, over 60 book chapters and over 80 journal articles. His latest publications include *What Price a Creative Economy?* (2006) and a forthcoming collection of essays, *In the Vernacular: A Generation of Australian Culture and Controversy* (2008).

Professor Christoph Antons

University of Wollongong. PhD (1995); Mag. Zwischenprufung (1988); Assessor jur. (1986); Referendar jur. (1983).

Christoph Antons is Professor of Comparative Law and Director of the Centre for Comparative Law and Development Studies in Asia and the Pacific at the University of Wollongong. He is a QEII Fellow of the Australian Research Council, Adjunct Research Fellow at the Max Planck Institute for Intellectual Property, Competition and Tax Law in Munich, Germany, and Senior Fellow (Postgraduate Program) in the Faculty of Law at the University of Melbourne. He is the author of *Intellectual Property Law in Indonesia* (2000), editor of *Law and Development in East and Southeast Asia* (2003) and co-editor (with Michael Blakeney and Christopher Heath) of *Intellectual Property Harmonisation within ASEAN and APEC* (2004) and (with Volkmar Gessner) of *Globalisation and Resistance: Law Reform in Asia Since the Crisis* (2007).

Professor Trevor Barr
Swinburne University of Technology. BA (Adel);
B.Ed. (Latrobe); MA (S.U.T.).

Trevor Barr is Professor of Media and
Communications at Swinburne University.
His four major books have each been
standard references in university media and
telecommunications courses for many years,
and have played an influential part in policy
formulation. He has been employed as a
senior adviser or consultant by a number of
government and industry bodies, including
the Commission for the Future, Telstra, and
Ericsson Australia.

Trevor Barr has a lengthy track-record as a
national media commentator, most notably on
ABC Radio's 'AM and PM' and 'Background
Briefing' and regularly on Terry Lane's program.

He has also appeared on Australia's leading
news and current affairs television programs,
including 'Four Corners' and '7.30 Report'. In
May 2001 he was invited to deliver one of the
prestigious Alfred Deakin Lecture Series as
part of The Federation Festival in Melbourne,
at which 53 leaders in their field were invited
to discuss critical issues regarding Australia's
future. Trevor is also the elected Co-Chair of the
Telstra Consumer Consultative Council (TCCC),
a national consumer advisory body.

He was awarded the Charles Todd Medal
for outstanding services to the Australian
telecommunications industry in March 2007.

David Court, AFTRS
David Court is the founding director of the
Australian Film, Television and Radio School
(AFTRS) Centre for Screen Business. An
experienced industry practitioner, David has
been involved in the financing of more than a
dozen film and television productions (including
Strictly Ballroom, The Bank and the IMAX
film *Antarctica*) and was the publisher of the
authoritative industry newsletter *Entertainment
Business Review*. He is also a director of the
licensed film investment company Content
Capital Ltd. With KPMG, David conducted the
feasibility study that led to the development of
Fox Studios at the Sydney Showgrounds. As

the author of *Film Assistance: Future Options*
(1986), he was the policy architect of the
Film Finance Corporation, established by
the Australian government in 1988.

Andy Lloyd-James, AFTRS
(until October 2007)
Andy Lloyd-James began his television career
in 1970, directing and producing documentary
and arts programs at Australia's ABCTV.
Moving through Executive Producing, where his
programs won numerous awards, he became
head of the ABC's Documentary & Features
Department in the early eighties. In 1988 he
was appointed Head of Television at SBS-TV
and in the mid-nineties he became the founding
General Manager of SBS Independent,
the broadcaster's commissioning wing for
independent productions.

In 1996 Andy was invited to become Head of
Drama at the ABC; within a year he had been
appointed to the ABC Executive as Head
of National Networks with responsibility for
ABCTV, the five national radio networks (Radio

National, Classic FM, Triple J, News Radio
and Radio Australia) and ABC Online.

He left the ABC in 2000 and subsequently
worked with the University of Technology,
Sydney, where as an Adjunct Professor he
developed a major ARC-funded project (with
support across the industry) exploring the
shape of television in 2016.

In July 2006 he was appointed Head of the
Centre for Research and Screen Studies at the
Australian Film, Television and Radio School
with a brief to expand research partnerships
throughout the screen industries sector.

Professor Brian Fitzgerald

Queensland University of Technology, Barrister at Law. PhD (GU, 2003); LLM (Harvard, 1996); BCL (Oxford, 1992); LLB (Hons) (QUT, 1988); BA (GU, 1983).

http://www.law.qut.edu.au/about/staff/lsstaff/fitzgerald.jsp

Brian Fitzgerald is a Chief Investigator and Program Leader for Law at CCI, and Project Leader for the DEST-funded Open Access to Knowledge Law Project (OAK Law) Project. He is also a Program Leader for CRC Spatial Information and a Project Leader for Creative Commons in Australia. He has organised numerous conferences on Intellectual Property and Internet Law in Australia, is a regular speaker at international and national conferences and has made a number of significant submissions to government in his areas of expertise.

Brian pioneered the teaching of Internet/Cyber Law in Australia. He has published articles on Intellectual Property and Internet Law in Australia, the United States, Europe, Nepal, India, Canada and Japan. His latest (co-authored) books are *Cyberlaw: Cases and Materials on the Internet, Digital Intellectual Property and E-Commerce* (2002); *Jurisdiction and the Internet* (2004); *Intellectual Property in Principle* (2004) and *Internet and Ecommerce Law* (2007). Over the past seven years Brian has delivered seminars on Information Technology, Internet and Intellectual Property Law in Australia, Canada, China, Brazil, New Zealand, the USA, Nepal, India, Japan, Malaysia, Singapore, Norway, Croatia and the Netherlands.

From 1998-2002 Brian was Head of the School of Law and Justice at Southern Cross University in New South Wales, and from 2002–2007 Head of the School of Law at QUT in Brisbane.

Professor Lelia Green

Edith Cowan University. M.Ed (ECU, 2004); GCert Business (Management) (Monash 2001); PhD (Murd, 1999); MA (Communication) Research (CSU, 1993); MA (Cambridge, Honorary, 1982); BA (Hons) (Cambridge, 1979).

Lelia Green is Professor of Communications and Associate Dean, Research and Higher Degrees in the Faculty of Education and Arts, Edith Cowan University. Author of *Technoculture: from alphabet to cybersex* (Allen & Unwin 2002), Lelia has also published more than fifty refereed papers and serves on the editorial boards of Media International Australia and the Australian Journal of Communication.

In addition to her work with the ARC Centre of Excellence, Lelia is (or has been) first Chief Investigator on two Discovery projects

(looking at the internet in Australian family life; and at Muslim and non-Muslim Australians' constructions of fear and terror) and three ARC Linkage projects (two on online community, with the National Heart Foundation; the other with the Public Transport Authority, WA).

As a former TV researcher and director, Lelia has had a career-long commitment to applied research in media and the creative industries, including informal locales such as FanFiction and LAN/Gaming circles. She also investigates relationships which use media and communication technologies to connect individuals to each other and to their communities. Latterly, her involvement in creative and performing arts research has seen her contribute to critiques of practice-led methods that lead to non-traditional research outputs.

Distinguished Professor John Hartley

Queensland University of Technology (Research Director), Federation Fellow. D.Litt (Wales) 2000; PhD (Murdoch) 1990; Diploma in Independent Filmmaking 1979; BA (Hons) Wales 1972.

John Hartley is a Distinguished Professor of QUT and Adjunct Professor of the Australian National University. He was foundation dean of the Creative Industries Faculty (QUT) and previously head of the School of Journalism, Media and Cultural Studies at Cardiff University. He is the author of 18 books, translated into a dozen languages, including *Television Truths* (2008), *Creative Industries* (ed., 2005), *A Short History of Cultural Studies* (2003), *The Indigenous Public Sphere* (with A.

McKee, 2000), *Uses of Television* (1999) and *Popular Reality* (1996). He is also Editor of the *International Journal of Cultural Studies*. Professor Hartley is a Fellow of the Australian Academy of the Humanities.

Professor Greg Hearn

Queensland University of Technology. PhD (1987); BSc (Hons) 1978; BSc (1977).

Greg Hearn is Research Professor at the Centre for Creative Industries and Innovation, QUT. His work focuses on mapping and policy development for the Creative Industries. He has been involved in high-level consulting and applied research examining new media and industry/organisational forms for more than two decades, with organisations including British Airways, Hewlett Packard, and many Australian national and state government agencies. He was a consultant to the Broadband Services Expert Group, the national policy group that formulated Australia's foundational framework for the internet in 1994. In 2005 he was an invited member of a working party examining the role of creativity in the innovation economy for the Australian Prime Minister's Science Engineering and Innovation Council. He has authored or co-authored over 20 major research reports and six books, including *The communication superhighway: Social and economic change in the digital age* (1998) and *Knowledge Policy: Challenges for the 21st Century* (2008).

Adjunct Professor Don Lamberton

Queensland University of Technology. DPhil (Oxon.) 1963; BEc. (Sydney, 1949).

Formerly Professor of Economics at Case Western Reserve University, Don Lamberton was Professor of Economics at the University of Queensland from 1973 to 1989. He has held visiting appointments at many universities and research centres, including Pittsburgh, Stanford, Oxford, UCLA, Tel-Aviv, and East-West Centre Honolulu. He has served as consultant to organisations such as OECD, UNESCO, ITU, and UNCTC, and as a member of Australian Government Committees of Inquiry (public libraries, industrial property, and marine industries science and technology).

In 2006 he was made an Officer of the Order of Australia for 'Service to economics as a leading academic and researcher in the field of information economics through the multidisciplinary study of the impact of technology, information and society on economic development.'

Professor Lamberton is Editor-in-Chief of *Information Economics and Policy*, General Editor of *Prometheus*, and a member of the editorial boards of *Economics of Innovation and New Technology, Human Systems Management* and *World Futures Quarterly*.

His recent books are *The Economics of Language* (2002), *Globalization, Employment and Quality of Life* (2002), *Communication and Trade* (1998), *The New Frontiers of Communications Policy* (1998), and *The Economics of Communication and Information* (1996).

Associate Professor David MacKenzie

Swinburne University of Technology. BSc, BEd, MA

David MacKenzie is an Associate Professor at the Institute for Social Research, Swinburne University and honorary Executive-Director of the not-for-profit organisation Youth Development Australia (YDA).

David has a strong record of research and development on issues associated with youth policy, and is internationally recognised for his work on homelessness. He is co-author of *Youth Homelessness: Early intervention and prevention* (1998), which outlines an early intervention policy perspective for a deeply co-ordinated community infrastructure of services and schools. He also co-authored the report *Indigenous Homelessness in Victoria*. David is an experienced program evaluator, who recently completed the national evaluation of the HOME Advice program.

Over the past 10 years, David has served on a number of government advisory committees and taskforces – the Commonwealth Advisory Committee on Homelessness, the national SAAP Data and Research Advisory Committee, the Victorian Integrated Data Project committee, the JPET Needs Committee and the national SAAP Information Services Committee.

David is the initiator and a principal investigator of the ARC-funded Youthworx project, and one of the four Commissioners responsible for the National Youth Commission Inquiry into Youth Homelessness, which is due to report in early April 2008.

Professor Erica McWilliam

Queensland University of Technology. PhD (1992); MEd St (1987); BA (1975); Dip Teach. (1968)

Erica McWilliam's career has spanned nearly four decades as an educator, two of which have been as an academic working in the Faculty of Education at QUT, the largest faculty of education in Australia. She is an internationally recognised scholar in the field of pedagogy, with a particular focus on the sociology of youth, post-compulsory schooling and higher education.

Erica is well known for her contribution to educational reform and its relationship to 'Over the Horizon' work futures in the context of the new knowledge economy, across the entire spectrum of formal learning environments. Her trans-disciplinary location across Education, Creative Industries and the Social Sciences is demonstrated through her current Carrick Institute Associate Fellowship (Developing pedagogical models for building creative workforce capacities in undergraduate students), her leadership of the Creative Workforce research program within the CCI, and her editorial leadership (she is she sole editor of 'Eruptions: New Thinking across the Disciplines', an interdisciplinary academic series with Peter Lang Publishing, New York). Her forthcoming book, *Today's Kids, Tomorrow's Creatives: Preparing the Creative Workforce* is published by UNSW Press.

Professor Denise Meredyth

Swinburne University of Technology. PhD (1995); Dip Ed. (1984); BA (Hons) (1983).

Denise Meredyth is the Deputy Director of the Institute for Social Research, Swinburne University, and the leader of the Citizenship and Government program within the ISR. Her background is in education, social policy and cultural sociology.

She is currently involved in various team-based projects which explore the relationship between opportunity, information, cultural institutions and civic capacity, working closely with colleagues including Julian Thomas and David Mackenzie. 'Youthworx', with SYN-FM and the Salvation Army, investigates the impact of involvement in a youth-run community radio station. 'The Searchers', with the State Library of Victoria, explores the effect of information technologies on the civic role of public libraries. 'Community Consultation and the Hard to Reach', with seven Victorian municipalities, explores the limits of participatory democracy, the role of interest groups and associational networks and the need for more effective ways for citizens and governments to communicate.

Professor Binh Pham

Queensland University of Technology. Dip Ed. (1980); PhD (1973); BSc (Hons) (1970).

Binh Pham is currently an Emeritus Professor at the Queensland University of Technology, Brisbane, Australia, where she was the Director of Research in the Faculty of Information Technology from 2000-2007. Prior to this, she held the IBM Foundation Chair in Information Technology at the University of Ballarat from 1995-99, and was an Associate Professor in the School of Computing & Information Technology at Griffith University from 1993-1995. She was the Founding Director of the Victorian Centre for Image Processing & Analysis (CIPAG) at Monash University from 1991-1993. Her research interests include computer graphics, multimedia, CAD, image analysis, intelligent systems, and their applications in diverse domains (e.g., creative industries, mining, urban planning, computer forensics, medical, ecology, industrial computer vision). She has attracted over $4 million of research grants from the Australian Research Council and industry. She has supervised more than 25 postgraduate research students to completion and published over 200 research papers.

Dr Michael Rosemann

Queensland University of Technology. PhD (1995); MBA (1992).

http://sky.fit.qut.edu.au/%7Erosemann/

Dr Michael Rosemann is a Professor for Information Systems and Co-Leader of the Business Process Management (BPM) Group at QUT. Michael is the Chief Investigator of a number of applied research projects funded by the Australian Research Council (ARC) and various industry partners.

He is the author of six books and over 130 refereed papers, and is an Editorial Board member of seven international journals. His book *Process Management* has been translated into German, Russian and Chinese.

Dr Rosemann has chaired the Australian BPM Community of Practice for over four years (www.bpm-roundtable.com), and chaired the 5th International Business Process Management Conference in September 2007. He is a frequent speaker at academic and commercial conferences, and has presented his innovative and wide-ranging approach to BPM in more than 20 countries over the last five years. Michael has extensive consulting experience, providing BPM-related advice to organisations in the telecommunications, banking, insurance, utility and logistics industries.

Dr Angelina Russo

Queensland University of Technology.
PhD (Architecture and Design, University of South Australia) 2004; BA (Design, University of South Australia) 1989

Angelina Russo is Chief Investigator of the New Literacy, New Audiences project. She has a growing national and international profile in the field of museum communication. Her research explores the interface between the communication of cultural content, design, information technology and the creative industries. In 2005 she was awarded the prestigious Queensland Smithsonian Fellowship and was invited back to the Cooper Hewitt National Design Museum in New York in 2006 and 2007 to evaluate the museum's new online education program.

Dr Russo has substantial experience in the theory and practice of museum communication and new media, and was awarded the prestigious 2005 Smithsonian Fellowship by the Queensland Premier. She worked with the Cooper Hewitt National Design Museum (NY) to explore the use of creative new media technologies in its signature education and outreach programs.

She has previously lectured at the University of Queensland and the University of South Australia. Her PhD in Architecture and Design explores how new media technology affects the audience experience of communication in physical and virtual environments.
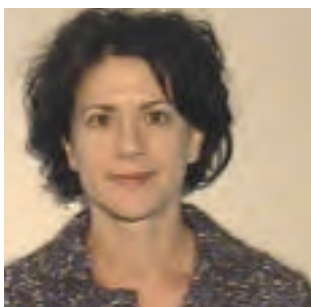
Professor Rachel Parker

Queensland University of Technology. GCEd (HE), BA, LLB (Hons), PhD

Professor of Innovation Studies in the School of Management, Rachel Parker has published over 50 articles and conference papers dealing with business-government relations and the institutional foundations of innovation and entrepreneurship. Her publications appear in leading international journals in the field such as *Organization Studies* (Europe), *New Political Economy* (Europe), *Journal of Public*

Policy (UK), *Journal of Economic Issues* (USA) and *Work, Employment and Society* (UK), as well as specialist journals such as *Technology Analysis and Strategic Management* (UK). She is co-author of *New Technology at Work* and co-editor of *Business Work and Community*. She has been awarded grants totalling over $800,000, including two Australian Research Council Discovery Grants. Her recent work has focused on the role of intermediaries in technology transfer.

Dr Arthur ter Hofstede

Dr Arthur ter Hofstede, Queensland University of Technology. PhD (1993); MSc (1989) (Dutch 'drs' degree in computer science, awarded *cum laude*).

http://www.yawlfoundation.org/arthur/

Dr Arthur ter Hofstede is an Associate Professor at the Faculty of Information Technology and Co-Leader of the Business Process Management (BPM) Group at QUT. He has been the Chief Investigator in three large ARC SPIRT grants involving Mincom,

GBST, and JustWin Technologies, and in an ARC Discovery grant. He is currently active as a Chief Investigator in the ARC Centre of Excellence, in two ARC Discovery Grants and in an ARC Linkage Grant.

He is the author of more than 100 refereed papers, including over 40 journal articles. Dr ter Hofstede is an original and ongoing contributor to the Workflow Patterns Initiative, and also to the YAWL Initiative.

Professor Julian Thomas

Swinburne University of Technology.
GradDipMediaCommsIT Law (Melbourne 1995); PhD (ANU, 1991); BA (Hons) (ANU, 1984)

Professor Julian Thomas is Director of the Institute for Social Research at Swinburne University, and also leads CCI's international research program and its Swinburne node. His research interests are in new media, information policy and the history of communications technologies. Before coming to the ISR in 2000, he taught new media at RMIT, worked on the staff of the Productivity Commission's Broadcasting Inquiry, and was a senior research

fellow at the former Australian Key Centre for Cultural and Media Policy at Griffith University.

He has written on broadcasting policy, intellectual property and new media, and community-based responses to information poverty. Julian is an associate editor of the website Australian Policy Online, and co-editor with Peter Browne of 'Briefings', a series of books on current issues in public policy published by UNSW Press. He is also associate editor of CCI's website Creative Economy, (www.creative.org.au), a gateway to research and analysis of Australia's creative industries and their cultural and social impact.

research staff

Creative Industries: Queensland University of Technology

Dr John Banks
Postdoctoral Research Fellow

Dr John Banks is a postdoctoral research fellow in the Federation Fellowship program. His research interests focus on user-led innovation and consumer co-creation in participatory culture networks. He has a particular interest in videogames.

From 2000-2005 John worked in the videogames industry for Brisbane-based Auran Games (www.auran.com) as an online community manager, focusing on the development of user-led content creation networks within the context of game development projects; he has published widely on research grounded in this industry background.

John's current research continues to work at the interface of game developers and gamers as they negotiate emerging co-creation relations. Throughout 2007 he undertook ethnographic research with Auran Games on social network strategies for their massively multiplayer online game, Fury (http://www.unleashthefury.com).

Dr Jean Burgess
Postdoctoral Research Fellow

Jean's research is concerned with cultural participation and user-led innovation in relation to new media technologies, focusing on digital photography, online video and digital storytelling. As part of her research, Jean has regularly worked as a facilitator in community-based and digital storytelling projects. With Joshua Green, she is the co-author of *YouTube: Online Video and the Politics of Participatory Culture*, forthcoming from Polity Press in 2008.

Dr Joshua Green
Postdoctoral Associate, MIT

Joshua Green is a Postdoctoral Associate in the Comparative Media Studies Program at the Massachusetts Institute of Technology, where he is also Research Manager of the Convergence Culture Consortium. He leads a team of researchers exploring the ramifications of convergence and participatory culture for content production, branding practices, and the way we understand media audiences. His current work looks at the ramifications of convergence on television, the formation of the participatory audience, and television branding in the context of participatory culture.

He has published work on online television services, participatory culture and the relationship between producers and consumers, television scheduling strategies, the history of Australian television, and the construction of the public cultural sphere. He is co-author (with Jean Burgess) of *YouTube: Online Video and the Politics of Participatory Culture* (forthcoming from Polity), and holds a PhD in Media Studies from the Queensland University of Technology.

Peter Higgs
Senior Research Fellow

Peter is manager of the Creative Economy mapping programme and the innovative Creative Industries Business Intelligence Service conducted in conjunction with the Queensland Department of Tourism, Regional Development and Industry. He is the co-author of the recent RESTA Report 'Beyond Creative Industries', and of the review of the Pacific Film and Television Commission Corporate Plan 2004-2009 (December 2006). He is also the author of *The Future for Documentaries in Australia: Coming, Ready or Not!* (2005) for the SPAA/ASDA Documentary Council and co-author of *Cottages to Corporations: Access to Overseas Markets for Australia Creative Digital Industry* (2003) and *A Guide to Digital Rights Management* (2003), both for the Australian Department of Communications, IT and the Arts (DCITA). Prior to joining the CCI he worked in the software and digital media industries, including Content Strategies, IPR Systems, Pacific Advanced Media Studios, Access CMC and Apple Computer.

Dr Michael Keane
ARC Centre Fellow

Dr Michael Keane's research interests include creative industries internationalisation and innovation in China; audio-visual industry policy and development in China, South Korea, and Taiwan; and television formats in Asia. He is the author of *Created in China: the Great New Leap Forward* (2007), a study of China's creative economy, and how television, animation, advertising, design, publishing and digital games are reshaping traditional understanding of culture. His most recent co-authored book (with Anthony Fung and Albert Moran) is *New Television, Globalization and the East Asian Cultural Imagination* (2007), a major study of the evolving landscape of television in China, Hong Kong SAR, South Korea, Japan and Taiwan.

Dr Kelly McWilliam
ARC Postdoctoral Research Fellow (Industry)

Kelly McWilliam's current research investigates the diverse enunciations of romance and romantic comedy genres in digital media, with ongoing interests in the representation of gender and sexuality in popular culture, digital storytelling, and digital literacy. She is the co-editor, with Professor John Hartley, of *Story Circle: Digital Storytelling Around the World* (forthcoming, 2009); the co-editor, with Professor John Hartley and Dr Mark Gibson, of the 'Digital Literacy and Creative Innovation in a Knowledge Economy' special issue of Media International Australia (2008); the co-author, with Dr Jane Stadler, of *Screen Media: Analysing Film and Television* (2008); and the author of *When Carrie Met Sally: Lesbian Romantic Comedies* (2008).

Dr Lucy Montgomery
Postdoctoral Research Fellow

Dr. Lucy Montgomery completed her PhD on the role of copyright in the development of China's domestic film and music industries at QUT in 2007. Prior to joining the CCI she worked as a postdoctoral research fellow at the China Media Centre at the University of Westminster in London, where she remains a visiting scholar. Lucy is currently researching China's growing mobile music sector, with a particular focus on user-led innovation. She is also part of a team exploring the role of intellectual property in a knowledge-based society, based at Birkbeck College in London.

Dr Janet Pagan

Research Associate

Janet Pagan's current research uses statistics from the Census and case studies to investigate the contribution of Australia's creative capability to healthcare services and products and to innovation in healthcare. A particular focus of the project is the opportunities offered by newer technologies such as multimedia, 3D modelling and broadband. Janet Pagan was a policy adviser in the Commonwealth government where she worked on ICT industry, innovation and science policy. She has a PhD from the Australian National University.

Dr Jason Potts

ARC Centre Fellow

Jason Potts is an evolutionary economist (on secondment from the School of Economics, UQ) specialising in the economics of innovation and growth through technological and institutional change. He has developed the analytic basis for the use of complex systems theory and population dynamics in modelling evolutionary economic processes. His current work focuses on the economics of creativity.

Associate Professor Jo Tacchi

ARC Centre Fellow

Jo is a social anthropologist specialising in ethnographic research on old and new media technologies. She is first Chief Investigator on three ARC Linkage grants and has a three-year research grant from Intel Research. She is Chair of the Research Intensive Staff Group in the Creative Industries Faculty. Current research activities seek to forge new and develop existing international connections and networks with a focus on 'creative engagement' with old and new media technologies. Jo's work seeks to have a direct impact on the development agenda, and to inform the creative industries and innovation agenda. She won an Outstanding Contribution to QUT Award in 2005 for Research and Scholarship.

Jerry Watkins

Senior Research Associate

Watkins has a 20-year track record in commercial communication design and multimedia production. He has provided creative consultancy to some of the world's leading organisations, and his expertise is built upon major international cultural and entertainment productions for theatre, opera, musicals, television and exhibitions. His research examines participatory content creation and social media.

research staff

Education: Queensland University of Technology

Ruth Bridgstock
Research Fellow

Dr Ruth Bridgstock is Research Fellow for the Diversity and Equality in Careers and Employment Research Centre based at Norwich Business School, at the University of East Anglia (UK). Her undergraduate degrees are in psychology and the performing arts, and her PhD (awarded by Queensland University of Technology in 2008) relates to the fields of psychology, education and the creative industries. Her doctoral research investigated individual and contextual predictors of career success in creative industries graduates using a quantitative, longitudinal approach. In her new role, Ruth continues to pursue her interests in career development in the creative industries; the individual career development/ organisational development nexus; and employability and higher education.

Dr Shane Dawson
Senior Research Fellow

Shane is a Senior Research Fellow with QUT's Centre for Learning Innovation. His research has focused on the quantitative analysis of student online activity as an indicator of community development. He recently received an Australian Higher Education grant to further explore the capacity for information communication technology (ICT) data mining to inform teaching practice over the next two years. Shane has also been involved in developing pedagogical models for enhancing creative capacity in undergraduate students.

Dr Sandra Haukka
Senior Research Fellow, Queensland University of Technology. PhD (RMIT, 2006), GDip (IET) (RMIT, 2002), MSocSci (RMIT, 1997), BAdmin (GU, 1987)

Dr Sandra Haukka is a Senior Research Fellow within the CCi's Creative Workforce program, and is based at the QUT Faculty of Education's Centre for Learning Innovation. As part of the Creative Workforce team, she is developing and implementing initiatives that are designed to generate new knowledge about the creative workforce. Her research interests include human capital frameworks and workforce analysis and development.

Sandra was a Research Fellow at the Eidos Institute from 2005 to 2007 and a Research Fellow at Adult Learning Australia in 2007. Prior to these appointments, she worked in the Post Compulsory Education and Training Research Centre at RMIT University; as an economist for the New South Wales and Northern Territory Governments; and in training roles in the Victorian community sector. In 2003, she was awarded a prestigious Victoria Fellowship to undertake an overseas study mission as part of her doctoral research on the role of research training in the national innovation systems of Australia, Finland and the United States.

Rowena McGregor
Research Assistant

Rowena graduated in education in 2006 and taught in Special Education for six months before returning to QUT and research. Her interests are the use of technology in education and in community literacies. She is currently working as a research assistant for CCi, and will soon be undertaking a Masters degree.

Jen Pei-Ling Tan
Research Fellow

Jen Pei-Ling Tan is a research fellow at the Centre for Learning Innovation in QUT's Faculty of Education, where she manages several ARC linkage projects and other industry-funded projects related to the implementation and diffusion of innovative learning technologies in formal and informal learning environments, multiliteracies and equity issues in educational policy and practice.

Prior to her current role, Jen spent several years in the global management consulting and technology services firm Accenture as a business risk consultant. Jen holds two Masters (By Research) degrees in Business (Information Systems) and Education (Learning Innovations) from Nanyang Technological University of Singapore and Queensland University of Technology, respectively. She specialises in quantitative research methodology, structural equation modelling, classification and regression trees (CART) statistical analysis and design-based experiments. Her doctoral study brings an interdisciplinary, systemic approach to the investigation of the enablers and barriers to innovation adoption and diffusion in post-compulsory schooling.

Andrew White
Research Assistant

Andrew White has worked in the Faculty of Education's Creative Workforce research program for the past two years, during which time he has assisted researchers with various aspects of their projects including literature reviewing, data analysis and data collection. Andrew has also worked at Anglican Church Grammar School as a facilitator for boys who are running a student-led school media centre designed to reflect school life and build creative capacities.

research staff

Law: Queensland University of Technology

Peter Black
Associate Lecturer

Peter studied Arts (with a major in Media Studies) and Law at the University of Queensland, graduating from Law as a University Medallist. After working as an Associate for Justice Davies of the Court of Appeal of the Supreme Court of Queensland, he worked at the University of Carlos III, Madrid. In 2003/04, Peter studied at Columbia University in New York, completing his Master of Laws in 2004. On his return to Australia, he worked part-time at the Australian Catholic University and the University of Queensland. He commenced full-time work as an associate lecturer in the QUT Law School in 2005. Peter's research interests focus on legal issues relating to the regulation of the media and the Internet. Peter currently has a contract to edit a book with Kelley Burton entitled *Legal and Political Issues of Blogging: Surviving in the Blogosphere.*

Elliot Bledsoe
Project Officer

Elliot Bledsoe is the Vice President of Vibewire Inc (www.vibewire.net), a national non-profit youth media and arts organisation providing platforms of expression for young Australians to discuss the things that matter to them. He is also Creative Director of Artcast (www.artcast. cc) and Sponsorshop (www.sponsorshop.com. au), an independent artsworker, a freelance journalist, movie reviewer (http://elliottsawitfirst. blogspot.com), and blogger (http://plastikkpoet. blogspot.com).

Jessica Coates
Research Fellow

Prior to assuming her role as Project Manager of the Creative Commons Clinic, Jessica Coates spent most of the last decade as a copyright and communications policy officer at the Commonwealth Department of Communications, Information Technology and the Arts (DCITA). She worked primarily in DCITA's Intellectual Property Branch, where she played a major role in the development and implementation of copyright reform, including the Digital Agenda Amendments and the Australia-United States Free Trade Agreement. She also worked on the ABC and SBS policy with the National Broadcasting Section, and on IT usage by museums with the Collections Development Branch.

Jessica has a Bachelor of Laws from the Australian National University, and is currently undertaking a Masters in e-Law with Melbourne University.

Rachel Cobcroft
Research Assistant

Rachel Cobcroft is a PhD candidate in the Institute for Creative Industries and Innovation, across the Faculties of Law, Creative Industries, and Information Technology. Her doctoral thesis examines modes of participation in the new media environment; specifically, users' motivations to create and contribute content within the Web 2.0 framework. Maintaining a critical interest in the Free/Libre Open Source Software movement and the ethos of the gift economy, Rachel's work explores issues of remix and reuse through Creative Commons licensing, and investigates incentives of next-generation business models.

Sal Humphreys
Research Fellow

Dr Sal Humphreys works as a post-doctoral research fellow with the Creative Industries faculty of QUT and the ARC Centre of Excellence in Creative Industries and Innovation. She is the convenor of the Games and Law research group, a cross-faculty research initiative that explores the implications of interactive, participatory media, particularly computer games, for current legal and regulatory regimes. The group includes researchers from the QUT Law Research Centre, the Faculty of Creative Industries, the Faculty of IT, and the Creative Commons initiative; it has focused on the issues raised by user-generated content.

Dr Humphreys also works on a new media and community engagement project which examines the possibilities of strengthening community engagement and local identity through online media engagement. She completed her PhD, an ethnographic study of an online game community, in 2005, and has published articles on computer games and issues of governance, intellectual property and labour.

Damien O'Brien
Legal Practitioner of the Supreme Court of Queensland

Damien O'Brien is a research assistant with the Law faculty's 'Intellectual Property: Knowledge, Culture and Economy' research program at QUT. His research interests include copyright law, internet law and other associated digital technology law issues.

Sampsung Xiaoxiang Shi
Research Assistant

www.hilaws.com

A CCI Research Assistant, Sampsung is also a PhD candidate at the QUT Faculty of Law. His PhD research focuses on copyright law and innovation in the networked information economy in Australia and China. His research interests cover the law of copyright, media, entertainment, and especially the social and legal implications of the internet and ICT. Sampsung was accepted into the annual Summer Doctoral Programme (SDP) run by the Oxford Internet Institute in partnership with The Berkman Center for Internet and Society at Harvard Law School in 2007. He received degrees of Bachelor in Law (2001) and Master in Civil and Commercial Law (2006) from the East China University of Political Science and Law (ECUPL).

Nic Suzor
Research Assistant

Nic is a PhD researcher in the QUT law school, exploring legal issues relating to the legitimate governance of virtual environments. He holds undergraduate degrees in Law and IT from QUT, and worked as a computer programmer before moving to legal research. He recently completed a Masters of Laws (research); his thesis examined the transformative use of copyright material in Australia. He is involved in several research projects, including Creative Commons Australia, research into legal issues of Free and Open Source Software, computer games (with particular reference to massively multiplayer online environments), and collaborative commons-based production. Nic is also a board member of Electronic Frontiers Australia, and teaches jurisprudence in QUT's undergraduate law programme and legal issues to students in QUT's Creative Industries faculty.

research staff

Information Technology: Queensland University of Technology

Dr Lindsay Bradford
Senior Research Associate

Lindsay works within the Business Management Group at QUT, to which he brings extensive software industry experience and knowledge of making radical run-time changes to running software as necessary. Lindsay's research interests include developing and deploying best-of-breed business process automation solutions, based on a rigorous understanding of business processes automation.

Chun Ouyang
Postdoctoral Research Fellow

Chun Ouyang received a PhD from the University of South Australia in 2004. Soon after, she joined the Business Process Management (BPM) Research Group in QUT's Faculty of Information Technology. She currently works as a post-doctoral research fellow on CCI's BPM program. Her research interests are in the areas of business process management and its application, process modelling and analysis, workflow languages and formalisation, and inter-workflow mapping.

Dr Alfredo Nantes
Research Assistant

Alfredo's research is in the area of intelligent game content development tools. Game environments are complex interactive systems that require extensive analysis and testing to ensure that they meet sufficiently high quality standards for commercial release.

Stefan Seidel
Research Fellow

Stefan has worked on business process consultancy and research projects within various industries, and is a member of the European Research Centre for Information Systems (http://www.ercis.com). He is currently working on CCI's 'Business Process Management for the Creative Industries' program. Stefan's research interests include the development and application of methods for business process management, software engineering and management information systems. He is currently working on his PhD in the field of Business Process Management and the Creative Industries. Related publications can be accessed at:

http://www.wi.uni-muenster.de/is/organisation/mitarbeiter/seidel/publikationen.php.

Dr Robert Smith
Postdoctoral Research Fellow

Robert Smith received his PhD in computer science from Queensland University of Technology. His research interests are in content-based image retrieval, computer vision and machine learning. His present work is in enabling technology to automatically determine the semantics of an image, in order more efficiently to annotate, classify and search digital artworks.

Dr Jinglan Zhang
Researcher

Jinglan Zhang, PhD, is a Lecturer in QUT's Faculty of Information Technology. Her research interests include visual information processing and retrieval (image processing and retrieval, computer graphics including mobile graphics, data/information visualisation, etc.), multimedia data management, decision support systems, and concurrent and distributed systems. She is an accredited supervisor for PhD students.

research staff

Business: Queensland University of Technology

Stephen Cox
Faculty of Business Research Advisor

Stephen has been involved with a number of projects examining the Creative Industries and Live Performance in Australia. He is working with Professor Rachel Parker on an investigation into the effects of the institutional environment on the strategies firms use within the 'Post, Digital and Video' industry. He also works as a methodology and analysis advisor in the Faculty of Business, consulting to staff and postgraduates on research design, methods and analysis, including both qualitative and quantitative approaches.

Dr Peter Thomond
Postdoctoral Research Fellow

Dr Pete Thomond's expertise is in unravelling the secrets of Disruptive Innovation. From 2001 to 2005, he was based at Cranfield University in the UK, where he co-managed the 'Disrupt-it' project, a 3million European Commission co-sponsored programme of research and business tool development. During this time Peter also earned his PhD in the field of innovation management. In September 2005 he was invited to move to QUT's Graduate School of Business, where he continues to develop his research and consulting on continuous and disruptive innovation.

research staff

Institute for Social Research: Swinburne University of Technology

Peter Browne
Research Fellow

Peter Browne, Research Fellow

Peter Browne is a former humanities and social sciences publisher for the University of New South Wales Press. Between 1994 and 2002 Peter produced a variety of broadcasts for Radio Australia, ABC Local Radio and Radio National, most recently as producer of 'The National Interest' on Radio National, for which he continues to produce programs for the 'Big Ideas' series. He has written for television and contributed articles and reviews to a range of publications, including *The Age, the Australian Financial Review, The Australian, the Guardian Weekly* and *The New Statesman*. His book, *The Longest Journey: Resettling Refugees from Africa* (2006), was shortlisted in the non-fiction category of the 2006 Human Rights Award and the community relations category of the 2007 NSW Premier's Literary Awards. Peter co-edits 'Creative Economy', the ISR's website, Australian Policy Online and the UNSW Briefings series.

Scott Ewing
Senior Research Fellow

Scott Ewing has 15 years' experience as a social researcher, both at Swinburne University of Technology and in the private sector. He is currently managing the Australian component of the World Internet Project, a global survey of internet use and non-use. His research interests include the social impact of new technologies and the role of economic evaluation in social policy.

Vivienne Kelly
Research Assistant

Viv Kelly has worked as an academic, a public servant and a university administrator. She recently completed her PhD from Monash University; her doctoral thesis examined myth, history, and theatre in Australia. She lives in Melbourne and is a writer and freelance research consultant.

Amanda Lawrence
Research Fellow

Currently completing a Graduate Diploma in library and information management at RMIT, Amanda is managing editor of the gateway websites Creative Economy (www.creative.org.au), hosted by CCI, and Australian Policy Online (www.apo.org.au), hosted by the Swinburne University's ISR. Following an arts degree at the University of Melbourne, Amanda worked in various roles in the literary industry. She was manager of the Literature Program at the university's Asialink Centre, program manager at the Victorian Writers Centre, co-ordinator of the Melbourne Festival of Poetry, and ran her own Asian Studies bookstore. Her publications include a study of the Asian book industry and its potential as a market for Australian books, commissioned by RMIT/Common Ground.

Ellie Rennie
Research Fellow

Ellie Rennie works in the areas of media policy and community communication. She joined the ISR in 2006 as the full-time researcher on 'Youthworx: Youth Media and Social Enterprise'. She is the author of *Community Media: A Global Introduction* (2006), and is involved in a number of community and academic associations, including the Community Communication section of the International Association of Media and Communication Research, OURMedia/Nuestros Medios and the Wesley College Institute for Innovation in Education.

Juliane Schiessl
Research Assistant

After completing intermediate diplomas in social work and sociology in her native Germany, Juliane enrolled in a Bachelor of Social Science at La Trobe University in Melbourne, majoring in Sociology.

After finishing her degree Juliane approached the ISR seeking work experience. She became an invaluable member of the Digital Futures project, her quantitative research skills in particular enabling her to make a major contribution to the project. Juliane was primarily responsible for setting up the SPSS database, undertaking the data manipulation, preparing graphs and dealing with data compatibility issues between our work and that of our international partners.

She left the ISR early in 2008 to take up a full-time position as a researcher and case manager at a domestic violence outreach service in Melbourne.

Chris Wilson
Research Assistant

Chris Wilson is a PhD student working on the CCI's Youthworx project. After completing a Bachelor of Arts specialising in political and economic geography, he conducted social, economic and market research and planning for a range of public and private consultancies and media organisations. Recently, he spent time in the alternative and mainstream education sectors, where he taught English, Politics, Economics and History.

associate researchers

Professor Tom Cochrane
Queensland University of Technology

Katherine Shortland
AFTRS

Dr Ben Goldsmith
AFTRS

Professor Brad Haseman
Queensland University of Technology

Ian Oi
Blake Dawson Waldron Lawyers, Sydney

Professor John Quiggin
University of Queensland

Associate Professor Darren Tofts
Swinburne University of Technology

international associate researchers

Professor William (Terry) Fisher III
Harvard University

Professor Lawrence Lessig
Stanford University

Adjunct Professor Kate Oakley
Independent, United Kingdom

Dr Jing Wu
Peking University

Stefan Seidel
University of Muenster, Eurpean Research Center for Information Systems

administration staff

Jodie Rapley
Centre Coordinator

Courtney O'Connor
Administration Officer

research students

Enrolled:

Venu Arora (PhD)

'Young people's sexualities: Popular and new media content in the age of HIV communication', Queensland University of Technology, Supervisor – Jo Tacchi/John Hartley

Jean Burgess (PhD)

'Vernacular Creativity and New Media', Queensland University of Technology, Supervisors - John Hartley/Jo Tacchi [completed]

Tripta Chandola (PhD)

'The Noisy City: In between sound and silence', Queensland University of Technology, Supervisor – Jo Tacchi

Jaz Choi (PhD)

'Surfing the Cultural waves of Contemporary East Asia: South Korea in Digital Communication and Popular Culture', Queensland University of Technology, Supervisors – Stuart Cunningham/ Michael Keane

Tinni Choudrey (PhD)

' A Metadata-based Framework for the management, distribution and reuse of Digital Motion Pictures', Queensland University of Technology, Supervisors – Binh Pham/Peter Higgs

Brendan Cosman (PhD)

'Copyright and the Digital Content', Queensland University of Technology, Supervisor – Brian Fitzgerald

John Gilchrist (PhD)

'Crown Copyright Law and Policy', Queensland University of Technology, Supervisor – Brian Fitzgerald

Benjamin Grubb (MA [Res])

'Models for Community Multimedia Centres, Information Delivery and Content Creation: An Ethnographic Action Research Exploration of Emergent Technologies for Rural Communities in the Developing World', Queensland University of Technology, Supervisor – Jo Tacchi

Cathy Henkel (PhD)

'Regional Development of Screen Industries in the Digital Era: Prospects for the Northern Rivers Regions of NSW', Queensland University of Technology, Supervisor – Stuart Cunningham

Glen Jessop (PhD)

'Motor-telephony: Mobile Phones and Driving', Swinburne University of Technology, Supervisors – Julian Thomas/Denise Meredyth

Ross Kelso (PhD)

'Open Access to Next Generation Broadband', Queensland University of Technology, Supervisors – Greg Hearn/Stuart Cunningham

Jo Lampert (PhD)

'The whole world shook: shifts in ethnic, national and heroic identities in children's fiction about 9/11', Queensland University of Technology, Supervisor – Erica McWilliam

Don Lebler

'Getting Smarter Music: A Role for Reflection in Self-Directed Music Learning', Queensland University of Technology, Supervisor – Erica McWilliam [completed]

Johannes Lux (Master Thesis)

'Creating a Reference Model for the Creative Industries - Evaluation of Configurable Event-Driven Process Chains in Practice', Queensland University of Technology, Supervisor – Michael Rosemann

Bret Mannison (MA)

'Success Determinants or Micro-Business Start-Ups in the Creative Industries', Queensland University of Technology, Supervisor – Stuart Cunningham

Ian McFadyen (PhD)

'Public Service Broadcasting', Queensland University of Technology, Supervisor – Stuart Cunningham

Ian McShane (PhD)

'Social Value, Community Facilities and Local Government', Swinburne University of Technology, Supervisors – Julian Thomas/Denise Meredyth

Lee-Anne Perry

'The Impact of Risk Management on the Changing Nature of a Principal's Work', Queensland University of Technology, Supervisor – Erica McWilliam [completed]

Thomas Petzold

'Comparing Minority Media Cultures.' Queensland University of Technology, Supervisor John Hartley

David Prater (PhD)

'Bonfire of the Vanity Presses: Self-Publishing in the Field of Australian Poetry', Swinburne University of Technology, Supervisors – Julian Thomas/Denise Meredyth

Henry Si Ling Li

'Beyond Playfulness: the Uses of Networked Video Spoofs.' Queensland University of Technology, Supervisor – John Hartley

Darren Sharp (PhD)

'Participatory Cultural Production', Queensland University of Technology, Supervisors – John Hartley/Stuart Cunningham

Jen Tan (PhD)

'Contestations and complementarities: An investigation of the adoption and diffusion of a student-led online learning initiative within a mainstream schooling context', Queensland University of Technology, Supervisor – Erica McWilliam

Robyn Torney

'Conduit from the conservatory to employment in contemporary dance and theatre: a collective case study of graduate-performance-companies.' Edith Cowen University, Supervisor – Lelia Green

Sampsung Xiaoxiang Shi (PhD)

'User-generated media and Copyright Law and Policy in Australia, the USA and China', Queensland University of Technology, Supervisor – Brian Fitzgerald

Christine Schmidt

'Second Skin: Annette Kellerman, the modern swimsuit , and an Australian contribution to global fashion.' Queensland University of Technology, Supervisor – John Hartley

Nic Suzor (PhD)

'Law and Virtual Environments', Queensland University of Technology, Supervisor – Brian Fitzgerald

Greg Winslett

'An inquiry into how innovation is defined and enacted within one contemporary university's teaching and learning environment', Queensland University of Technology, Supervisor – Erica McWilliam

Aneta Podkalicka (2008)

'Lost in Translation? Language policy, media and community in the EU and Australia: some lessons from the SBS.' Queensland University of Technology, Supervisor – John Hartley

Shannon Wylie

'Front Row but Losing the Edge: Mapping, Evaluating and Improving the Australian Fashion Media.' Queensland University of Technology, Supervisor – John Hartley

Sandra Contreras

'The Strategic Aesthetics of love in advertising campaigns.' Queensland University of Technology, Supervisor – John Hartley

Jessica Rodgers

Australian Queer Student Activists' Understandings and Media Articulations of 'Queer'. Queensland University of Technology, Supervisor – Erica McWilliam (Associate)

Song Ting Ting

'Independent cinema in the Chinese film industry', Queensland University of Technology, Supervisors – Michael Keane and Erica McWilliam

Elija Cassidy

'The role of Social Networking Sites in Brisbane's Gay Community', Queensland University of Technology, Supervisor – Jean Burgess (Associate)

training for RHDs, ECRs, industry and government

The Centre has nurtured a cohort of high-quality RHD students, diverse in disciplines but with strong inter-disciplinary linkages, and well articulated with industry, community and government.

The current RHD cohort is composed of a small number of students who receive direct support from the CCI budget (typically through project-based budget allocations and/or some scholarship supplementation), and a larger number whose association with the Centre is based on their supervision by CCI Chief Investigators and staff. Our second full year of operation saw increases over the first in both numbers enrolled and completions. A dedicated budget supported press and viral marketing campaigns to attract new RHD recruits in the latter months of 2007.

CCI training for RHD students and ECRs takes a variety of forms. Each student has access to a range of training programs offered through the participating academic units, including highly participative seminar series in which candidates present their work-in-progress and milestone presentations. For example, students and ECRs at the node at Swinburne University are part of the Tier One Institute for Social Research. RHDs are treated as full members of the ISR's research programs and benefit from the ISR's connections with national and international research networks.

At QUT, the *Creative Industries Faculty Postgraduate Research Student Handbook* was first developed in 2004, and is distributed to all new students and supervisors. The iCi Strategic Links with Industry Scheme is designed to encourage and support partnerships with industry for collaborative, multi-faculty research projects. This scheme, led by Professor Greg Hearn, is particularly targeted at ECR researchers, to give them experience in attracting external funding before they embark on more competitive national schemes. The primary intention of the scheme is to link university-based researchers with external end-users to develop research. Jo Tacchi leads a Research Intensive Group which meets bi-monthly and comprises both senior investigators and ECRs. Group meetings feature a 'workshopping' component which allows ECRs to present their work for review and debate.

QUT's long-term arrangement with the Oxford Internet Institute of Oxford University means that each year we can send outstanding doctoral students to participate in the Institute's Summer Doctoral Programme.

Structured training programs (on Project Management, for example) have been accessed. In addition, a significant number of such programs are included in paid research project work – the level of this involvement is evident in the project reporting set out in this Annual Report. Support for the research aspirations of the RHD cohort has seen international and national travel for field research and conference attendance as well as other indicators of intensive support.

A valuable aspect of training is CCI's active intersection in Brisbane with the ARC-funded Cultural Research Network and with the Media and Cultural Studies (MACS) RHD and ECR group, which involves participants across three Brisbane-based universities and meets regularly.

Students affiliated with the Federation Fellowship program exemplify one way in which these support structures combine to deliver a quality environment for RHDs and ECRs. RHD and ECR training included support for conference presentations in Australia (Schmidt, Wylie) and overseas (Podkalicka); securing publication opportunities and contracts (Banks, Burgess, McWilliam); supporting network activities including visiting speakers, seminars and funding (e.g., via PDL) for travel; supporting Kelly McWilliam's successful bid for a CRN mentoring scholarship; and supporting attendance at CRN masterclasses.

A further aspect of the RHD environment is co-authorship with supervisors. This provides students with opportunities to be closely mentored in their writing while submitting papers for international refereed conferences and collections. Examples from the Creative Workforce program are:

◗ McWilliam, E, Dooley, K., McArdle, F. and Tan, J P-L, I (in press), 'Voicing Objections', invited chapter in Alecia Jackson and Lisa Mazzei (eds.), *Voice in Qualitative Inquiry: Challenging Conventional, Interpretive, and Critical Conceptions in Qualitative Research*. New York: Routledge.

◗ McWiliam, E., Lebler, D. and Taylor, P. G., (2007) *From passive consumers to active prod-users: student-led pedagogy in a popular music program*, 13th International Conference on Thinking, Norrkoping, Sweden 12-16 June 2007.

◗ McWilliam, E., Taylor, P.G. and Perry, L. (2007) *Learning or Performance: What should educational leaders pay attention to?* 13th International Conference on Thinking, Norrkoping, Sweden 12-16 June 2007.

These are the students who have completed their degrees during 2007, with an indication of post-degree outcome where available:

◗ Hockey, N., PhD, 'Learning for Liberation: Values, Actions and Structures for Social Transformation through Aboriginal Communities', Queensland University of Technology, Supervisor – Stuart Cunningham. Continuing role as advocate for indigenous housing association

◗ Kelso, R., PhD, (UE) 'Open Access to Next Generation Broadband', Queensland University of Technology, Supervisors – Greg Hearn and Stuart Cunningham.

◗ Lee-Anne Perry, 'The Impact of Risk Management on the Changing Nature of a Principal's Work', Queensland University of Technology, Supervisor – Erica McWilliam

◗ Burgess, J., 'Vernacular creativity and new media'. Queensland University of Technology, Supervisor – John Hartley. Appointed as Postdoctoral Research Fellow in Federation Fellowship team.

◗ Tay, J., 'Looking modern: Fashion journalism and cultural modernity in Shanghai, Singapore and Hong Kong', Queensland University of Technology, Supervisor – Erica McWilliam. Appointed as Postdoctoral Research Fellow in Federation Fellowship team at University of Queensland (Graeme Turner).

◗ Don Lebler, 'Getting Smarter Music: A Role for Reflection in Self-Directed Music Learning', Queensland University of Technology, Supervisor – Erica McWilliam.

We also undertook training activities through several workshops led by CCI investigators and staff for industry and government. For example, the Creative Commons Clinic, Open Content Licensing and Digital Liberty teams led a series of copyright-related training seminars and workshops. These sessions, which were largely held in conjunction with local and national industry bodies, fulfil the team's aim to educate those creating and using copyright material on the use of alternative rights management regimes, and the Creative Commons licences in particular, while providing an important opportunity for industry engagement.

Further details of industry training are included in the section 'Seminars and International and National Collaborations'.

centre structure, governance and internal communication

CCI has a lean, flat structure. The Directorate and largest research node are located at Queensland University of Technology. The second largest research node is at Swinburne University of Technology. Small research nodes are located at our research partner locations.

Chief, Partner and Associate Investigators and staff interface with the Centre principally through involvement in one or more projects within the six major Programs, as detailed elsewhere in this report. Each project and program has a designated leader. In addition to these programs, Distinguished Professor John Hartley runs a complementary research program through his Federation Fellowship.

The CCI website (www.cci.edu.au) is regularly updated with news and reports of Centre activities and has a major refresh planned for early 2008. We typically hold two plenary centre symposia annually, bringing all researchers together to review progress to date, highlight challenges, and develop new research opportunities through interaction with cognate researchers and industry representatives. Five biannual symposia have been held to date. In 2007 the symposia were held in March (State Library of Queensland, Brisbane), in conjunction with the Centre's official launch by Professor Peter Hoj (Chief Executive Officer, Australia Research Council) and October (Swinburne University of Technology, Melbourne).

Advisory Board

The role of the Advisory Board is to provide advice to the Centre Director on:

◗ the appropriateness of the research strategies of the Centre;

◗ the progress being made by the Centre's Programs in achieving their research objectives;

◗ the development of strategies and vision for the future of the Centre; and

◗ the standing of the Centre's work in the context of international best practice.

The CCI Advisory Board benefits from a strong mix of national and international leaders across the core disciplinary and industry fields with which the Centre is concerned. The Director and Research Director of CCI, together with other members of the Management Committee, attend Advisory Board meetings as invited.

The Advisory Board meets at least once a year and receives quarterly progress reports from the Centre Director. The CCI Advisory Board met on October 19, 2007 (Cutler & Co., Melbourne).

Dr Terry Cutler
Chair

Dr Terry Cutler is an industry consultant and strategy advisor in the information and communications technology sector. His consulting practice has worked extensively on projects such as operator licensing, corporate strategy and commercial transactions, and government industry policy and regulation. He is a member of the Board of the CSIRO and, to 2007, of QUT's Council, and to 2007 was Chairman of the Cooperative Research Centre ACID.

Ms Kim Anderson
General Manager, Southern Cross View

Southern Cross View was established in November 2006 to harness the value of Southern Cross Broadcasting's digital media assets. Since November Southern Cross View has launched Australia's only talk back radio portal and signed a joint venture with Lovatts to produce a casual game play portal called YouPlay.com. Kim's career spans a wide range of media development including book, magazine and newspaper publishing, online media, mobile and free to air television including digital and interactive formats. Prior to joining Southern Cross View Kim was CEO of Southern Star Entertainment.

Mr. Tom Bentley
Senior Policy Advisor, the Hon Julia Gillard, Office of the Deputy Prime Minister and Minister for Education, Employment and Workplace Relations.

Prior to his current appointment, Tom Bentley was Executive Director for Policy and Cabinet for the Premier of Victoria from September 2006. He was Director of Demos from 1999 to 2006. Prior to this he was a special advisor to David Blunkett MP, then the UK government's Secretary of State for Education and Employment, working on such issues as school curriculum reform, social inclusion and creativity.

Professor Bill Dutton

Director, Oxford Internet Institute; Professor of Internet Studies, University of Oxford; Fellow of Balliol College, Oxford

William H. Dutton has been Director of the Oxford Internet Institute since 2002. He was previously a Professor in the Annenberg School for Communication at the University of Southern California, which he joined in 1980, and where he was elected President of the Faculty. In the UK, he was a Fulbright Scholar 1986-87, and was National Director of the UK's Programme on Information and Communication Technologies (PICT) from 1993 to 1996.

Professor Stan Metcalfe

Manchester University

Stan Metcalfe is Professor Emeritus at Manchester University and visiting Fellow at the Centre for Business Research, Cambridge University. Until 2008 he was Stanley Jevons Professor of Political Economy and Cobden Lecturer at the University of Manchester. His research interests are currently focused on evolutionary economics and the modelling of evolutionary processes in relation to innovation, competition and economic growth. He is currently a visiting professor of Economics at the University of Queensland.

Professor Henry Jenkins

Massachusetts Institute of Technology

Henry Jenkins is the Director of the MIT's Comparative Media Studies Program and Peter de Florez Professor of Humanities. He is the author or editor of nine books on various aspects of media and popular culture, including Textual Poachers: Television Fans and Participatory Culture.

Professor Kerry Pratt

Swinburne University of Technology (until July 2007)

Professor Pratt is Pro Vice-Chancellor (Research and Industry Liaison). Before joining Swinburne in 1995, he was Program Manager for Advanced Materials with CSIRO from 1989. He also spent six years at the Imperial College of Science, Technology and Medicine (University of London), and worked for two years at the Dow Chemical Company, Texas, USA in the area of chlor-alkali production, plant design and process development.

Professor Andrew Flitman

Swinburne University of Technology (from July 2007)

Professor Andrew Flitman is Pro Vice-Chancellor (Research) at Swinburne University of Technology in July having previously been the Dean of the Faculty of Science and Technology at Deakin University, and before that the was Head of the School of Business Systems at Monash. He has extensive experience a management consultant for Deloittes in London and Price Waterhouse in Melbourne. He a Fellow of the United Kingdom Operational Research Society (ORS) and the Australian Computer Society.

Justice Ronald Sackville

Federal Court of Australia

Justice Ronald Sackville has been a Judge of the Federal Court of Australia since 1994. He is currently the Chair of the Judicial Conference of Australia, a body representing judicial officers throughout the country.

Professor Arun Sharma

Queensland University of Technology

Professor Arun Sharma is Deputy Vice-Chancellor (Research and Commercialisation) at QUT. He has played a leadership role in development of national ICT research capacity, including the establishment of National ICT Australia Limited and the Cooperative Research Centre for Smart Internet Technology. He is a member of the Independent Advisory Council of the Australian Research Council and a member of the Queensland Premier's Smart State Council.

Ms Leigh Tabrett

Department of Education, Training and the Arts

Leigh Tabrett is Deputy Director-General, Arts Queensland and is responsible for arts and cultural funding and capital programs, cultural policy and relationships with arts statutory bodies and companies. Prior to taking up this role Leigh was Assistant Director-General in Education with responsibility for international, non-state and higher education. Leigh has extensive experience in major policy reform, service delivery and organisation change and has served as an advisor to both State and Commonwealth Governments, particularly in the areas of higher education quality assurance, and on access and equity issues.

Management Committee

The Management Committee meets on a regular basis. Its role is to facilitate internal Centre communication; to provide a regular forum for review of plans; to receive reports at Program and Project level and on finance and events; and to monitor performance and ensure adherence to Contract Deliverables.

The Committee consists of the Centre Director, Research Director, Centre Manager, Chair, Advisory Board and Program Leaders. As at the end of 2007 its members were:

◗ Professor Stuart Cunningham, Centre Director and Program Leader (Chair)

◗ Distinguished Professor John Hartley, Centre Research Director and Program Leader

◗ Dr Terry Cutler, Chair Advisory Board

◗ Professor Brian Fitzgerald, Program Leader

◗ David Court, Program Leader

◗ Professor Erica McWilliam, Program Leader

◗ Professor Julian Thomas, Project Leader

◗ Jodie Rapley, Centre Coordinator (Secretary)

The Management Committee met six times during 2007, on 7 March, 11 April, 18 June, 25 July, 5 September and 14 November.

Centre Directorate

The Centre has a small directorate located in the Creative Industries Faculty at Queensland University of Technology. The directorate is entirely funded from QUT's direct financial support for the Centre. The Directorate as at the end of 2007 consisted of:

◗ Professor Stuart Cunningham (Centre Director)

◗ Jodie Rapley (Centre Coordinator*)

◗ Courtney O'Connor (Administration Officer*)

(*CCI is co-located with the QUT Institute for Creative Industries and Innovation, and shares resources with the Institute where appropriate.)

The Centre directorate relies on the Creative Industries Faculty for financial, human resources, information technology and research higher degree student support, and has access to QUT infrastructure.

performance against key indicators

Key Result Area	Performance Measures	Target	Outputs/Outcome
Research Findings and Competitiveness	Quality of Publications	Qualitative: international-standard book and journal publishers	Met: publications with Wiley-Blackwell, Tsinghua University Press, Law Book Company-Thomson, Routledge, Hong Kong University Press, MIT Press, Blackwell, *Machine Vision and Applications* Journal, *Prometheus, Journal of Economic Behavior and Organization, Journal of Economic Psychology, Journalism Studies, International Journal of Cultural Studies, International Journal of Cultural Policy, Journal of Science Education and Technology.*
	Number of Publications	4 books per annum; 60 journal articles, book chapters and conference papers pa	Exceeded. 8 books; 21 book chapters; 33 journal articles; over 80 conference and seminar papers
	Invitations to address and participate in major academic and industry conferences	20 pa	Substantially exceeded.
	Invitations to visit leading international research institutions	5 pa	Substantially exceeded.
	Additional competitive grant income	$300K pa	Exceeded; $338 253 (all outside ARC schemes)
Research Training and Professional Education	Number of research higher degree completions#	15 pa first 2 years, 30 pa next 3 years	Not met, 5 completions
	Number of new Centre RHD recruitments	30 pa first 3 years, 15 pa next 2 years	National advertising and viral marketing campaign based on scholarship enhancements; 7 new enrolments, total load: 33
	Number of postgraduate subjects taught	6 pa	Exceeded: 7
	Number of industry-relevant short courses/masterclasses	5 pa	Exceeded: 8
	Number of Honours students	8 pa	Not met, extremely limited access to Honours supervision
	Number of undergraduate and high-school courses	3 pa	Exceeded: 5

Key Result Area	Performance Measures	Target	Outputs/Outcome
End-User Links	Cash contributions to the Centre from end-users, including research contracts	Average $300K pa	Not met; $101 313 (only non-research income)
	National/state/local policy reports and industry/government briefings	7 pa	Exceeded: 8
	Media profile	Average 20 articles, reports pa	Exceeded; 39 print articles; 8 radio interviews; 2 TV interviews; 19 online
	Spin-off companies formed	2 per/5yr	Not yet met by Centre
International and National Collaboration	Number of papers published with international co-authors/reports for international bodies	5 pa	Not met: 3
	Number of international visitors	5 pa	Substantially exceeded: 33
	Number of overseas visits	5 pa	Substantially exceeded: 18
	Number of collaborative national and international workshops and exchanges	2 pa	Substantially exceeded: 67
	Number of memberships of national and international professional committees	10	Substantially exceeded: 56
	Research projects with international partners	Average 3 pa	Met; NESTA, NZ Trade and Enterprise, ERCIS
Governance	Annual 360-degree stakeholder satisfaction survey	>80% satisfaction levels	Not yet done
	Breadth and experience of Advisory Board	Met/not met	Met
	Frequency and effectiveness of Advisory Board meetings	At least 2 pa; at least 2 international symposia over 5 yrs with Board involvement	Advisory board met once and received personal briefings throughout year.
	Quality of Centre Strategic Plan	Annual review by Board, to include KRAs and Targets	Board review October 2007
	Advisory Board review	Advisory Board assessment of quality and effectiveness	Review to be undertaken by mid-term Centre review (September-October 2008)
	Effectiveness of arrangements to manage Centre nodes	Annual management review by QUT DVC (R&C) in consultation. with collaborating institutions and organisations	To be conducted by QUT DVC (R&C) before mid term review.

Key Result Area	Performance Measures	Target	Outputs/Outcome
National Benefit	Measures of expansion of Australia's capability in the priority area(s)	Priority areas defined as CCI program areas. During 2006, the following proposed measures were developed:	
		1. Improved understanding and recognition of the nature and extent of the creative industries and 'creative economy'	1. Significant progress made - see case study 1 below
		2. Improved understanding and recognition of the value of education and training for a 'creative workforce'	2. Continuing
		3. Demonstrations of the social, economic and cultural value of digital literacy, digital content innovation, and user-led innovation in diverse settings	3. Significant progress made - see case study 2 below
		4. Improved understanding and demonstrations of models for sustainable enterprises in the creative sector	4. Continuing
		5. Influence and impact on understanding and policy around digital content and the legal and regulatory impediments to growth	5. Significant progress made - see case study 3 below
		6. International leadership in broadening and extending the innovation system and the place within it of digital content and creative industries	6. Continuing
	Case-studies of economic, social, cultural, environmental or other benefits	1 per Program over 5 years. These will be developed against the measures in the preceding KPI.	To this stage, 3 case studies developed for purposes of reporting ongoing impact of CCI covering period since centre establishment. See below.

Key Result Area	Performance Measures	Target	Outputs/Outcome
Organisational Support	Annual cash contributions from collaborating institutions/ organisations**	Average $125,000 pa	Met
	Annual in-kind contributions from collaborating institutions / organisations**	Average $357,000 pa	Met
	Number of new organisations recruited to or associated with the Centre	2 per year	Exceeded: 3 new organisations: (Auran, ERCIS, (Qld) Department of Tourism, Regional Development and Industry)
	Level and quality of infrastructure provided to the Centre	Measure proposed is in-kind contribution provided by QUT. Target is $580,000	Met
	Annual cash contributions from other organisations***	Average $140,000 pa	Met
	Annual in kind contributions from other organisations***	Average $166,500 pa	Met

Notes

\#   Includes RHDs directly funded in part or in whole by the Centre, as well as those researching in the Centre program areas under the supervision of the Centre PI's, CI's and research staff

**   This has been interpreted as an aggregate of all current participating universities other than QUT

***   This has been interpreted as an aggregate of all current participating organisations, other than universities

Case Study 1
Renovating policy on creative industries and innovation

The ARC Centre of Excellence for Creative Industries and Innovation (CCI) was formed in 2005 to model a unique approach to humanities research in Australia, repositioning it as applied and cross-disciplinary. Leveraging the $60 million investment in the innovative Creative Industries Precinct made by CCI's administering organisation, Queensland University of Technology and the Queensland Government, CCI has developed a research program in the creative industries which is recognised as pre-eminent nationally and internationally.

CCI works to a coherent plan to address a set of definable gaps and problems in the national innovation system, seeking to make it more dynamic and inclusive of the contribution of the human sciences and the industry sectors, based on the knowledge they create. This is consistent with international and national policy development, as post-industrial economies are increasingly characterised by a burgeoning services sector and the growth of a creative workforce to sustain it.

Outcomes from this broad research agenda are already being registered. At state, national and international levels, policy in the area of creative industries and innovation has been demonstrably improved by the work of CCI researchers. In 2003 a research team led by CCI Director Professor Stuart Cunningham and CCI Advisory Board Chair Dr Terry Cutler developed a major conceptual policy breakthrough by placing the creative industries within an 'innovation systems' analytical framework – a world first. This framework underpinned the successful bid for the Centre of Excellence and has guided the research agenda of the Centre in its working partnerships with agents of policy development such as the Commonwealth department of communications, the Australian Film Commission, the Queensland government department of state development, Brisbane City Council, and several peak industry groups such as QMusic and the Design

Institute of Australia. International agencies have also been influenced by our policy research, demonstrating the necessity of including the creative and content sectors in any contemporary innovation system.

Research results include demonstrating the integral role that the creative sector plays in incubating innovation, stimulating demand for new products and services, and highlighting the role of user-generated content in developing new business models to enhance the sustainability of creative enterprises. CCI has developed a new model of mapping the creative economy (the 'Creative Trident') which shows that the sector is much larger than indicated by any previous findings. The Creative Trident can also track the input value of 'creative occupations' to the economy as a whole.

In Australia, the Queensland government has been using CCI's research to refocus its Creative Industries Program since 2006, and has committed to a medium-term partnership to deliver a Creative Business Intelligence Service which will provide in-depth strategic industry data through to 2009. The Design Institute has used our research into the extent of designers' employment across the economy to help promote design inputs into manufacturing. Our innovation research was used in the development of the national Digital Content Industry Action Agenda (2005-06), and the 'Imagine Australia' report to the Prime Minister's Science, Engineering and Innovation Council in 2005. More recently, the Cultural Minister's Council has relied extensively on CCI's creative economy work to define and map the dynamics of 'Building a Creative Innovation Economy'. The current Commonwealth Government's arts policy shows the impact of CCI's work in defining the extent, dynamism and relevance of the creative economy, and explicitly models its proposed Creative Industries Innovation Centre on what has been dubbed the 'Queensland model'.

What is this 'Queensland model'? The term comes from Chinese policy commentators, and refers to our vision for integrated education, R&D, enterprise and digital creativity built into the Creative Industries Precinct. The Chinese have sought to emulate it in some of their many industry cluster initiatives. We have advised a succession of universities and governments intrigued by this model of applied humanities

and creative practice aligned to education reform and enterprise development appropriate to the creative industries.

The UK's National Endowment for Science, Technology and the Arts (NESTA) and the New Zealand department of Trade and Enterprise have engaged us to apply our model of the creative economy in their jurisdictions. Our report for NESTA showing how the UK – the home of the creative industries concept can improve its data coverage of the creative economy is a good example of 'bringing coals to Newcastle'. In addition, the Arts and Humanities Research Council in the UK is using CCI research to underpin a contemporary argument for the place of the arts and humanities in the modern economy.

Australia's research priorities recognise that 'the media and creative industries are among the fastest growing sectors of the new economy. Research is needed to exploit the huge potential in the digital media industry' and that 'promoting an innovation culture and economy requires research with a focus on developing and fostering human talent, societal and cultural values favourable to creativity and innovation, and structures and processes for encouraging and managing innovation'.

This could be a mission statement for the Centre of Excellence for Creative Industries and Innovation.

– Stuart Cunningham

Case Study 2
Conceptual Advance: creative innovation as an enabling social technology

The buzz around the world began with left-field, wacky-sounding phenomena like the open source movement (Linux), blogging, the Wikipedia, Flickr, and gamers who not only played computer games but improved their design. Such ventures were often utopian, embedded in community or culture rather than business values.

But now, consumer-created content is the latest commercial hot ticket. Ever larger new-media companies like Google, YouTube, Facebook, and the rest dominate social network markets. Meanwhile China's internet and mobile use is set to outpace that of the USA before too long. The global media landscape has changed as much over the past decade as it did in the previous half century.

So what are the uses to which ordinary consumers and citizens put these novel means of expression and communication? And what capabilities are required to optimise their benefits? These two questions are no longer of interest only to media ethnographers or psychologists investigating consumer behaviour. Now, 'self-made' media are at the dynamic boundary of a burgeoning economic sector. They may prove to be so important to the growth of knowledge (as well as GDP) that they must be regarded as an enabling social technology, on a par with markets, science, the law and the financial system, rather than just another industry.

In such a context, the growth of internet affordances and of social network markets is comparable to the invention of printing. Printing enabled not just the modern publishing industry but modernity itself, including all the things that widespread print literacy allowed – science, journalism, the novel and the Enlightenment.

If we're in another evolutionary mid-step in the growth of knowledge, then the question of how such changes affect the population as a whole becomes central. For the first time in history, it is possible to imagine a 'network of networks' that enables people everywhere to participate not only in self-expression and entertainment, but in new ways of producing knowledge, which itself is scaling up from 'lab and library' to population-wide distributed networks.

It follows that 'digital literacy' – in other words, people's access to, understanding of, and ability to create with new media – is among the most important factors in the development of new media, and thus of knowledge. Humans being what they are, digital literacy is propagated by the growth of online chat, games, social networks and entertainment as much as schooling. Indeed, schools are ambivalent about this new enabling social technology – apt to ban and censor what they can't command and control.

Such a response is not surprising. It is quite rational for those trained in modern expert systems, based on professional expertise and elite management, to resist the encroachment of what they see as amateur, purposeless and possibly harmful consumer-based uses of computational power. But such is evolution – blind to the beauties of dinosaurs in the face of the adaptability of mice.

In this context, the use of multimedia, by populations rather than professionals, is of more than passing interest. CCI's Federation Fellowship program focuses on how the modern, print-based, professional paradigm of knowledge-production is in process of dynamic change and creative destruction, with the number of multimedia users now exceeding a billion people worldwide. What happens when the 'publisher-provider' gives way to the 'navigator-aggregator'; when agency passes from centralised institutions to distributed networks?

Together with CCI fellow Jason Potts and postdoctoral fellows including Jean Burgess, John Banks and Lucy Montgomery, I have completed an intensive period of conceptual and historical refinement of the model of multimedia literacy and the evolution of knowledge, providing tools for practical implementation projects. The team has developed a robust model for understanding the relation between individual creative 'literacy' and scaled-up aggregation of content. Progress has been made on modelling the relations between producers and consumers in creative innovation, and on the nature of social network markets.

Our quest is to see if very long term, population-wide, large scale processes can be studied in a unified way by paying attention to emergent practices among lay populations, with due understanding of both human agency and systematic process. We're calling this endeavour 'cultural science.'

The outcomes of this work provide a new model of creative innovation as an enabling social technology. It is now being tested in analyses of social network markets from YouTube and Flickr to fashion and music-sharing. We have remodelled the fraught relationship between games developers and users, on which the fate of a multi-million dollar product or even a company depends. We are applying our model to the development of creative industries, not only in advanced economies like the US, UK and Australia, but also in developing countries like China.

In all of this work, we are deepening our understanding of creativity, a human attribute indeed, but one whose explanation lies in our species' ability to adapt to dynamic change. Creativity is a response to disequilibrium, and it is nurtured in cultural as well as economic environments. In a complex system like contemporary global commercial culture, survival is likely to depend on creative innovation not by a few geniuses or white-coated boffins, but by everyone.

– John Hartley

Case Study 3
Open Content Licensing for the creative, public and educational sectors

We live in age when access to digital content has become a key element in social, cultural and economic innovation as linear models of production are rapidly being supplanted by more distributed, collaborative, user-generated, and open networking models. As much of this digital content is copyright-protected, we are challenged to find new ways of managing copyright in order to harness the potential of Web 2.0 and the Semantic Web. One of these has been the rise of open content licensing (Creative Commons (CC) being the best recognised licence) and its implementation world wide.

As the default rule is that you cannot use copyright material without permission, the key issue was how you could – if you wished – share your copyright over the internet. Creative Commons arose to fill this need by providing a generic and automated process of providing this permission in advance through labelling content with a badge that linked to a flexible set of licensing conditions. Using these as you create content allows a downstream re-user to work with the material without fear of being sued. Today CC is a global cultural and economic force harnessing the value of social networking and internet technologies through greater access to knowledge and culture.

Working closely with CC founder, Stanford University's Professor Lawrence Lessig, I introduced the Creative Commons project in Australia and as a Chief Investigator and Program Leader with CCI since 2005 have led an outstanding team of researchers and stakeholders on CC implementation and policy development in Australia and throughout the world.

The CCI research program has established Creative Commons licensing as a tool for Australians to manage copyright in the digital age. We have built web resources, created the necessary legal documents and made them available online, written numerous articles and reports, communicated widely, and provided training and advice to stakeholders such as the Queensland Government, Commonwealth Government and the ABC as well as numerous community and web-based organisations.

These efforts have produced notable outcomes across the Australian economy.

Creative Sector: CCI Creative Commons has helped develop the licensing model for the recently established ABC social media service, Pool. Pool manager, John Jacobs, has commented that 'we have found the advice from CCI's Creative Commons Clinic invaluable in developing and fine tuning our use of CC. They are on the cutting edge of this fast growing body of legal knowledge.'

We have also worked with the major NGO, Open Channel Screen Resources Centre, in Melbourne. Ness Alexander, Training Manager at Open Chanel (OC), states that 'CCI's support and explanations of the possibilities of CC licences was crucial to the huge success of VIDEO SLAM (a collaborative film project in which 22 film-makers came together to create a 10-minute film using only CC content and original footage shot on location). Subsequently, OC has committed to deliver this program again in 2008 and has started to implement CC licensing within the organisation.'

Public Sector: Australian governments at all levels hold enormous amounts of material covered by Crown Copyright. Increasingly, citizens want better access to this huge, publicly funded, yet inactive archive – to improve research, education, health outcomes, environmental planning and much else. The application of generic, machine-readable, open content licences to government copyright overcomes licensing roadblocks which are a key factor in preventing material being released or reused. I realised that CC licences could be applied to Crown Copyright in 2004 and have led the development of this worldwide. Steve Matheson, National Statistical Service Leadership Branch Head in the Australian Bureau of Statistics in Canberra, has said that 'Professor Fitzgerald is the only academic in Australia that has taken up this challenge. He has provided a legal framework that can be used by governments to overcome legal logjams and significantly improve access and use of government information. At ABS we are using his work as a framework for working out how to better license survey and administrative data available from ABS and agencies in the ABS-led National Data Network Consortium.' Dr Peter Crossman, Queensland Government Statistician, has said that 'Professor Fitzgerald's work on using CC licences has established a practical and rigorous framework to free up most government data, and so create value from the use of that information. Our Government Information Licensing Framework (GILF) project based on his work is likely to be used as a template for governments across Australia and across the world.'

Education Sector: CCI Creative Commons has influenced the Australian educator sector, facilitating broader access to content and allowing students greater creative freedom in producing their output and distributing it to the broader community. Delia Browne, Director of Copyright for the Ministerial Council (MCEETYA), notes that 'Creative Commons licensing has revolutionised the way we think about copyright management and meets the need within school level education for greater flexibility and accessibility by helping to address issues of copyright cost and compliance which can impede access to materials, resources and knowledge. The CCI group, as the leaders of CC in Australia, has provided an invaluable resource to the education community which will have an enormous impact on the creativity and productivity of young Australians.'

– Brian Fitzgerald

CCI in the media

CCI Views the generation of media coverage and the maintenance of an appropriate media profile as integral to its vision of promoting the role of the creative content sectors in the innovation economy and society. To this end, in addition to regular media coverage (detailed below), CCI has also developed its own online media presence, Creative Economy Online (creative.org.au), which provides substantial and growing information exchange, features and opinion sections.

The Creative Economy online service (www.creative.org.au) has continued to grow in range and depth of content, giving significant public exposure to contributions to the CCI agenda. The site collates Australian and international reports on the creative industries and ensures that Australian contributions, including those from CCI researchers, can be syndicated around the world. Despite the highly targeted nature of the site, it received 3,500 visits in February 2008 and nearly 7,000 page views. Nearly 1,000 readers have subscribed to the weekly Creative Economy email newsletter to date. Twelve reports and eight comment pieces from the CCI have been published on the Creative Economy website.

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5. Keane, M., [Book Launch] *Created in China: the Great New Leap Forward* launched in Beijing Creative Centre, Gehua, Dongcheng District November 2007

6. Black, P. blog, 'Freedom to Differ' <http://www.freedomtodiffer.com>, has allowed Peter to comment on legal developments and policy issues relating to the media and the internet. In the first six months of 2007, the blog received over 70,000 visitors. Daily posts, including Daily News Links, which summarise each day's news relating to the internet and media, with a focus on copyright and free speech issues. Key posts:

   • 'Why the Government's proposed online censorship regime is a mistake' was cited by several other blogs, including Crikey and contributed to the government amending the bill. <http://www. freedomtodiffer.com/freedom_to_ differ/2007/03/why_the_governm. html>

   • 'Peekvid' was the first post on the legal issues arising out of this website. As a result it resulted in thousands of hits. A Google Search of Peekvid reveals 364,000 hits and this post is the fifth item (behind only Peekvid, Technorati and Wikipedia) <http://www.freedomtodiffer. com/freedom_to_differ/2007/02/ is_peekvid_lega.html>

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A: Books

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2. Fitzgerald B., Fitzgerald A, Middleton G, Fen Lim Y and Beale T, *Internet and E Commerce Law*, Law Book Company/ Thomson 2007

3. Fitzgerald, B. (ed) *Open Content Licensing: Cultivating the Creative Commons*, Sydney University Press, 2007

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B: Book Chapters

1. Banks, J. "Opening the Production Pipeline: Unruly Creators." *Worlds in Play*, eds.. S. de Castell and J. Jenson, New York: Peter Lang Press, pp. 143-50

2. Banks, J. "The Best Action Console Game: Grand Theft Auto: San Andreas." in *Beautiful Things in Popular Culture*, ed. A. McKee: pp. 111-123. Malden, MA: Blackwell

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E: Conference Papers

1. Antons, C., "Urheberrecht und gewerblicher Rechtsschutz in Südostasien: Situation und Herausforderung" ("Copyright and Industrial Property Law in Southeast Asia: Situation and Challenge"; invited presentation at the German Association for Industrial Property and Copyright Law (GRUR), European Patent Office, Munich, 12 June 2007)

2. Antons, C., "IP Law in Asia" (invited paper presented at the CCI Symposium, ARC Centre for Creative Industries and Innovation, Swinburne University of Technology, Melbourne, 18 October 2007)

3. Antons, C., "The Challenge of Adapting Common IP Rules to Different Traditions and Histories" (invited paper presented at the 5th Shanghai International IP Forum: The Impact of the WTO TRIPS Agreement on the Economic Development of Asian Countries, jointly organised by the Shanghai Intellectual Property Administration (SIPA), the Munich Intellectual Property Law Center (MIPLC), the Intellectual Property Institute of Tongji University and Stanford Law School, Shanghai, 27 October 2007)

4. Antons, C., "The intellectual property jurisdiction of the Indonesian Commercial Court" (invited paper presented at the workshop on "Intellectual Property Enforcement in the Asia Pacific Region", Centre for Comparative Law and Development Studies in Asia and the Pacific (CLDSAP), University of Wollongong, 12 December 2007)

5. Banks, J. 'Navigating Co-Creator Relationships: How do you make this Damned Thing Work?" Convergence Culture Consortium, MIT, Cambridge, MA, 24 April, 2007.

6. Banks, J. 'Reconfiguring Labour Relations in Participatory Culture Networks" MIT5, MIT, Cambridge, MA, April 28, 2007

7. Banks, J. "The Navigator as the Knowledge Seeking Creative Citizen" Digital Literacy and Creative Innovation in a Knowledge Economy symposium, Brisbane, 29 March 2007.

8. Barr, T. 'Broadband Is Not Internet', World Internet Project Annual Conference, Melbourne Museum, 10 July 2007

9. Barr, T 'Broadband: Towards Understanding Users' Communications Policy Research Forum, Sydney, September 24, 2007

10. Barr, T., 'Government as Good Guy: lessons for broadband investment', Governing By Looking Back: How history matters in Society, Politics and Government Conference, ANU Campus, 13 December, 2007

11. Black, P., and Fitzgerald, B., 'Copyright and New Technologies' Digital Copyright in a User Generated World, University of Western Ontario, Canada, April 2007

12. Black, P., and Fitzgerald, B., 'Copyright Reform in Australia' Digital Copyright in a User Generated World, University of Western Ontario, Canada, April 2007

13. Bledsoe, E., (2007) attended the Emerging Writers' Festival, and presented on "The changing face of the Citizen Journalist", 26 May 2007 (funded by Emerging Writers' Festival), 25-27 May, Melbourne.

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15. Burgess, J. 'Vernacular Creativity and Digital Literacies: The Flickr Photosharing Network'. Digital Literacy and Creative Innovation in a Knowledge Economy symposium, Brisbane, 29 March 2007.

16. Burgess, J. 'Valuing Vernacular Creativity: Flickr as a Model of Best Practice'..Convergence Culture Consortium, MIT, Cambridge, MA, 24 April, 2007.

17. Burgess, J. 'Photography 2.0: Flickr, Aesthetics and the Relations of Cultural Production'. MIT5, MIT, Cambridge, MA, April 28, 2007.

18. Burgess, J. 'Doing Cultural Studies in the Enterprise University' Cultural Studies Now, University of East London, London, July 2007.

19. Burgess, J. 'Research Blogging, Blogging Research'. Roundtable participant. Australian Blogging Conference, QUT, Brisbane, 28 September, 2007.

20. Burgess, J. 'Doing Cultural Studies on Web 2.0' (roundtable presentation), Sustaining Culture: Cultural Studies of Australasia Conference, University of South Australia, Adelaide, December 7, 2007.

21. Carey, G. and McWilliam, E. (2007) Too much performing, too little learning? Reflections on pedagogical practices within the Conservatorium, 5th International Conference for Research in Music Education, Exeter, UK, April 10-14.

22. Choudhury, S., Pham, B., Smith R., and Higgs S., 'Loculus: A Metadata Wrapper for Digital Motion Pictures, 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, USA, August 2007.

23. Coates, J. presented on Digital Preservation at the Australia-New Zealand Digital Encyclopaedias Group 4th Annual Workshop, Sydney, 4 December 2007.

24. Coates, J. speaker in the debate "Creative Commons or common theft?" For the Melbourne Writers' Festival, 26 August 2007.

25. Coates, J., 'Open Channel's Video Slam', iCommons Summit 2007, Dubrovnik, Croatia, 15 June.

26. Coates, J. chaired the panel 'Serving the people: Open access for the public sector', iCommons Summit 2007, Dubrovnik, Croatia, 15 June.

27. Coates, J. chaired the CCau Music Industry Forum, Apple University Consortium's CreateWorld 2007, Brisbane, 28 November 2007

28. Cunningham, S. 'Get rich', South Australian Government, Dept. of Premier and Cabinet speaker series Adelaide 30 May 2007

29. Cunningham, S. 'Humanities and Creative Arts applications and the ARC' and 'CCI: Rationale and Strategy', University of Melbourne, 15 May 2007

30. Cunningham, S. Chair, "Envisaging the Future: Research infrastructure and national/international policy', Australian Academy of the Humanities Symposium 16-17 November, Griffith, Brisbane

31. Cunningham, S. Invited Keynote, 'New economics for new media', Mobile Media Cultures Conference University of Sydney, 3 July 2007

32. Cunningham, S. Opening welcome, Chair, official opening, CCI China East Asia Media New Media conference, 4-6 July 2007

33. Cunningham, S. Education and the Arts report launch, Chair, Economics and the Creative Industries panel, CCI Symposium and CCI Launch Chair and speech, 29-30 March 2007

34. Cunningham, S. CHASS Report #3, 'Collaboration Across the Sectors', Presentations to DCITA, ARC, NHMRC, CSIRO, parliamentarians, Canberra, 26-27 March 2007

35. Cunningham, S. 'Going for gold', Australian Institute for Commercialisation, Brisbane Convention Centre, 23 April 2007

36. Cunningham, S. Introduction, Chair Productivity Commission session, Panellist on how to lobby, Chair, Minister Bishop session, HASS on the Hill, 19-20 June 2007

37. Cunningham, S. Invited keynote, 'On the residual, the dominant and the emergent in the cultural economy' Cultural Studies Association of Australia, 6-8 December 2007 and Cultural Research Network ECR workshop speaker, UniSA, Adelaide

38. Cunningham, S. Invited keynote on CCI, CHASS and ARC Humanities and Creative Arts,, CAPSTRANS Wollongong, 17 July 2007

39. Cunningham, S. Invited presentation on CHASS Report #3, 'Collaboration Across the Sectors', 9th Annual ATN conference, UTS Sydney, 9 February 2007

40. Cunningham, S. Invited roundtable on ALP Arts Policy, Commonwealth Offices, Sydney, 30 January 2007

41. Cunningham, S. Invited speaker, 'Humanities, Arts and Social Sciences and the RQF', Go8 Forum on the RQF, 8 June 2007

42. Cunningham, S. Invited disciplinary participant, DEST RQF workshops Canberra March and 23 July 2007

43. Cunningham, S. Invited speaker on ARC grant schemes, ANU, November 2007

44. Cunningham, S. Opening and chairing, CHASS Centre Directors' meeting, RMIT, 3-4 September

45. Cunningham, S. Invited speaker, 'On the residual, the dominant and the emergent in the cultural economy', WIPO Geneva, 29-30 October 2007

46. Cunningham, S. (Presented by Vi McLean), University and discipline cluster ranking systems and the humanities, arts and social sciences, , IREG-3 International Conference, Shanghai Jaio Tong University, 29-30 October 2007

47. Cunningham, S. Presentations/ workshops, NESTA, City University London, University of the Arts, London 1-7 November

48. Cunningham, S. and Higgs, P., 'The Creative Trident: methodologies for and findings from mapping studies', Creative Clusters Conference London, 12-13 November 2007

49. 'Cunningham, S. Media leadership', Invited speaker, Political Leadership workshop, ANU 29-30 November 2007

50. Cunningham, S. Invited Closing Remarks, Creativity Classroom, CCI, QUT, 7 December

51. Ewing, S. *The Australian component of the World Internet Project :Preliminary Findings*, paper presented at the World Internet Project workshop, Museum of Melbourne, 10 July 2007

52. Ewing, S., and Thomas, J., *Downloading, uploading: uses and users of digital content in Australia*, paper presented to Communications Policy & Research Forum

53. Ewing, S. *World Internet Project: A presentation of the Australian results of this multi-year, multi-country survey about Internet uptake and use*, paper presented to the Telstra Consumer Consultative Committee.

54. Fitzgerald, B., (2007) "Copyright 2010: The future of copyright", China Conference "Legal and Policy Framework for the Digital Content Industry" 28-29 May, Shanghai, People's Republic of China.

55. Fitzgerald, B., (2007) presented the paper 'Creative Commons in the Australian Public Sector' at the iCommons Summit 2007, Dubrovnik, Croatia, 15 June.

56. Green, L. & Kabir, N. (2007). Media Discourses and Representations of British Muslims on the First Anniversary of the 7/7/2005 London Bombing, ANZCA Conference, 5-6 July 2007, Melbourne, Victoria (update Tebbutt 25/01/08)

57. Green, L. (2007). The Digital Review of Asia Pacific (2003-6), Participation in the Broadband Society: The good, the bad and the unexpected, Moscow, Russian Federation, 23-25 May http://conference.cost298.org/uploadi/editor/1179723355COST298-GBU-Sessions_and_presentations.pdf

58. Green, L. and Bonniface, L. (2007). Online community – the near-death experience – masks and miscommunications, International Association for the Development of the Information Society, Web based communities 2007, Salamanca, Spain, 18-20 February, http://www.webcommunities-conf.org/

59. Hartley, J., (2007) 'The Problems of Expertise and Scalability in Self-Made Media: Lessons from Digital Storytelling in Australia.' Annual conference of the International Communication Association, San Francisco, May.

60. Hartley, J., & Montgomery, L. (2007) 'Fashion as consumer entrepreneurship: Emergent risk culture, social network markets, and the launch of Vogue in China.' Harmonious Society, Civil Society and the Media, joint ICA/CAC conference, Communication University of China, Beijing, October.

61. Hartley, J., (2007) '"Numbers over knowledge"? Journalism and popular Culture.' *Future of the Newspaper Conference*, Centre for Journalism Studies, Cardiff University, September.

62. Hartley, J., (2007) 'Digital literacy and the active audience: Growing objective knowledge and creative imagination in post-broadcast media.' *Transforming Audiences* international conference, University of Westminster, September.

63. Hartley, J., 'The Evolution of the Creative Industries: Creative clusters, creative citizens and social network markets.' Opening Keynote Address, Creative Industries Conference, Asia-Pacific Weeks, Berlin City Government, Cicero Gallery for Political Photography, Berlin, Germany 19 September 2007 (www.berlin.de/imperia/md/content/asienpazifikforum/apw/apw07/creative_industries_conference.pdf).

64. Hartley, J., (2007) Plenary Panel presentation, *Transforming Audiences* conference, University of Westminster, September 2007.

65. Hartley, J., 'The Uses of Multimedia,' *Digital literacy and creative innovation in a knowledge economy*,' Joint research symposium, ARC Cultural Research Network and CCi: State Library of Queensland, March 2007.

66. Hearn, G. (2007) Creative Industries: what they are and why they are important to the knowledge economy. Paper presented at *The XVII International Congress for Aesthetics* in Turkey Ankara 9-13 July 2007.

67. Hearn, G. (2007) Creative Industries: what they are and why they are important to the knowledge economy. In Erzen, J (Ed) Proceedings of the *The XVII International Congress for Aesthetics* in Turkey Ankara 9-13 July 2007.

68. Hearn, G. (2007) The Role of the Humanities in the Knowledge Economy: Critique or Cornerstone? Paper presented to The Fifth New Directions in the Humanities Conference Paris, 17th -20st July 2007

69. Humphreys, S. "Terms of Access" International Ratings Conference, Sydney, Feb 26-28, 2007

70. Keane, M. 'China and Creative economy: the new shape of cultural and social transformation' presented at Leeds University (May 30),

71. Keane, M. 'Culture, catch-up and the creative field in China', King's College, London, 25 May2007

72. Keane, M. 'Inside and outside: where does a creative industry cluster begin and end' presented at the 2nd Shenzhen International Cultural Industries Expo (Yingtelaken International Convention Centre OCT, Shenzhen, China 17 May, 2007). This was organised by the Chinese Academy of Social Sciences

73. Keane, M. 'The reform of Chinese creativity: what's in it for the West?' presented at the UK China Impact Enquiry. This was organised by University of Westminster China Media Centre (Portcullis Room House of Commons, London May 23rd, 2007).

74. Keane, M. 'Inside and outside: where does a creative industry cluster begin and end', paper presented at the 2nd International Cultural Industries Expo, Yingtelagen International Conference Centre, Shenzhen, 17 May, 2007.

75. Keane, M. 'The reform of Chinese creativity: what's in it for the West?' UK China Impact Enquiry, Portcullis Room House of Commons, London May 23rd, 2007.

76. Keane, M. 'Culture, catch up and the creative field in China' Chinese Studies Association of Australia Conference 27 -29 June 2007, Griffith University, Brisbane Southbank

77. Keane, M. 'Fashioning creative clusters out of technological real estate parks: Is this socially responsible?' ICT and Social Responsibility Conference, Chinese University of Hong Kong, New Territories, 16 -17 December, 2007

78. Keane, M. 'From World Expo to Creative Industries: The Queensland Experience' keynote presentation at 3rd International Shanghai Creative Industries Week Forum, 1933 Centre, Hangkou, Shanghai, 17 November, 2007.

79. Keane, M.Shanghai Creation Expo, Shanghai International Conference Centre, 16th October, 2007.

80. Keane, M. 'Building an enabling environment for research and knowledge transfer', 798 Art Centre, Beijing, Symposium on Cultural Creative Industries and Harmonious Society, 27-28th October, 2007

81. Keane, M. 'Creative industries and the long tail' ICA/ China Media Conference, Beijing 20-21 October 2007:

82. Keane, M. "Harmonious Society, Civil Society and the Media.", Jinjiang Hotel, Beijing

83. Keane, M. 'Governance, human capital and foreign investment in China's creative clusters,' paper at the China East Asia Media New Media Conference, QUT Creative Industries Precinct, 5–7 July 2007.

84. Keane, M., 'Agency and change in the creative economy' *China Communication Forum Harmonious Society, Civil Society and the Media International Symposium*, International Communication Association and Chinese Communication Association, Beijing 20–21 October 2007.

85. Potts, J., 'Economic growth in china: the Role of Creative industries' presented at special forum in Beijing, China Crossing, (Gehua Towers, Beijing, China 24th October, 2007)

86. Keane, M., 'The new road forward, Beijing, clusters and beyond', presented at special forum in Beijing, China Crossing, (Gehua Towers, Beijing, China 24th October, 2007)

87. Potts, J., 'Culture and economic growth in China' presented at special forum in Beijing, China Crossing, (Gehua Towers, Beijing, China 24th October, 2007)

88. Montgomery, L 'Music, Mobile, Media and China' presented at special forum in Beijing, China Crossing, (Gehua Towers, Beijing, China 24th October, 2007);

89. Keane, M. 'Building an enabling environment for research and knowledge transfer', special symposium jointly organised by CCI (Australia) and CCI (China); (798 Arts Precinct, Dashanzi, Beijing, China 27th October, 2007);

90. Potts, J. 'Innovation policy & the creative industries', special symposium jointly organised by CCI (Australia) and CCI (China); (798 Arts Precinct, Dashanzi, Beijing, China 27th October, 2007

91. Keane, M. 'China and the Creative Economy: the road ahead', The Chinese Executive Leadership Academy Pudong (CELAP), Shanghai, China, 31st October, 2007)

92. Keane, M. 'Culture, catch up and the creative field', Invited paper Nottingham University, Ningbo Campus China, 1 Nov 2007),

93. Montgomery, L., 2007. Panel Presentation: Music 2.0 - Social Music Software, Challenges and Value, *Chinese Bloggers Conference 2007*, (Tsinghua Science and Technology Park Beijing 3-4 November 2007).

94. Keane, M. 'China and the creative economy', Invited paper (Beijing Dance Academy, Beijing 5 Nov 2007).

95. Keane, M 'Culture, catch up and the creative field', invited paper (Chinese Languages and Culture University 6 Nov 2007)

96. Klaebe, H., Foth, M., Burgess, J. and Milandzic, M. 'Digital Storytelling and History Lines: Community Engagement in a Master-Planned Development'. 13th International Conference on Virtual Systems and Multimedia (VSMM'07), QUT, Brisbane, 24 September, 2007.

97. McWilliam, E. (2007) Is Creativity Teachable? Conceptualising the creativity/pedagogy relationship in higher education, HERDSA Annual Conference, Adelaide, July 9-11.

98. McWilliam, E. Unlearning How to Teach, Creativity or Conformity? Building Cultures of Creativity in Higher Education Conference, Cardiff, Jan. 8-10, 2007.

99. McWilliam, E. Hearn, G., and Haseman, B (2007) Building Trans-disciplinary Borderlands for Creative Futures: What barriers and opportunities? Creativity or Conformity? Building Cultures of Creativity in Higher Education Conference, Cardiff, Jan. 8-10.

100. McWilliam, E., Lebler, D. and P.G Taylor (2007) From passive consumers to active prod-users: student-led pedagogy in a popular music program, 13th International Conference on Thinking, Norrkoping, Sweden, June 12-16.

101. McWilliam, E., Taylor, P.G. and Perry, L. (2007) Learning or Performance: What should educational leaders pay attention to? 13th International Conference on Thinking, Norrkoping, Sweden, June 12-16.

102. McWilliam, K. (2007) "Digital Storytelling in Australia and Beyond: From A(CMI) to (Tallstoree)Z." Digital Storytelling – Critical Accounts of a Californian Export", a pre-conference of the International Communication Association Conference. University of California, Berkeley, San Francisco, USA. 24 May.

103. Montgomery, L., 2007. Panel Presentation: Music, Mobile, Media and China, *China Communication Forum Harmonious Society, Civil Society and the Media International Symposium*, International Communication Association and Chinese Communication Association, Beijing 20–21 October 2007.

104. Hartley, J. and Montgomery, L., 2007. Panel Presentation: Fashion as Consumer Entrepreneurship: emergent risk culture, social entrepreneurship, social network markets and the launch of Vogue in China, *China Communication Forum Harmonious Society, Civil Society and the Media International Symposium*, International Communication Association and Chinese Communication Association, Beijing 20 – 21 October 2007.

105. Montgomery, L., 2007. Panel Presentation: Music 2.0 - Social Music Software, Challenges and Value, Chinese Bloggers Conference 2007, Tsinghua Science and Technology Park Beijing 3-4 November 2007.

106. Montgomery, L., Potts, J., and Keane, M., presented as part of a half-day symposium called Cultural Crossings organised by the Created in China Industry Alliance (CCIA). This was attended by a small group and included a preview of the ICIA manifesto, a ten-point plan.

107. O'Brien, B., (2007) "Copyright Challenges for user generated intermediaries: Viacom v YouTube and Google", China Conference "Legal and Policy Framework for the Digital Content Industry" 28-29 May, Shanghai, People's Republic of China.

108. Pham B., Smith, R., Metadata Augmentation for Semantic- and Context-based Retrieval of Digital Cultural Objects, DICTA 2007 – Conference on Digital Image Computing Techniques and Applications, 3-5 December 2007, Adelaide.

109. Rennie, E., (2007), 'The Reinvention of Indigenous Television', paper presented at the International Association of Media and Communications Research, Community Communication Section, Paris, 23-25 July 2007.

110. Rennie, E., (2007) 'The Deep End of Media Participation', paper presented at the Digital Literacy and Creative Innovation in a Knowledge Economy Research Symposium, Queensland University of Technology, 29-30 March 2007.

111. Rennie, E., and Wilson, C., (2007) 'Work and Play: Community Radio Training and the Transition to Paid Work', Paper presented at OURMedia VI, University of Technology Sydney, April 9-13 2007.

112. Rennie, E., (2007) 'Too Late for Old Media? Indigenous television and community solutions', invited paper for 'GOVERNING BY LOOKING BACK: How History Matters in Society, Politics and Government' ANU, Canberra, 12-15 December, 2007 (Invited paper).

113. Seidel, S., Adams, M., ter Hofstede, A. and Rosemann, M.: Modelling and Supporting Processes in Creative Environments. In: Proceedings of the 15th European Conference on Information Systems (ECIS). St. Gallen. 2007.

114. Seidel, S., La Rosa, M., Lux, J., Dumas, M. and ter Hofstede, A.: Questionnaire-driven Configuration of Reference Process Models. In: Proceedings of the 19th International Conference on Advanced Information Systems Engineering (CAiSE). Trondheim, Norway. 2007.

115. Seidel, S.: A Business Process Management Perspective on Creativity: Creativity Intensive Processes. In: Proceedings of the AMCIS 2007 Doctoral Consortium. Keystone, Colorado, USA. 2007.

116. Shi, X. 'Copyright Law, peer production and citizen media: an old regime in a new world'. The 1st International Conference on Content Industry and Intellectual Property, East China University of Political Science and Law (ECUPL), Shanghai, China. May 29.

117. Smith, R., Pham, B. and Choudhury, S. A Digital Artworks Expression Language (DAEL), 11th IASTED International Conference on Internet and Multimedia Systems and Applications, Honolulu, Hawaii, USA, August 2007.

118. Tacchi, J. Invited panellist and respondent in the pre conference 'Digital Storytelling – Critical Accounts of a Californian Export', International Communications Association conference, San Francisco, 24-28 May 2007.

119. Watkins, J. and Chandola, T. 'Creative Engagement in Marginal Spaces', CMS Symbols - Symposia on Communication for Social Development, University of Hyderabad, India. 1-3 November 2007.

120. Tacchi, J. And Lennie, J. 'Assessing Communication for Social Change' Invited paper to Plenary Panel: Research and Evaluation in Communication for Social Change and Development, CMS Symbols - Symposia on Communication for Social Development, University of Hyderabad, India. 1-3 November 2007.

121. Tacchi, J. and Watkins, J.: 'Participatory Research and Creative Engagement with ICTs'. Keynote presentation to Sensing on Everyday Mobile Phones in Support of Participatory Research workshop, ACM Sensys Conference, Sydney, 6 November 2007.

122. Watkins, J. and Russo, A. 'Participatory Design and Co-creativity in Cultural Institutions'. Museums Australia Conference, Canberra, May 2007.

123. Zhang, W. 'ICT Integration towards a 21st century Creative Workforce', International Forum on Corporate Culture & Brand Originality during the China Beijing International Cultural & Creative Industry Expo on November 8-9, 2007

124. Zhang, W. 'Creative China - A Framework for Future Interdisciplinary Research' East Asia Media New Media conference (July 5 2007)

G Software

Business Process Management Project, YAWL4Film, a workflow system for the automation of film production processes. More information about this system can be found here http://yawlfoundation.org/product/yawl4film.php (the software is currently not available to third parties). (Software)

seminars

1. Coates, J. (February): Half-day seminar, 'Open Access Licensing for researchers and academics'.

2. Rennie, E. (March) Public Lecture: 'Community Media: International Trends and Challenges'.

3. Rennie, E. (March) Public Lecture: 'Citizen Media'.

4. Fisher, T. (March): 'Copyright and the Future of Entertainment'. [LECTURE? SEMINAR?]

5. Potts, J. (July) Public Lecture: 'Complexity and complex systems'.

6. Struppek, M. (August) Seminar: 'Interactionfield – Urban Spaces and Public Sphere and the New Media'.

7. Potts, J. (August) Public Lecture: 'Economics of Institutions'.

8. Potts, J. (August) Public Lecture: 'Evolutionary theory in social sciences'.

9. Potts, J. (August) Public Lecture: 'The nature and causes of economic growth'.

10. McWilliam, E., Tan, J., Bridgstock, R., Polsen, D. and Haukka, S. (August): [SEMINAR?] 'Showcasing the Creative Workforce Program'.

11. Fitzgerald, B. (September) Seminar: 'Democracy 2.0: YouTube and MySpace as tools for political engagement'.

12. Liao, S. (November, visiting Professor) Seminar: 'Is a Pan-Chinese Common Market for Creative Industry Possible? Preliminary Thoughts on the Co-operation of Taiwan and China in Promoting Creative Industry'.

13. Coates, J. (November): 'Creative Commons for educators'.

14. Cassarino, I. (December, visiting PhD student) Seminar: 'Distributed film production: Artistic experimentation or feasible alternative? – The case of "A Swarm of Angels".'

15. Rennie, E. (December) Public Lecture (invited panellist): 'New Media Workplace'.

grants

Additional Competitive Grant income (non-ARC)

National Endowment for Science, Technology and the Arts (NESTA), UK: on mapping the UK creative industries CCI (Cunningham, Higgs, Hartley, Potts) with Volterra UK. March 2007, total value £20,000 2007	$ 11,664.90
David Jones Ltd: on the use of child models and images of children in fashion, advertising and marketing materials, January 2007. Hartley, John.	$ 22,750.00
Transitions Learning and Employability: An evaluation plan, Dr Shane Dawson and Ruth Bridgstock	$ 4,860.00
Australia Council of the Arts, second tranche of support for projects	$ 70,000.00
Measuring the 60Sox online community: ICT data as an indicator of community development, Dr Shane Dawson	$ 3,600.00
Taylor, P., McWilliam E. & Dawson, S.P. (2007) Investigating the application of IT generated data as an indicator of learning and teaching performance. Carrick Institute for Learning and Teaching in Higher Education – Competitive Grants Program.	$ 138,883.00
Intel 'Moving Content: Creative Engagement in Marginal Spaces' (Tacchi and Waktins) $275,000 over 3 years	$ 86 495.19
TOTAL	**$ 338 253.09**

In-kind contributions

Creativity Showcase website at http://www.creativityshowcase.qut.edu.au/. Development of the site by the Technical Team, Faculty Office, Faculty of Education	$ 3,000.00
Powerhouse Museum	$ 20,000.00
Queensland Museum	$ 50,000.00
Australian Museum	$ 50,000.00
National Museum of Australia	$ 50,000.00
State Library of Queensland	$ 20,000.00
Australian Centre for the Moving Image	$ 100,000.00
Swinburne University of Technology	$ 154,000.00
University of Wollongong	$ $64,681.00

Other income/consultancies

Consultancy for Smart Services Queensland to report on the legal issues surrounding Web 2.0 participation delivered July 2007 (Fitzgerald)	$ 20,000.00
Scholarship funding from the Shuttleworth Foundation for airfares to attend the iCommons Summit 2007 in Dubrovnik, Croatia (J. Coates)	$ 2,324.00
Postgraduate course evaluation (Dawson)	$ 9,000.00
NZ Trade and Enterprise (Higgs)	$ 15,000.00
Auran Games collaborative research project with John Banks	$ 22,369.00
Facilitation services provided to Anglican Boys Grammar School as part of the Churchie project (J. Tan)	$ 2,800.00
Australian Film Television and Radio School Expert Mentor at LAMP Story of the Future Workshop (J. Banks, 7-12 November)	$ 2,309.94
Australian Film, Television and Radio School Expert Mentor at GamePlan Residential Lab (J. Banks, Canberra, 9-12 December)	$ 2999.92
Transitions Learning and Employability: An evaluation plan (Dawson and Bridgstock)	$ 4,860.00
Measuring the 60Sox online community: ICT data as an indicator of community development (Dawson)	$ 3,600.00
Consultancy services provided to Eidos between 1 January and 3 April 2007 (S. Haukka)	$ 4,389.00
Workforce Transitions: Occupational Mobility in Queensland. Funded by the Queensland Department of Education, Training and the Arts (DETA). First of two payments, 2007/08; consortium members include QUT, Griffith University, University of the Sunshine Coast, University of Southern Queensland, and Central Queensland University (Haukka)	$ 7,161.00
iCi funding for 'Democracy 2.0: YouTube and MySpace as tools for political engagement', 14 September 2007	$ 500.00
Sponsorship for Democracy 2.0: YouTube and MySpace as tools for political engagement, 14 September 2007 (Microsoft $2,000; GetUp $1,000; Kwoff $1,000) (P. Black)	$ 4,000.00
TOTAL	**$ 101 313.71**

international and national collaborations

Papers published with International Authors

1. Taylor, P., McWilliam E. & Dawson, S.P. (2007) Investigating the application of IT generated data as an indicator of learning and teaching performance. In partnership with University of British Columbia (UBC) – Canada. Carrick Institute for Learning and Teaching in Higher Education – Competitive Grants Program ($138,883).

2. McWilliam, E., Network development and scholarly collaboration with the Imaginative Curriculum Project team in the UK

3. Russo, A., Mah, M., Marshall, T. (2006) The effect of social media on design education: from product to process. ConnectED, Sydney Australia, 9-12 July 2007 (accepted 27 April 2007)

Reports for National Bodies

1. Coates, J., Suzor, N. & Fitzgerald, A. Legal Aspects of Web 2.0 Activities, report prepared for Smart Service Queensland, July 2007

2. Fitzgerald, B., Coates, J. & Bledsoe, E.,: Unlocking the Potential through Creative Commons: an industry engagement and action agenda, ARC Centre of Excellence for Creative Industries and Innovation, July 2007

3. Hartley, J. 'Child Models and Images of Children in Advertising and Marketing'. Report for David Jones Ltd.

4. Higgs, P. and Cunningham, S. (2007) Australia's Creative Economy: Mapping Methodologies. http://eprints.qut.edu.au/archive/00006228/

5. Higgs, P. and Cunningham, S. and Pagan, J., (2007) Australia's creative economy: Basic evidence on size, growth, income and employment. Technical Report, Faculty Research Office, CCI. http://eprints.qut.edu.au/archive/00008241/

6. Higgs, P. and Cunningham, S. and Pagan, J., (2007) Australia's creative economy: Definitions of the segments and sectors. Technical Report, Faculty Research Office, CCI. http://eprints.qut.edu.au/archive/00008242/

7. McWilliam, E. Network development and scholarly collaboration with the Imaginative Curriculum Project team in the UK

International Visitors

1. Adrian Bregazzi (Head of International Development, University College Falmouth, UK)

2. Chris Rojek, Professor of Culture & Cociology, Brunel University, UK, and commissioning editor for sociology and cultural studies, Sage Publications.

3. Prof Leo Wee-Hin, Tan (Chairman, National Institute of Education, Singapore)

4. Prof. Wu Pin Fang, Director, Dept of Digital Entertainment Software Engineering Institute, East China Normal University, PR of China.

5. Prof Zhou FAN, Prof Xuewu LU (Chinese University of Communications, Beijing)

6. Prof Chengyu XIONG Head of New Media Centre, (Tsinghua University, Beijing)

7. Dr. Jin PAN, Deputy General Secretary of the Shanghai Creative Industries Centre

8. Prof. Jianxin CHENG Deputy Director of Shanghai Industrial Design Association

9. Prof. Jing Wang: (MIT, Boston)

10. Prof. Michael Curtin, (University of Wisconsin-Madison)

11. Su Tong General Secretary of the Creative China Industrial Alliance, Beijing

12. Shanghai Design Council:

13. National Chengchi University, Taiwan

14. Liuyi Wang, Board Director of Sunchime Cartoon Group Ltd., July 2007

15. Central China Normal University Delegation, December 2007;

16. Prof. Thomas Möllers (University of Augsburg, Munich Intellectual Property Law Center)

17. Prof. Christoph Beat Graber (University of Lucerne)

18. Prof. Volkmar Gessner (University of Bremen)

19. Prof. Andrew Harding (University of Victoria)

20. Mr. Michael Schlesinger (Greenberg Traurig, George Washington University School of Law)

21. Prof. Peter Yu (Drake University)

22. Prof. Michael Blakeney (Queen Mary University of London)

23. Dr. Thomas Jaeger (Max Planck Institute for Intellectual Property, Competition and Tax Law, Munich)

24. Ms. Nahoko Ono (AIPPI, Tokyo)

25. Ms. Louise Blakeney (Crown Prosecution Services, London)

26. Prof. Yee Fen Lim (Galexia Consulting; National University of Singapore)

27. Mr. Weerawit Weeraworawit (Minister (Commercial Affairs), Ministry of Commerce, Thailand; Visiting Professorial Fellow, University of Wollongong)

28. Mr. Gunawan Suryomurcito (Suryomurcito & Co., Jakarta)

29. Mr. Phan Viet Dung (Trang & Associates, Hanoi)

30. Mr. Ferdinand Negre (Bengzon, Negre, Untalan, Manila)

31. Ms. Rahamatthunisa Mohamed Nizamuddin (Malaysian Intellectual Property Office, Kuala Lumpur)

32. Liao, S, (Professor,Department of foreign Languages and Literature National Taiwan University)

33. Cassarino, I. (DISPEA, Polytechnic of Turin, visiting PhD student)

Overseas Visits

1. Antons, C. Fourth Annual Asian IP Law and Policy Day, Fordham University School of Law and IP Academy Singapore, New York City, 11 April 2007

2. Antons, C. 15th Fordham Annual Conference on Intellectual Property Law & Policy, New York City, 12-13 April 2007

3. Antons, C. Symposium on "Traditional Cultural Expressions in a Digital Environment", University of Lucerne, Switzerland, 8-9 June 2007

4. Antons, C. German Association for Industrial Property and Copyright Law (GRUR), European Patent Office, Munich, 12 June 2007

5. Antons, C. Regional Capacity Building in Intellectual Property Law Scholarship Programme, Faculty of Law, National University of Singapore, 7 July 2007

6. Antons, C. 5th Shanghai International IP Forum: The Impact of the WTO TRIPS Agreement on the Economic Development of Asian Countries, jointly organised by the Shanghai Intellectual Property Administration (SIPA), the Munich Intellectual Property Law Center (MIPLC), the Intellectual Property Institute of Tongji University and Stanford Law School, Shanghai, 27 October 2007

7. Banks, J. Comparative Media Studies Program, MIT, April.

8. Barr, T OECD, Paris, University of Oslo, Tele Lyse, Norway, Close the Gap, Netherlands, November, 2006

9. Burgess, J. Comparative Media Studies Program, MIT, April.

10. Fitzgerald, B. (2007) Invited to participate in the Copyright Principles Project led by Pam Samuelson of UC Berkeley, July 1-2.

11. Green, L. (2007). Meeting with Dr Gail Lambourne, UK Arts and Humanities Research Council (AHRC), London, 12 February.

12. Green, L. (2007). Beyond Text, AHRC consultation, London, Royal Society of Arts (RSA), participant

13. Green, L. (2007). Cost 298, Participation in the Broadband Society: The good, the bad and the unexpected, Moscow, Russian Federation, Chair: ICTs in National Contexts, (part-funded by COST Action 298, EU),

14. Green, L. (2007). International Association for the Development of the Information Society, Web based communities 2007, Salamanca, Spain, 18-20 February, http://www.webcommunities-conf.org/

15. Green, L. (2007). Meeting with Paul Hubberd, Higher Education Funding Council of England (HEFCE), Bristol, 2 April

16. Green, L. (2007). Metrics, RAE 2008 and Research in Art & Design, Council for Higher Education in Art & Design (CHEAD) (UK), London College of Fashion, Participant

17. Green, L. (2007). Social History Society Conference, Exeter University, 30-1 March, participant

18. Hartley J. (2007) 'Fashion as consumer entrepreneurship: Emergent risk culture, social network markets, and the launch of Vogue in China.' Harmonious Society, Civil Society and the Media, joint ICA/CAC conference, Communication University of China, Beijing, October.

19. Hartley J. (2007) '"Numbers over knowledge"? Journalism and popular Culture.' Future of the Newspaper Conference, Centre for Journalism Studies, Cardiff University, September.

20. Hartley J. (2007) 'Digital literacy and the active audience: Growing objective knowledge and creative imagination in post-broadcast media.' Transforming Audiences international conference, University of Westminster, September.

21. Hartley J. (2007) 'Evolution of the Creative Industries.' Opening Keynote address to the Creative Industries Conference, Asia-Pacific Weeks, Berlin City Government, Cicero Gallery Berlin, September.

22. Hartley J. Martin Barker and Leisbet van Zoonen (2007) 'Plenary Panel on Transforming Audience Studies.' Transforming Audiences conference, University of Westminster, September.

23. Hartley J. (2007) 'The Problems of Expertise and Scalability in Self-Made Media: Lessons from Digital Storytelling in Australia.' Annual conference of the International Communication Association, San Francisco, USA, May.

24. McWilliam, E. Honorary Speaker: From Made in China to 'Created in China': new directions for schools and universities, China Beijing International Hi-Tech Conference (CHITEC), Great Hall of the People, Beijing, 16-18 May 2007.

25. McWilliam, E. Keynote presentation: Educating for Creative Futures, London Institute of Education, 10 January 2007.

26. McWilliam, E. Keynote presentation: Preparing the Creative Workforce, Beijing Normal University, 17 May 2007.

27. McWilliam, E. Network development and scholarly collaboration with the Imaginative Curriculum Project team in the UK

28. Pham B. Smithsonian Institutions (Freer & Sackler Galleries, American Art Archives, Smithsonian American Art Museum, Smithsonian Library, Luce Foundation Centre), Washington, USA, April 2007.

29. Pham, B., Microsoft Research Lab, Redmond, Seattle, USA, May 2007.

30. Rennie, E., RTV (community television station) 5th Birthday Symposium, invited speaker, October 2007, Seoul, Korea

31. Shi, X. Berkman Center for Internet and Society at Harvard Law School, Cambridge, USA. July

32. Shi, X. East China University of Political Science and Law, Shanghai, China. May

Collaborative National and International Workshops/ Exchanges

1. Antons, C., Co-convener of international workshop on "Intellectual Property Enforcement in the Asia Pacific Region". worskshop at the Centre for Comparative Law and Development Studies in Asia and the Pacific, University of Wollongong, in cooperation with the Max Planck Institute for Intellectual Property, Competition and Tax Law, Munich, and the Australian Reseach Council Centre of Excellence for Creative Industries and Innovation (with Weerawit Weeraworawit, Minister (Commercial Affairs), Ministry of Commerce, Thailand)

2. Antons, C., Co-convener of international workshop on "Approaches to Law and Development in the Asia Pacific Region", Centre for Comparative Law and Development Studies in Asia and the Pacific (CLDSAP), University of Wollongong, in cooperation with the Asian Law Centre, University of Melbourne, 17 September 2007 (with Prof. Volkmar Gessner, University of Bremen, Germany)

3. 16-21 April 2007 - the CC Clinic hosted the online discussion panel, "Mama always taught me to share", on Creative Commons and other open content licensing systems as part of the Vibewire eFestival of ideas. Guest speakers on the panel included Anna Helme and Andrew Lowenthal of Engagemedia, DJ Spooky, and Jessica Coates and Elliott Bledsoe represented the Creative Commons Clinic and OCL projects. The panel was the most popular at the 2007 eFestival.

4. 28-29 May, Shanghai, People's Republic of China, China Conference "Legal and Policy Framework for the Digital Content Industry" - this conference was organised and run by East China University of Politics and Law (ECUPL) and the Queensland University of Technology (QUT) and CCI

5. Banks, J. Special Guest Expert Panel for LAMP: Story of the Future Residential Lab for Australian Film, Television & Radio School (AFTRS) , Freycinet, Tasmania, 25 May

6. Barr, T. 'Universal service Obligation and Broadband' ATUG Seminar, Melbourne, August 2007

7. Barr, T. 'User perspectives on broadband', ATUG Seminar, Sydney, June 2007

8. Black, P. (2007) - Bloggers Conference at Queensland University of Technology, CIP, (The Hall, Kelvin Grove Campus) 28 September.

9. Bledsoe, E. (2007) - Brisbane - Elliott Bledsoe presented at ANAT Still/Open Forum, 14 September

10. Bledsoe, E. (2007) - Melbourne - presented at ANAT Still/Open Forum, 5 September.

11. Bledsoe, E. (2007) - Perth - Elliott Bledsoe presented at ANAT Still/Open Forum, 10 September

12. Bledsoe, E. (2007) - Perth - Elliott Bledsoe presented at the Online Publishing Forum run by Arts WA, 9 September

13. Bledsoe, E., attended OurMedia VI Sustainable Futures: Roles and Challenges for Community, Alternative and Citizens Media in the 21st Century (www.ourmedia07.net) on the panel New Technologies and Social Action 14 March 2007

14. Bledsoe, E., attended OurMedia VI Sustainable Futures: Roles and Challenges for Community, Alternative and Citizens Media in the 21st Century (www.ourmedia07.net) on the panel Me-me-me-media or OurMedia: The future and sustainability of Youth Media in the 21st Century 9-13 April, Sydney

15. Bledsoe, E., attended the Independent Publishers Conference funded by Australian International Documentary Conference, 24 May Melbourne

16. Bledsoe, E., Coates, J. (2007) - workshop "Creative Commons classroom: using CC material as teaching tools" at Apple University Consortium's CreateWorld 2007, Brisbane 28 November.

17. Bledsoe, E., Knowledge Policy for the 21st Century Conference at the University of Western Ontario, London, Canada. This conference was jointly organised and run by the University of Western Ontario and the Queensland University of Technology. Virtual Presentations by CCi researchers included Nic Suzor - Virtual Worlds, Second Life and Copyright Law, Jessica Coates - Ccau Update

18. Bledsoe, E., presented on CC at Online Video Distribution held by Enage Media at the Iris Theatre 26 February 2007 Adelaide

19. Bledsoe, E., sat on three panels for the the Australian International Documentary Conference's DocAgora event 26 February 2007 Adelaide

20. Bledsoe, E., was available for individual consultation at the Australian International Documentary Conference 25 February 2007 Adelaide

21. Burgess, J. and Banks, J. Seminar presentation on the Federation Fellowship program and related cci research to the New Media Literacies group, Comparative Media Studies, MIT, 25 March.

22. Coates, J. (2007) - attended the Australian Information and Communications Technology and Education Committee Copyright Forum, Adelaide, 21 August.

23. Coates, J. (2007) - attended the Carrick Institutes Digital Rights Management Reference Group symposium In Sydney , 20 August

24. Coates, J. and Bledsoe, E., attended the Open Channel Videoslam, Melbourne, Victoria, presenting on Creative Commons for independent film makers13-14 May 2007

25. Coates, J. and Fitzgerald, B., attended the Creative Commons legal day at the iCommons Summit 2007, Dubrovnik, Croatia. 14 June 2007

26. Coates, J. facilitate the session Serving the People: Open access for the public sector at the iCommons Summit 2007, Dubrovnik, Croatia, 15 June 2007

27. Coates, J. met with Dale Nason of RMIT's School of Design, TAFE & Public Art regarding a possible joint project to explore possible remunderation models for the publication of educational videos produced by RMIT staff and students under open access licences 5 February 2007

28. Coates, J. presented on Copyright for Collaborative Teaching at the QUT Wiki Symposium, QUT CI Precinct, Brisbane, Queensland 6 July 2007

29. Coates, J. presented on Creative Commons at Creative Juice '07, held by the Artslaw Centre and Gold Coast City Council 8 March 2007

30. Coates, J. presented on Creative Commons at the State Library of Queensland Copyright forum

31. Coates, J. presented on the Creative Commons for the Senior Student Media Centre team at the Anglican Church Boys Grammar School, Brisbane, Queensland, in conjunction with the CCi funded Learning Lab Coalition project, 15 May 2007

32. Coates, J. was a guest speaker for the Commons & Public Rights in Intellectual Property 2007 Masters unit of the University of New South Wales, Faculty of Law, coordinator Professor Graham Greenleaf, 12 May 2007

33. Coates, J. and Bledsoe, E. (November) Workshop: "Creative Commons classroom: using CC material as teaching tools", Apple University Consortium's CreateWorld 2007, Brisbane

34. Fitzgerald, B. (2007) – CC team ran the Ccau Music Industry Forum, a 2 hour panel session, as part of Apple University Consortium's CreateWorld 2007, Brisbane 28 November

35. Fitzgerald, B. (2007) - team organised the discussion forum Democracy 2.0: YouTube and MySpace as tools for political engagement at the Judith Wright Centre of the Creative Arts. Speakers at the forum included Professor Terry Flew, Elliott Bledsoe, Jessica Coates, Nic Suzor, Professor Paul Draper and Greg Hearn. Professor Brian Fitzgerald acted as facilitator, 14 September.

36. Fitzgerald, B. and Black, P. in consultation with ALRC Australian Law Reform Committee - Inquiry into Review of Privacy 12 February 2007

37. Fitzgerald, B. and O'Brien, D. - keynote presentation at Intellectual Property Seminar - "Copyright and the Internet" at Qld Law Society. 20 March 2007

38. Fitzgerald, B. Black, P. & Fitzgerald, A., attended the Fordham International Intellectual Property Law and Policy Conference in New York, USA. Brian Fitzgerald was a panellist on the Copyright Concurrent Session: Unauthorized Use of Works on the Web: What Can be Done? What Should be Done? Peter Black, with Brian Fitzgerald and Anne Fitzgerald interviewed Professor Eben Moglen from the Software Freedom Law Center for the Copyright 2010 Project, 12 April 2007

39. Fitzgerald, B. Black, P. & Fitzgerald, A. attended the Fordham International Intellectual Property Law and Policy Conference in New York, USA. Brian Fitzgerald chaired and Anne Fitzgerald was a panellist for the Copyright Concurrent Session: Canada & Australia & New Zealand. Anne

40. Fitzgerald, B. was a panellist for Patent Concurrent Session: Patentable Subject Matter: The Road Ahead for Software and Business Method Patents. 13 April 2007

41. Fitzgerald, B. facilitated the panel Approaches to Open Access to Public Sector Information at the iCommons Summit 2007, Dubrovnik, Croatia, 15 June 2007

42. Fitzgerald, B. invited to participate in the Copyright Principles Project led by Prof Pam Samuelson of UC Berkeley - B Fitzgerald attended seminar/workshop in July (funded by UC Berkeley) July 1 & 2 2007(near San Francisco)

43. Fitzgerald, B. to present at Deakin Lectures - "Science,busness and the Law" on Open Innovation and IP Licensing, July 16 2007 - Melbourne

44. Fitzgerald, B. EIDOS People Indicators Roundtable - Intellectual Property and Data Sharing Innovation - 8 May 2007

45. Green, L. (2006). Invitation to join 5-person International Advisory Board for EU Kids Online, EU-funded research team led by Professor Sonia Livingstone, LSE: (http://www.lse.ac.uk/collections/EUKidsOnline/advisorypanel.htm)

46. Green, L. (2007). CHASS, Creative & Performing Arts, Design & Architecture Workshop (RQF Panel 13), 27 February, participant

47. Green, L. (2007). Research Quality Framework Discipline Workshop 7, DEST, Canberra, 2 March, participant

48. Keane, M. (2007) convened a one day presentation for the Chongqing Government [The 4th Training and Research Course for Senior Talent in Cultural Industry]. This was attended by 160 local government delegates (South-western University Chongqing, China, 13 August.)

49. Keane, M. (2007) presented at the International Creation Expo, organised by the Shanghai Design Centre (Shanghai International Convention Centre, China, 17th October)

50. Keane, M. launched his book Created in China: the Great New Leap at the Gehua Towers, Beijing, China 9th November, 2007);

51. Keane, M. presented a keynote at the 3rd Shanghai International Creative Industries Week Forum on Event Management, 1933 Convention Centre, Hongkou, Shanghai China 17th November;

52. Keane, M. presented at the International Conference on Information Technology and Social Responsibility organised by School of Journalism and Communication, The Chinese University of Hong Kong Critical Policy Studies of China, MIT (Chinese University of Hong Kong, 17th December, 2007)

53. Rennie, E., Convenor of OURMedia VI (international conference), Sydney, UTS, April 2007.

54. Russo, A. (chair). Panel Presentation on 'Digital Cultural Communication: how social media can create active cultural audiences in museums', American Association of Museums Conference 2007, Chicago, 15 May 2007.

55. Russo, A. Presentation on 'Cultural Institutions and Digital Literacy', Higher and Community Education Research Group, University of Edinburgh, 25 May 2007

56. Russo, A. Forum on 'Video, Education, and Open Content: Best Practices', Columbia University, New York, 22-23 May 2007.

57. Russo, A. Watkins, J., and Chan, S. Workshop on 'Planning Social Media', Museums and the Web Conference, San Francisco, 12 April 2007.

58. Russo, A. Watkins, J., and Chan, S. Workshop on 'Planning Social Media', Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, 19 April 2007.

59. Russo, A. Workshop on Co-creative Strategy, Australian Museum, Sydney, 02 March 2007.

60. Tacchi, J. made the following presentation 'New Forms of Community Access' during their workshop at Intel Research, Portland OR (30 July – 3 August 2007)

61. Tacchi, J. and Watkins, J. made the following presentation 'ICT Engagement via Participatory Content Creation' during their workshop at Intel Research, Portland OR (30 July – 3 August 2007)

62. Tacchi, J. and Watkins, J. made the following presentation 'Creative Engagement for Digital Inclusion' during their workshop at Intel Research, Portland OR (30 July – 3 August 2007)

63. Watkins, J. made the following presentation 'User-Generated Narratives: From Digital Storytelling to Microdocumentary' during their workshop at Intel Research, Portland OR (30 July – 3 August 2007)

64. Watkins, J. Forum on Cultural Sector Technical Capability, DCITA, Canberra, 24 May 2007.

65. Watkins, J. Presentation on 'Designing for Engagement', Museums Australia conference, Canberra, 18 May 2007.

66. Watkins, J. Presentation on 'Social Media and Co-creativity in Cultural Institutions', Museums Australia conference, Canberra, 17 May 2007.

67. Zhang, W. presented at the 2nd Beijing International Cultural and Creative Industries Expo, Beijing (8th November, 2007);

Memberships of National and International Professional Bodies

1. Antons, C. Adjunct Research Fellow, Max Planck Institute for Intellectual Property, Competition and Tax Law, Munich, Germany (http://www.ip.mpg.de/ww/de/pub/organisation/wissenschaftlicher_bereich/wiss_mitarbeiter/prof_dr_christoph_antons.ctm)

2. Antons, C. Regional Representative (NSW), ARC Asia Pacific Futures Network (http://www.sueztosuva.org.au/australian_contact.php)

3. Antons, C. Senior Fellow (Graduate Program), Faculty of Law, The University of Melbourne (http://www.law.unimelb.edu.au/staff/Christoph%20Antons)

4. Antons, C. Associated Researcher, Intellectual Property: Knowledge, Culture and Economy, Faculty of Law, Queensland University of Technology (http://www.ip.qut.edu.au/associates)

5. Antons, C. External Partner of e-Diversity: The legal protection of cultural diversity in a digital networked environment, program of the Swiss National Centre of Competence in Research and i-call (International Communications and Art Law Lucerne), Switzerland (http://www.nccr-trade.org/ip-7/external-partners.html)

6. Antons, C. Advisory Board, Open Access to Knowledge Project, Faculty of Law, Queensland University of Technology (http://www.oaklaw.qut.edu.au/advisorygroup)

7. Antons, C. Australian Network on Japanese Law (ANJeL)

8. Antons, C. Law Association of Asia and the Pacific (LAWASIA)

9. Antons, C. Editorial Board, The Australian Journal of Asian Law (http://www.law.unimelb.edu.au/ajal/editorial)

10. Barr, T. Member, Editorial Board, Telecommunications Society of Australia.

11. Burgess, J. Member, International Communication Association (ICA)

12. Burgess, J. Website Editor, Cultural Studies Association of Australasia

13. Cunningham, S. President, Council for the Humanities, Arts and Social Sciences (CHASS) 2006-8

14. Cunningham, S. Chair of the Humanities and Creative Arts Panel, ARC College of Experts, 2007

15. Cunningham, S. Fellow, Australian Academy of the Humanities

16. Cunningham, S. Adjunct Professor of the Australian National University 2006-8

17. Cunningham, S. Appointment to UNESCO's Australian National Commission Social Science Network (2005-).

18. Cunningham, S. Invited member, Hawke Institute Advisory Board, University of South Australia 2004-.

19. Cunningham, S. Invited member, Centre for Critical and Cultural Studies Advisory Board, University of Queensland, 2004-.

20. Cunningham, S. Invited member, Centre for Cultural Research, University of Western Sydney, 2004-.

21. Cunningham, S. Invited member, Institute for Social Research, Swinburne University, 2006-.

22. Cunningham, S. Member, Editorial Boards of Communication and Critical/Cultural Studies, International Journal of Cultural Studies, Television and New Media, Southern Review, UNESCO Observatory Refereed e-Journal (UNESCO Observatory on Multi-Disciplinary Research in the Arts).

23. Cunningham, S. Book Series co-editor, Creative Culture and the Innovation Economy, UQP, in development 2007 for 2008

24. Fitzgerald, B. Harvard Club

25. Fitzgerald, B. Law Council of Australia

26. Fitzgerald, B. LAWASIA

27. Fitzgerald, B. Oxford Society

28. Fitzgerald, B. Bar Association of Queensland

29. Hartley, J. FQA: Fellow of the Queensland Academy of Arts and Sciences, by nomination of the Council of the Academy, 2007.

30. Hartley, J. Member of National Scholarly Communications Forum; nominated by the Australian Academy of the Humanities, 2007.

31. Hartley, J. Editor of the International Journal of Cultural Studies (published by Sage Publications, London)

32. Hartley, J. Editorial board member of the following international journals *International Journal of Learning and Media (IJLM)*, MacArthur Foundation and MIT Press, founding board member, since 2007

33. Hartley, J. Editorial board member of the following international journals *Creative Industries Journal*, Intellect Publishers (UK), founding board member, since 2007.

34. Hartley, J. Editorial board member of the following international journals *Chinese Journal of Communication*; Chinese University of Hong Kong (Routledge), founding advisory board, since 2007.

35. Hartley, J. Editorial board member of the following international journals *Popular Communication*; official Journal of the Popular Communication Division of the ICA (Lawrence Erlbaum Associates), since 2006;

36. Hartley, J. Editorial board member of the following international journals *Investigaciones de la Comunicación* (ISSN: 0798-2992) International Scientific Committee member, Instituto de Investigación de la Comunicación. Facultad de Humanidades y Educación. Universidad Central de Venezuela; since 2006

37. Hartley, J. Editorial board member of the following international journals *Communication and Critical/Cultural Studies*, a journal of the National Communication Association USA (Routledge), founding editorial board, 2003

38. Hartley, J. Editorial board member of the following international journals *Cultural Studies Review* (formerly UTS Review) from 2002;

39. Hartley, J. Editorial board member of the following international journals *Chinese Journal of Cultural Studies* (in Mandarin), Capital Normal University Beijing and Renmin (People's) University Beijing, China, founding editorial board, 2000;

40. Hartley, J. Editorial board member of the following international journals *Television and New Media*, Sage, Inc., USA, founding Associate Editor, from 1999

41. Hartley, J. Editorial board member of the following international journals *Critical Arts* (South Africa), Routledge, international advisory board, from 2000;

42. Hartley, J. Editorial board member of the following international journals *Continuum, Journal of Media and Culture* (Routledge), international advisory board 1996 to date.

43. Hartley, J.: FRSA: Fellow of the Royal Society of Arts (UK)

44. Hartley, J. FAHA: Fellow of the Australian Academy of the Humanities

45. Hartley, J. *Member of UNESCO Australian National Commission Social Science Network*; appointed 2006.

46. Haukka, S. Centre for Innovation in Education, Fac. of Education, QUT

47. Haukka, S. Employment and Training Committee. Commerce Queensland.

48. McWilliam, E. Australian Association of Research in Education

49. McWilliam, E. British Educational Research Association

50. McWilliam, E. American Educational Research Association

51. McWilliam, E. Centre for Innovation in Education, Fac. of Education, QUT (founding member)

52. McWilliam, E. Centre for the History of European Discourses, UQ (affiliated member)

53. Rennie, E. Advisory Committee member and Research Advisory Committee member, Wesley College Institute for Innovation in Education.

54. Rennie, E. International Association of Media and Communication Research, Co-Vice Chair of the Community Communication section

55. Russo, A. International Council of Museums

56. Russo, A. Museums Australia

financial summary

2007 was the second year of full operation of the Centre. As indicated in the 2006 Annual Report, there is a carry forward of the 2005 half-year block funding through to 2010, as this funding did not become available to the Centre until December 2005. This will allow the Centre to operate through to late 2010 within its current block funding envelope.

For this reason, in this summary carried forward amounts are shown in two budget lines: (1) $700,000 from 2005 to be carried forward into 2010; (2) $948,411 from 2007 income to be carried forward into 2008.

The latter carry-forward amount will be redeployed into later years of the budget to underwrite the continuity of projects. It has also allowed for the initiation of new projects.

In 2007, the Centre received income from the ARC of $1,486 054 and from other sources in excess of $1.1 million. The total amount of non-ARC income is represented by the $740,000 in Table 1 and by the amount listed in the Grants section of this Annual Report (pages 85-86).
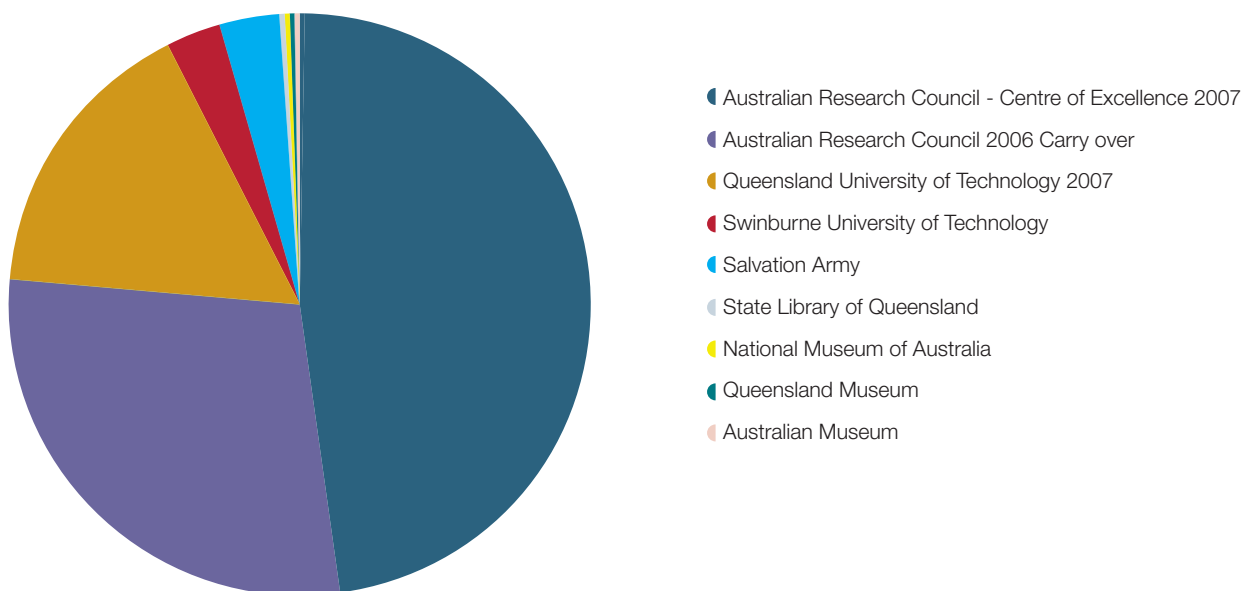
ARC income was distributed to the institutions in accordance with budgeted allocations and in the context of the Institutional Agreements in place. Table 1 shows the distribution of the funding by institution.

2007 Income

Table 1

2007 Cash Income	QUT	UOW	Swinburne	AFTRS	Total A$
Australian Research Council - Centre of Excellence 2007	1,250,054.00	70,000.00	166,000.00	0.00	1,486,054.00
Australian Research Council - Centre of Excellence 2006 Carry over	560,723.49	18,697.00	276,091.00	37,500.00	893,011.49
Queensland University of Technology 2007	500,000.00				500,000.00
Swinburne University of Technology			100,000.00		100,000.00
Salvation Army			100,000.00		100,000.00
State Library of Queensland	10,000.00				10,000.00
National Museum of Australia	10,000.00				10,000.00
Queensland Museum	10,000.00				10,000.00
Australian Museum	10,000.00				10,000.00
Total	**2,350,777.49**	**88,697.00**	**642,091.00**	**37,500.00**	**3,119,065.49**
Australian Research Council - Centre of Excellence 2005 Carry Over (to be carried forward to 2010)	700,000.00				700,000.00

2007 Cash Income – ARC Centre of Excellence for Creative Industries and Innovation

- Australian Research Council - Centre of Excellence 2007
- Australian Research Council 2006 Carry over
- Queensland University of Technology 2007
- Swinburne University of Technology
- Salvation Army
- State Library of Queensland
- National Museum of Australia
- Queensland Museum
- Australian Museum

2007 Expenditure

Table 2

2007 Expenditure	QUT	UOW	Swinburne	AFTRS	Total A$
Payroll	1,294,279.47	20,745.00	259,208.00		1,574,232.47
Equipment Purchased	29,937.75		4,698.00		34,635.75
Vistors/Workshop/Advertising	43,892.09	46,129.00	46,265.00		136,286.09
Travel - Internode and Domestic	55,560.63	24,569.00	24,874.00		105,003.63
Travel - International	100,237.06				100,237.06
General	150,419.04	1,364.00		32,561.00	184,344.04
Scholarship	35,885.39				
Total	**1,710,211.43**	**92,807.00**	**335,045.00**	**32,561.00**	**2,170,624.43**

2007 Expenditure - ARC Centre of Excellence for Creative Industries and Innovation

- Payroll
- Equipment Purchased
- Vistors/Workshop/Advertising
- Travel - Internode and Domestic
- Travel - International
- General
- Scholarship
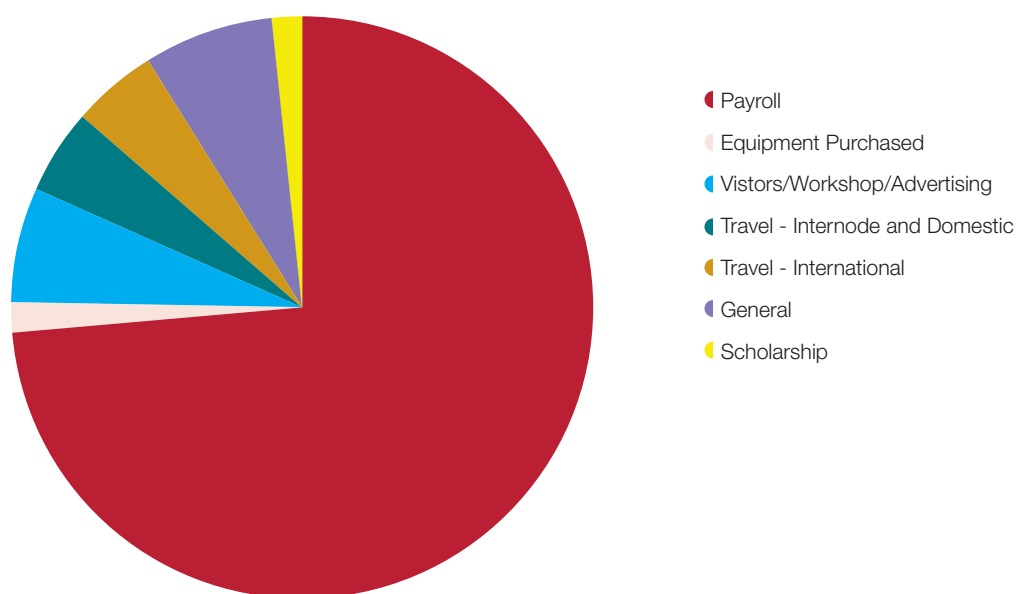
Summary 2007 Income vs Expenditure

Table 3

Summary 2007 Income V Expenditure	QUT	UOW	Swinburne	AFTRS	Total A$
2006 Carry Over	560,723.49	18,697.00	276,091.00	37,500.00	
2007 ARC Allocation	1,250,054.00	70,000.00	166,000.00	0.00	
2007 Income from non-ARC sources	540,000.00		200,000.00		
Total Income	**2,350,777.49**	**88,697.00**	**642,091.00**	**37,500.00**	**3,119,065.49**
Total Expenditure	1,710,211.43	92,807.00	335,045.00	32,561.00	2,170,624.43
Balance to Carry forward from 2007 to 2008	640,566.06	-4,110.00	307,037.00	4,939.00	948,441.06
Balance to Carry forward from 2005 (to be carried forward to 2010)	700,000.00				

Major Partners

Australian Research Partners

Australian Industry Partners

Australian Centre for the Moving Image
Australia Council for the Arts
Australian Film Commission
Australian Museum
Department of Communication, Information Technology and the Arts
National Museum of Australia
Powerhouse Museum
Queensland Museum
The Salvation Army
State Library of Queensland

Select International Partners

Stanford Law School Centre for Internet and Society
Massachusetts Institute of Technology
Oxford Internet Institute
Chinese Academy of Social Science
Creative Commons Worldwide

New Partners

Auran
European Research Centre for Information Systems
(Qld) Department of Tourism, Regional Development and Industry