THE WINSTON CHURCHILL MEMORIAL
TRUST OF AUSTRALIA

Report by Carly Davenport - 2013 Churchill Fellow

The Vincent Fairfax Family Foundation Churchill Fellowship
to explore the use of Participatory Media toolkits by global Indigenous communities in bridging
cultural, political and digital divides, conserve cultural diversity and build community leadership –
Canada, UK, USA.

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Signed: Carly Davenport
Dated 15 February 2014
We walk to the future in the footprints of our ancestors.

Kari-oca Declaration of the World’s Indigenous Peoples, Brazil 1992

It is only through harnessing the capacity of local communities to express their plight but also their joy and creativity that they - collectively and individually, become contributors and beneficiaries of the knowledge society that moves the world today.

Minja Yang, Representative and Director, UNESCO, New Delhi Office 2009

Lasting, positive, development that contributes to the well-being of the whole community can only happen through consensus. You need to bring together the different parts of the picture, the rich and the poor, those with power and those on the margins. They all have knowledge and represent different pieces of the jigsaw which can mesh together to create strength in diversity."

Chris Lunch, InsightShare Co-founder and Co-Director, TEDX, Brussels 2013

One voice can change a room, if it can change a room, it can change a city, if it can change a city, it can change a state, and if it can change a state, it can change a nation, if it can change a nation, it can change the world.

President Obama, United States of America 2008
## Contents

Glossary .................................................................................................................................................................................. 5  
Introduction .......................................................................................................................................................................... 6  
Special Thanks ...................................................................................................................................................................... 7  
Executive Summary ............................................................................................................................................................ 8  
  Major Highlights ......................................................................................................................................................... 8  
Program ................................................................................................................................................................................. 9  
Report: Key Findings .......................................................................................................................................................... 11  
  Background: motivation and knowledge continuum ......................................................................................... 11  
  Research Approach .................................................................................................................................................... 12  
  Learning Targets ........................................................................................................................................................ 13  
  Key Questions ............................................................................................................................................................ 13  
  Important Toolkit Resource .................................................................................................................................. 14  
Churchill Approved Program: Organisational Learnings ...................................................................................... 16  
  Highlights Continued ................................................................................................................................................. 24  
Sharing: Why use Participatory Media ....................................................................................................................... 31  
  Potential Australian Application .............................................................................................................................. 31  
  Recommendations in Action for Potential ATSI Application ........................................................................... 31  
  Concluding Thoughts ................................................................................................................................................. 32  
Resources ............................................................................................................................................................................. 33  
Appendices .......................................................................................................................................................................... 36  
  Appendix A: .............................................................................................................................................................. 36
Glossary

**ATSI** – Aboriginal and Torres Strait Islander

**Biocultural diversity** – biological, linguistic and cultural diversity. The term is recognised by UNESCO (2010). Dr. Luisa Maffi defined this term in 1998 “the diversity of life in all its manifestations: biological, cultural, and linguistic - which are interrelated (and possibly coevolved) within a complex socio-ecological adaptive system.”2

**First Nations** - self-identification term used by Canada’s Aboriginal ‘First People’s’

**Native American Indian** – self-identification term used by various Indian Nations across the United States of America and the official term chosen by the National Museum of the American Indian (NMAI)

**PLA** – participatory learning in action

**PM** – participatory media

**PV** – participatory video

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Introduction

I wanted to see what insights, models and affirmations I could draw back home to my work. My primary aim was to engage with a range of like-minded specialists, with potential to collaborate on future projects. The Churchill Fellowship has enabled me to pursue this goal in identifying a participatory media (PM) and participatory learning in action (PLA) network of multidisciplinary practitioners and organisations. These entrepreneurs and enterprises operate with principles and values parallel to my own. I can now move forward in establishing bridges and connectivity between my work with Aboriginal and Torres Strait Islander (ATSI) peoples, projects and organisations and global indigenous nations.

I’ve had the privilege to work and live with 35 diverse Aboriginal groups and their communities nationwide and facilitate cultural communication initiatives (exhibitions, educational and professional development programs, short films, and publications) with major state and national arts and cultural institutions. My work traverses the not-for-profit sector, corporate donors and government and educational institutions.

The creative industries (arts, media and storytelling) can successfully spearhead social change and enable local communities to partner with external agencies in developing two-way learning opportunities. I learnt this first hand whilst working for several years on Ngurra Kuju Walyja - One Country, One People - The Canning Stock Route Project (FORM and ten Aboriginal arts and cultural enterprises) and Yiwarra Kuju Exhibition project (FORM and the National Museum of Australia) as co-founder, project manager and co-curator. These insights encouraged the foundational basis for my Churchill research.

Today, as an independent curator and cultural producer, I manage a multidisciplinary and multifaceted consultancy that connects collaborative, intercultural and innovative minds to projects with heart: working to empower, enrich and inspire individuals and communities. InterMedia works at the intersection of arts, social justice and community development sectors through the fusion of culture, design, music and new media. My goals are to bridge remote, regional and urban creative industries and livelihoods, encourage transformation and act as a catalyst for socio-cultural and environmental change. I also collaborate with Tim Acker of Tracker Development for specific research, development and evaluation projects across Australia.

Through the Fellowship opportunity I have expanded my national network and identified new pathways of exchange, processes and working methodologies and partnerships.

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Special Thanks

There are so many individuals who inspire me, who, in carving their own social, cultural and environmental pathways, create a wake that attracts the energies of a ‘people movement’, their families, communities and businesses. Sincere thanks to the Winston Churchill Fellowship Trust and the Vincent Fairfax Family Foundation in allowing me to reach out and personally meet these special individuals and their teams and be able to expand my learning dimensions on an international level.

Firstly, I’d like to thank my husband, best friend and business partner Tim Acker and parents Helen and Garry Davenport for encouraging my interests, travels and projects and in being wonderful company ‘on the road less travelled’.

For the last decade, I have wanted to apply for a Churchill Fellowship, yet it was fellow Fellow Kate Fielding who introduced me to the workings of the Trust and ignited my drive to really go for it. Thanks also to Margaret Crowley for affirmation that my ideas have value. Special thanks to my fellow Canning Stock Route Project travellers Monique La Fontaine and Nicole Ma. Your respective support is deeply appreciated; Mon for standing up for best-practice processes, sharing my vision and being referee; Nikki for revealing how relevant a participatory media approach is in Country, allowing me see how it can be harnessed and applied to transcend multiple communication channels. Thanks also to mentor and referee Dr. Michael Pickering (National Museum of Australia) for reinforcing my research approach and having the foresight to see its contribution to the community development sector as well as open potential pathways in the museum and gallery sectors. Yes, it is following in the footsteps of Yiwarra Kuju learnings.

My fellowship was realised through the generous welcome of Nick Lunch and the InsightShare team; including Gareth Benest, Marleen Bovenmars, Soledad Muniz and Sara Asadullah. Thanks for the months of detailed correspondence - such an inspiration! A big thankyou to staff at the Smithsonian National Museum of the American Indian (NMAI), John Howarth, Keevin Lewis, Margaret Chen and Elizabeth Weatherford. Thank you to Dr. Luisa Maffi (Terralingua) for your enlightening conversation which I hope we can continue and to Andrea Spagat, Tommy Orange and Joe Lambert (Centre for Digital Storytelling) for fitting me into your program. Thank you to nDigidream’s Carmella Rodriguez and Brenda Manuelito – for sharing the realm of spirit and its importance in shaping our endeavours. Thanks to Dr. Richard Walley OAM for connecting me to Pamela Kraft (Tribal Links Foundation) and to Pamela for an invitation to the United Nations Plaza to meet Dr. Ramo Rao (World Intellectual Property Organisation). Thanks to fellow Fellow Janine Boreland for linking me with Joe Lambert. Finally, huge thanks to my ‘lively’ study mob at the Social Impact - School of Business (University of Western Australia) – our discussions gave me the confidence to jump into the helicopter and see Australia’s place in a global ‘landscape’ and apply to the Churchill Trust.
Executive Summary

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To explore the use of Participatory Media toolkits by global indigenous communities in bridging cultural, political and digital divides, conserve cultural diversity and build community leadership – Canada, UK, USA.

My fellowship enabled me to liaise with leaders in diverse industries who utilise a participatory approach (media, research, applied learning) in their engagement and outreach programs with indigenous individuals, communities and organisations around the world. I exchanged with the members of the creative industries (arts and media), a number of universities (media, anthropology and curricula development), national museums (media and community/reservation outreach programs), and the international development sector (policy, training, media and global outreach). All of these approaches amplify marginalised voices by employing a human rights lens and ‘first-person’ dialogue to support a spectrum of digital, cultural, social, political, and environmental and health agendas.

Major Highlights

> Completing of a rigorous, action-packed workshop (exercises, games, film techniques, editing, measurement and evaluation) and producing short films daily on the fly with InsightShare5.

> Connecting with Dr. Luisa Maffi (Terralingua)6 - sharing a passion that the creative industries have a major role to play in education towards the preservation of biocultural diversity.

> Exchanging with trainers at the Centre for Digital Storytelling7 - Andrea Spagat and Tommy Orange and interviewing Joe Lambert (Executive Director); a ‘Transformation Master’.

Major Learnings and Conclusions: PM’s impacts are extremely relevant and effective and are being used by indigenous-led community organisations, media hubs and affiliated support agencies: it is a powerful tool that grounds locally relevant solutions to a myriad of issues.

Disseminate and Implement Learnings: Share new knowledge with my network; direct application to InterMedia and Tracker Development; public presentations – local community radio; talks in Perth and Bhutan in 2014; received invitations to collaborate and feature my Australian community enterprise projects from four organisations I exchanged with.

5 http://insightshare.org/
6 http://www.terralingua.org/
7 http://storycenter.org/
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One story can change a person, if it can change a person, it can change a family, if it can change a family, it can change a community, if it can change a community, it can change a reservation, if it can change a reservation, it can change a tribal nation, if it can change a tribal nation, it can change Indian Country.

B. Kay Manuelito - nDigiDreams

Indigenous knowledge can inform national and international wellbeing and sustainability strategies, yet is often neglected due to political marginalisation and geographic isolation. Participatory media (PM) toolkits and digital storytelling value and share local indigenous knowledge. My Fellowship has explored the processes and impact of organisations facilitating PM and how these participatory methodologies can be adapted to my work within the context of the creative industries, anthropology, museum and gallery sectors, education sector and community development approaches with ATSI communities.

Background: motivation and knowledge continuum

My learning journey of PM began with a five-year project entitled Ngurra Kuju Walyja - One Country, One people - Canning Stock Route Project and Yiwarra Kuju exhibition. There were many productive outcomes generated by these two integrated initiatives – which can be viewed on the project’s and partners’ websites. It had, and continues to have, its own life - due to FORM’s eight-year long commitment and its collective driving forces and active participation of the many and diverse intelligences that produced it.
For readers unfamiliar with the Project; it involved more than 200 Aboriginal participants from 10 Aboriginal arts and cultural enterprises across 17 remote communities in Western Australia’s western desert region. It engineered a highly collaborative, intercultural and intergenerational framework in which to produce contemporary works of art, record oral histories, biographies, and ecological knowledge and, as a result, revealed this expansive region’s history through Aboriginal eyes and voices for the first time.

The Project’s open exchange platform enabled ten language groups to step forward and contribute on their own terms, demonstrating a new approach to the possibilities for creative, cultural, digital and economic engagement with remote area Aboriginal communities. It developed an authoritative Indigenous Cultural Intellectual Property (ICIP) system. With guidance from community leaders, localised, culturally-relevant operational methodologies reinforced ‘Country’ as a living entity while also establishing professional employment and training including the ground-breaking ‘emerging curators and multimedia program’.

My role involved heavy responsibility within a large and expanding multidisciplinary team. As the co-founder, project manager and co-curator (2006-2011) I anchored the complex, competing and multifaceted energies, harnessing them together to realise the Project team’s strategic vision. My learnings and revelations were substantial on a professional and personal level, of which this Fellowship has enabled me to explore my interests more deeply. From my perspective, the core ingredients (approaches, principles, values) of the Project and Exhibition were:

- locally relevant
- trust and reciprocity
- listening - open receptivity
- participatory and collaborative
- experimental
- willing to risk
- combining people’s personal and cultural aspirations
- multidisciplinary
- knowledge co-creation
- joy and fun (even in tackling difficult issues of cultural and historical conflict)
- intergenerational learning exchange
- family relationships: vital
- agility, adaptive, quick response capacity

**Research Approach**

*My Canning Stock Route Project* experiences created a curiosity for potentially similar initiatives and organisations in other parts of the world; projects utilising the creative industries, and community development approaches. During my Fellowship travels, I had 21 official meetings with a range of professionals. This raised my awareness significantly in learning of numerous projects using PM and PLA.

My approach was informal and this was echoed by almost all whom I met with – especially in the USA who encouraged a ‘brown-paper-bag style’ exchange; to casually converse rather than provide formal PowerPoint presentations. I filled a large moleskin diary, and recorded tens of hours of interviews. Initially, I intended to film people and produce a suite of short vignettes for my pending

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Learning Targets

- Via InsightShare’s intensive workshop - learn PM and human rights communication techniques, and group facilitation.
- Study PM’s incorporation of evaluation and measurement frameworks using Most Significant Change (MSC).
- Understand the different organisations’ community-based outreach work; how external stakeholders and policy developers are targeted; and see how PM builds new negotiation frameworks - locally and internationally.
- Consider PM’s application to address a spectrum of issues in ATSI communities: e.g., mental health, suicide prevention, Treaty negotiation.
- Observe Native-managed museums (curatorial and digital) in the Southwest’s desert regions of the USA.
- How are Native and First Nations voices foregrounded in the museum and gallery sectors of the USA and Canada; how are PM processes used to link remote/regional to city contexts and in programming exhibitions, festivals, films and educational programs.
- Discover more about the linkage of PM in producing multimedia interactives within the museum/gallery/education sectors.

Key Questions

- What PM and digital storytelling methods are being used? How do they contrast?
- What are the core ingredients (principles and values) driving organisations?
- How are organisations serving as ‘headquarters’ in facilitating, training and collaborating with global indigenous?
- How is human rights incorporated into the PM toolkit and activities?
- How are these organisations intermediaries for social change?
- How can the creative industries sustain biocultural diversity and support complex issues?
- Who are the financial supporters in this space? At what level do they partner? Is it a combination of funding strategy from the private sector as well as an government (plus local, state, national, international)? Or a more progressive body?
- How do the United Nations’ (UN) programs - United Nations Development Program (UNDP)9, Economic and Social Council (ECOSOC)10, United Nations Environmental, Social and Cultural Organisation (UNESCO)11, Universal Declaration on Human Rights (UDHR), United Nations Declaration on the Rights of Indigenous People’s (UNDRIP)12 and the Permanent Forum for Indigenous Issues (UNPFII)13 - bolster human rights initiatives and support PM?
- When speaking with leaders / executive directors / facilitators; ask what or who has inspired and influenced your life’s work?

Using a Human Rights Lens – Participatory Media

9 http://www.undp.org/content/undp/en/home.html
11 http://en.unesco.org/
To deny any person their human rights is to challenge their very humanity.

Nelson Mandela, Speech to Joint Meeting of Congress, 1990

By its nature PV offers a possibility to represent people, their reactions, stories and emotions - retaining the power of participatory methods, without the use of the written word and an intermediary text that can be manipulated.

Emma Sydenham, 2006

Participatory video (PV) is defined as a ‘highly effective (media) tool to engage and mobilise marginalised people, and to help them to implement their own forms of sustainable development based on local needs’. Participatory Media (PM) is defined as ‘media whereby the audience plays an active role in the process of collecting, reporting, analysing and disseminating content’. PM is related to ‘community media’, ‘social media’, ‘public-access media’ and ‘democratic media’, but has its own distinct priorities and processes. Despite advancement in cameras and digital media technologies the term ‘video’ is still being used in the UK and some parts of the USA. Some organisations prefer the video format as it is effective for training purposes. I prefer to use ‘media’ to better suit an Australian context.

PM does more than provide freedom of speech just as it is distinct from digital storytelling or simply recording oral histories. My research has focused on PM’s application of a human rights (HR) agenda which ignites a ‘dynamic process of community-led learning, sharing and exchange’. This is set within a international development framework. With its headquarters in Oxford (UK), not-for-profit development agency InsightShare has lead the way in delivering innovative PM and PLA training on a truly global scale.

Important Toolkit Resource


InsightShare’s ‘A Rights-based Approach to Participatory Video: Toolkit’ is a UN driven approach that is supported by the UNDP Global Human Rights Strengthening Program (GHRSP); the GEF Small Grants Program (SGP). It moves ‘away from needs and charity - towards rights, responsibilities and obligations’.

This toolkit is untried in Australia and formalised training via InsightShare is not yet available here. A powerful resource, it contains a multitude of PLA techniques, exercises, activities and case-studies. It is accessible on the web and is free.

This resource comes to life through InsightShare’s experienced team of trainers who, according to InsightShare’s co-founder and co-Director Chris Lunch are working ‘in all directions of the globe

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20 CARE *Basic Introduction to Human Rights and Rights Based Programming - Facilitators Guidebook and Participants Workbook* In InsightShare’s ‘A Rights Based Approach to Participatory Video: Toolkit’

Carly Davenport | Churchill Fellowship Report | carly@intermedia.id.au
training sharing tools with community members – training community change makers’.21 The toolkit accompanies the organisation’s various transformational programs designed for those with no literacy or numeracy levels through to academics) and includes the use of cartoon ‘photo stories’ and collective theatrical role plays to sometimes approach challenging topics.

Whilst researching, I also found the work of Film Aid International22 and can see their approach is similar to InsightShare’s model in tackling a spectrum of political, social, health and environmental issues. Film Aid addresses ‘critical public health and safety issues such as maternal health, HIV, cholera, gender-based violence, and conflict resolution’.23 It produces and distributes educational community-based films within refugee camps and post disaster-zone environments (Africa, Asia and Haiti) with films made by local people for local audiences.

Contrastingly, InsightShare works both internally and externally – working closely with local mostly rural indigenous communities to then create bridges for their films to connect with outside groups, regional organisations and beyond borders to sometimes a national and international scale; ‘pending what the communities want’.24 The approach is changing international and national policies and changing lives.

My additional attraction to InsightShare’s application of PM is that it provides a natural extension for my own work – facilitating intergenerational exchange, working with young people and elders and often in connection with the environment. InsightShare has had outstanding success in an area I am passionate about - biocultural diversity.

21 Chris Lunch ‘This is not a video camera’ TEDX, Brussels 2013. http://www.youtube.com/watch?v=5nVsl2nzzEs
22 http://www.filmaid.org/whyfilm
23 Ibid
24 Chris Lunch, Ibid.
Churchill Approved Program: Organisational Learnings

I have the audacity to believe that peoples everywhere can have three meals a day for their bodies, education and culture for their minds, and dignity, equality, and freedom for their spirits.

Dr. Martin Luther King, Nobel Peace Prize acceptance speech, Oslo, Norway, 1964

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**People I met with:**

**Facilitators:** Nick Lunch – Cofounder and Co-Director with brother Chris Lunch, Gareth Benest - Director of Programmes, Marleen Bovenmars – Operational Manager, Soledad Muniz – Head of Measurement and Evaluation and Sara Asadullah – Senior Associate.

**Trainees:** Camila Doretto Castilho – Volunteer and Media Practitioner (Brazil) / Imogen Davis - Global Programme and Communication Officer at Oxfam (Great Britain) / Joe Jenkinson – International Programme and Communication Officer at Oxfam (Great Britain) / Joe Jenkinson – International Volunteer Coordinator (moving into Communications at Azafady, Madagascar to Myanmar) / Federico Rivas – Media and Activity Coordinator at Refugee Youth (London) / Manon Koningstein – Visiting Researcher Gender and Climate Change at CIAT: International Centre for Tropical Agriculture (Colombia) / Nick Barber – Doctoral Candidate. In Anthropology, Centre for Society, Technology and Development, McGill University, (Montreal, Quebec) / Rob Whitely – Asst. Prof. McGill University (Montreal, Quebec) / Sandra Oliveira Project Manager 4Change Engage Communities (Lisbon, Portugal) - [http://www.4change.org](http://www.4change.org) / Sabine Hellmann – Managing Video/ PV for Monitoring / Evaluation at James Hutton Institute and Climate Futures / Zoe Dawkins – Director at Storyscape (Melbourne, Australia) [http://www.storyscape.com.au](http://www.storyscape.com.au)

**Learnings:**

- The depth and breadth of their toolkit is just the start of my learning journey to apply PM strategies to an Australian context.
- Connection with the InsightShare team was invaluable – extensive global experience with diverse cultures in both developing and developed nations.
- **Six-day workshop** Introduction to Participatory Video - followed by two days in-house on an individual exchange level.
- Workshop akin to a ‘train the trainer’ process. I learnt PLA exercises and games; discussed human rights based approaches and instruments; basic tools for facilitating camera, filming and editing such as paper edit process; teaching for participants to edit themselves; saw a range of case studies; workshopped methods for informed consent; spoke of how to use existing infrastructure in remote areas (using sustainable power sources and politically); spoke of the barriers, obstacles and challenges in our cross-cultural work; identified the levels of emotional intensity that can emerge whilst facilitating and how best to manage this; and reminded that local projects are unique and cannot be mapped elsewhere.
- As part of a PLA approach - sessions involved group discussion and critique.
- Meeting fellow international trainees who are leading community builders. A highlight was meeting fellow Australian Zoe Dawkins whose consultancy **Storyscape** is actively applying PM approaches with diverse multicultural communities, and like me, recognises the need for creative fusion.
- I strongly resonate with InsightShare’s **values**: ‘make mistakes (experiential learning leads to...”)
growth and transformation); lose control; have fun; pass it on; celebrate; and come together’.25

- **Measurement and Evaluation:** workshop included a case study from Malawi. I then experienced 1:1 training from Soledad Muniz as to my solo facilitation.


**Additional:**

- In late 2013 their PM work was endorsed by Aung San Suu Kyi who met in Myanmar with Chris Lunch. Myanmar Government - has welcomed InsightShare as the first approved media and development organisation allowed into the country to build capacity.
- Photo stories: artistic cartoons accessible to for ages and non-traditional learning.

  [http://insightshare.org/resources/photostory/all](http://insightshare.org/resources/photostory/all)
- Nick Lunch connected me with their hubs; including Mexico

- and the Philippines

  [http://insightshare.org/hubs/philippines](http://insightshare.org/hubs/philippines)
- and have developed an ongoing exchange online with Asia Pacific Indigenous Youth Network (APIYN) a dynamic coalition of young people that supports other young people’s advocacy organisations in the Asia-Pacific rim. APIYN strengthens ‘indigenous peoples rights for self-determination, ecological and climate change action and addresses the impacts of globalisation’. [http://www.apiyn.net/](http://www.apiyn.net/)
- Travel during my Fellowship was not viable at this time but the dialogue continues.

**Conversations with the Earth (CWE) - Indigenous Voices on Climate Change**

[http://stories.conversationsearth.org/home/](http://stories.conversationsearth.org/home/)

[http://stories.conversationsearth.org/all-video-stories/](http://stories.conversationsearth.org/all-video-stories/)

**InsightShare is a founding Partner for CWE. Other Partners: Conversations du Monde**

[http://www.conversationsdumonde.net](http://www.conversationsdumonde.net) and Land is Life [http://landislife.org/#history-mission](http://landislife.org/#history-mission)

**Learnings:**

- CWE works with indigenous community leaders (20 representatives)
- CWE focuses on indigenous people’s stories of climate change and sent delegates to Copenhagen to participate in the UN Framework Convention on Climate Change (UNFCCC) 15th Conference of the Parties meeting (COP15). Nick Lunch facilitated this event and showed a film of the participants, the gathering and exhibition to our Trainee group during the Oxford workshop.
- CWE combines a fusion of PM and documentary photography – curated in first-person narrative; translated in 7 languages to date.
- PM exhibitions – held at the National Museum of Denmark, Klimaforum, in Copenhagen (December 2009) then at the Smithsonian National Museum of the American Indian in 2012 for 6 months: over one million people attended.
- It also generated a smaller, mobile travelling exhibition, which has journeyed to many indigenous communities and regional areas.
- As yet no ATSI content or participants have been involved with the exhibitions.

**Washington DC, USA**

**Smithsonian National Museum of the American Indian (NMAI)**

I met with: Keevin Lewis, Museums Program Outreach Coordinator

**Learnings:**

- Keevin is responsible in managing the ‘Hemispheric Collection’ stretching from northern

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25 [http://insightshare.org](http://insightshare.org)
Alaskan Inuit communities to southern Selk’nam nation in Ushuaia.

- The program connects with over 500 tribes and 200 language groups.
- He described the current digital outreach aims – and the trajectory over the last ten years since the NMAI opened, including: the need to be relevant for young people; incorporating Hip Hop music and spoken word, exhibitions like *Ramp it Up* – Skateboard art and festivals such as the *Living Earth Festival* and the *National Film and Video Festival* [http://nmai.si.edu/explore/film-media/native-media-topics/native-american-film-video-festival/](http://nmai.si.edu/explore/film-media/native-media-topics/native-american-film-video-festival/).
- Spoke of the linkage and outreach to individuals, families, community organisations and peak bodies. Largely American Indian Board.
- In my view - the most fundamental innovation of the NMAI in Washington DC in particular, is their exhibition program prioritization; employment and leadership of Community Curators. Local community members across the USA share first-person narratives - not external curators or anthropologists.
- Keevin spoke of the strong link to talented young people coming through the university system across the US – who are combining disciplines - arts, media, anthropology and cultural community development and then working in the creative industries - which in turn is influencing the museum sector and communication bridges to reservations and communities.

**New York, USA**

**George Gustav Heye Centre, National Museum of the American Indian**

*I met with:* Elizabeth Weatherford, Director, Founder and Head, Film & Video Center (NMAI, NY), Margaret Chen – Programs Manager and Assistant to Director, John Haworth – Director NMAI George Gustav Heye Center (GGHC)

**Learnings:**

- The unity and distinction between the charters of Washington and New York sites.
- Margaret warmly accommodated me, post the US Government shutdown. She described all of NY and Washington DC’s staff, programs, present shows and projects in the wings and linked me with Elizabeth.
- John so generously gave me his time and shared his vast knowledge. I learnt about the USA’s constitutional policy development towards the establishment of the NMAI within a broader human-rights and socio-political agenda and how other Congressional Acts and the work of NAGPRA26 paved the way. We spoke of how this compares to Australian politics. He acknowledged the need for Australian Indigenous peoples for a dedicated building/ institution - ATSI Museum/ Museum of Art in - to share ATSI culture with each other, and with national and international visitors.
- John described the work of NMAI’s founding Director Dr. Richard West and his vision for “the injection of a first-person Indian voice”27 and his consultation with communities asking

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26 Native American Graves Protection and Repatriation Act (NAGPRA)
He described how indigenous nations were directing this around the globe and spoke of the movement since the late ‘90’s in the USA, Canada, Australia and NZ.

- He spoke of the challenge of creationism versus indigenous knowledge systems.
- Described the NMAI’s intergenerational exchange and arts leadership framework and identified several Native Indian leaders currently working hard in this space.
- Spoke of multiple thought leaders and human rights discourse and how digital media is progressing this cause as well society’s general social strata: our ‘media diet’ and the dominant mainstream (the fight for cultural diversity, anti –homogenisation and consumerism; architecture and the use of public spaces in support of diverse cultural identities and the role of museums in audience engagement strategies.

### Tribal Links Foundation

**I met with:** Pamela Kraft, Executive Director


**Learnings:**

- I was fortunate to spend two afternoons, long discussions and listening time with Pamela, who has over twenty years’ experience working with UN programs.
- Her account of how the League of Nations eventually became the UNDRIP and UNPFII (over a 20 year process in itself) and story of Australia’s reticence to sign, then later apologise, was invaluable as was her account of the progress of indigenous peoples once being observers “outside at a distance to now being inside and directing the Human Rights Council.”
- Tribal Links Foundation works as an intermediary training and educational body for visiting indigenous leaders appointed to participate in representing their country at the UN’s Permanent Forum for the Rights of Indigenous Peoples.
- It prepares participants through a series of collaborative workshops: how they unite and present on a range of issues – at a bilingual, administrational level and in crafting interpersonal leadership skills; and what to expect regarding the workings of the General Assembly. She spoke of how Kofi Annan refers to UN ‘as a family’ and warm welcome of new indigenous delegates.
- Tribal Links looks for bridges to assist peoples, organisations and nations - primarily as an educational and training body and to promote entrepreneurship.
- Pamela referred to the “human energies and balance necessary for people to bond, connect, know how to lead and get things done”.

### American Natural History Museum

**I met with:** Dr Jenny Newell, Curator, Pacific Ethnology, Division of Anthropology

**Learnings:**

- Learnt of the ANHM’s general workings.
- Jenny is organising the ‘Rethinking Home’ Project and convened the forum ‘Collecting the Future: Museums, Communities and Climate Change’ (October 2013) which has established exchange with Samoa and Pacific island communities.
- The project utilises a participatory action research and digital media to connect and record local stories and experiences; creating an online presence and exhibition.
- *Rethinking Home* is a ‘Museums Connect’ initiative that is partnering with the Museum of
Samoa.

- *Collecting the Future* forum brought together ‘museum professionals from around the world and interested members of the public, to explore how museums are engaging their audiences with the cultural aspects of climate change’. 28

### New York University
#### Department of Anthropology and Media Studies, Culture and History

**I met with:** Prof. Fred Myers and Prof. Faye Ginsburg (Director Center for Media)

**Learnings:**

- It was an honour to finally exchange with Prof. Myers and discuss his knowledge of ATSI arts and media trajectories; the Australian political and cultural climate; and his long-standing relations with the Pintubi. He described the original early 70’s footage of meetings with senior Pintubi men and a current film production in the wings.
- We discussed various aspects of the *Canning Stock Route Project*.
- Conversation greatly helped me to contextualise how my Churchill fellowship research connects to community/industry/government within a local Australian setting and then more broadly with international relevance.
- Staff at the NMAI spoke highly of NYU’s Media Dept. and the new generation of students connecting there and especially of Prof. Ginsburg’s contribution to global indigenous arts/media development, human rights and her work with the NMAI.
- It was fantastic to visit the NYU and see it as such an intellectual safe-house for Australian culture in NY.

### San Francisco, USA
#### Centre for Digital Storytelling (CDS)


**People I met with:** Tommy Orange - Digital Facilitator (Filmmaker, Writer), Andrea Spagat - West Coast Region Director and Joe Lambert - Executive Director.

**Learnings:**

- CDS focuses on community building/policy advocacy, research and evaluation (community-based participatory research) to better understand local issues.
- Observed and studied a four-day training workshop: *Introduction to Digital Storytelling*. Saw the power of the ‘Story Circle’ process. I was interested in how the workshop was facilitated (socially, emotionally, technically).
- CDS has made global impacts on the following sectors: health and human service; social justice; arts, culture and history; education; place, environment and science; civic engagement; corporate services.
- Has a strong educational, outreach program across the USA with bases in multiple regions including Paris, France.
- It has influenced the implementation of PM and digital storytelling approaches across the planet. See [http://storycenter.org/clients-funders/](http://storycenter.org/clients-funders/)

### Digital Democracy


**I met with:** Gregor Maclennon, Program Director

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28 [www.amnh.org/content/.../workshop_program_2013_10_booklet.pdf](http://www.amnh.org/content/.../workshop_program_2013_10_booklet.pdf)
Learnings:

- Is a not-for-profit based in New York, headed up by Executive Director Emily Jacobi. Gregor was in San Francisco at that time.
- Works to empower marginalised communities through technology as an advocacy tool.
- Is working with the Knight Foundation\(^{29}\) and a combined network of local and international organisations and open-source tool developers utilising mobile phones, geo-tagged data and icons in English and local indigenous language.
- Their reach is extensive, having worked in 25 countries to foster leadership and advocacy and build local solutions with local community organisations.
- 'Remote Access' - tools for remote communities' is an awesome example of bridging the gap (digital, environmental, cultural and political). Gregor showed me on his PC firsthand in a cafe – the working draft of what is termed the 'digital Swiss-Army-Knife'. \[http://www.digital-democracy.org/ourwork/ra/\]
- Remote Access is being used by indigenous communities, notably the Achuar tribe (Peruvian Amazon) to document environmental and human rights abuses.
- Tribal community members have learnt to upload their content; which shows what they are witnessing; changing territories of the forests, oil spills – the evidence of environmental degradation, as mining companies encircle their lands.
- Visual and language data tells a story - which ultimately has capacity to hold companies accountable, influence decision-makers, change development plans and policy.

Los Angeles, USA

University of California – Department of Information Studies, Design and Media Arts

Aimed to meet with Prof. Ramesh Srinivasan \[http://rameshsrinivasan.org/\]

However, due to scheduling, my proposed meeting did not occur.

Learnings:

- I was interested to discuss his knowledge of PM in action in several indigenous communities across the USA, Mexico, India, Egypt etc.
- Understand more about the 'Tribal Peace ontology' with Native American Indian communities. A museological database - designed on cultural and spiritual belief systems and community worldviews - to preserve cultural heritage and material culture.
- His work is progressive combining ‘contemporary understandings of media studies, anthropology and sociology, design, economic and political development studies’.\(^{30}\)

Southwest USA

Santa Fe and Phoenix – nDigiDreams

\[http://ndigidreams.com/ds.html\]

I met with: Carmella Rodriguez (aka C’Rodrigo) - Media Producer, Instructional Designer, Co-Founder and Brenda Manuelito (aka Bkay) -Media Producer, Education Director, Co-Founder.

Learnings:

- The organisation uses the power of art, media and storytelling towards physical and spiritual wellbeing (for and with indigenous individuals, communities and enterprise).
- Carmella and Brenda are dedicated to creating transformation and wellbeing for Native

\(^{29}\) \[http://www.knightfoundation.org/\] The foundation supports 'transformational ideas that promote quality journalism, advance media innovation, foster the arts and inform and engage communities' and believes that 'democracy thrives when communities have capacity to inform and engage' (ibid). If only Australia had an equivalent, visionary funding agency such as this organisation.

\(^{30}\) \[http://en.wikipedia.org/wiki/Ramesh_Srinivasan\]
American Indian individuals, organisations and communities. Their work has produced over 1,300 digital stories across 15 states and 80 tribes.

- It describes itself as a ‘woman owned and indigenous-focused consulting and training company that specializes in media production, instructional technology and digital storytelling with a focus on health, education, policy, and cultural preservation’.
  [http://www.ndigidreams.com/about.html](http://www.ndigidreams.com/about.html)

- The nDigiDreams team is on the road constantly, travelling to ‘numerous tribal reservations, villages, and urban centers training hundreds of Native community members ranging from 9 to 83 years of age in this participatory media technique’.
  [Ibid.](#)

- Urgency and what’s at stake today for indigenous peoples is truly understood by the team; especially the need for intergenerational exchange

- Influenced by the Centre for Digital Storytelling Brenda and Carmela saw the gap in how the CDS’s method could be made more relevant and accessible for Native peoples. The seed and shape of nDigiDreams grew from here.

- Their impact on the public health sector is extraordinary; through the PM filmmaking process, have been able to document evidence of behavioural change.

- According to Brenda their PM methods allow participants to ‘tackle hot button issues’; such as domestic violence, suicide, and a spectrum of specific health topics.

- In 2013 the impact of their work changed national health policy at a Federal level.

- The eldest participant so far is 83 years old Rita (Alaska) who is now also part of the ‘Grandmas’ Facebook network; confidence built post working with nDigiDreams.

- They designed an ‘indigenous framework grounded in the four directions that follows the path of the sun from East to West or follows a clockwise fashion’. The beauty and practicality of this, makes PM accessible to more indigenous people.

- My ideal goal is to work towards a future exchange between nDigiDreams and InterMedia; facilitating a small group of Western Australian Aboriginal women (community leaders in the social service/ health/ education sectors), to travel to the Southwest and undergo aPM training workshop and exchange with Native community leaders. There is so much in common. The exchange would then reciprocate and bring nDigidream facilitators and a small group of Native women to WA, continue training in order for the Aboriginal woman to apply in their home communities.

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**Flagstaff, Arizona**

**Northern Arizona University – Department of Anthropology**

**Footprints of the Ancestors Project**
[http://www4.nau.edu/footprints/](http://www4.nau.edu/footprints/)

**I met with:** Prof. George (Wolf) Gumerman, Director Honours Program and Joelle Clarke - Professional Development Coordinator

**Learnings:**

- Many similarities with the *Canning Stock Route Project*.

- Using PM and PLA curricula: has worked as a Hopi engagement strategy.

- Grew in response to a crisis: young people’s loss of Hopi culture and language – due to the

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[^31]: [http://www.ndigidreams.com/about.html](http://www.ndigidreams.com/about.html)
[^32]: Ibid.
loss, elders were challenged in passing on important knowledge.

- An innovative partnership was established between staff at NAU and staff at the Hopi Tribe's Cultural Preservation Office. Communities engaged young people, elders, educators, anthropologists and multimedia practitioners in Country.

- In tracing their ancestor’s footsteps the multidisciplinary intercultural team returned to significant archaeological sites of the Southwest: Mesa Verde, Grand Canyon, Navajo National Monument, San Juan River and Chaco Canyon regions; set up ‘intergenerational learning activities engaging topics of health, food, ethnobotany, community, sustainability, Hopi language and environment’ and involved the elders and young people in the recording of their exchange.

- Tangible outcomes made by the young people: an exhibition held at the Museum of Northern Arizona, a website, CD-ROM, multiple short films and a ‘community based culture curriculum project’ was developed for Hopi schools.

- The young people also travelled to the Smithsonian National Museum of the American Indian to showcase their work. They devised all graphics, content and curation. E.g wall panel entitled "Challenges in Balancing Our Values in Modern and Traditional Life" captures the young people’s ‘walk in two worlds’ and declares "one day we will be the next leaders and ancestors. Our footprints will guide future generations’.

- Exchange is ongoing and its impact on participants and families is immeasurable - in connecting to their biocultural history; leadership capabilities and responsibilities.

- A DVD of the digital stories shared by the young people and their elders and made by the young people themselves is still in production.

- It was a delight to swap stories and notes with Wolf and Joelle in comparing and contrasting the similarities of the Southwest USA to the Western Desert in WA.

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**British Columbia, Canada**

**Terralingua**


I met with: Dr. Luisa Maffi – Co-founder and Executive Director and Dr. David Rapport Director of Ecohealth Consulting.

**Learnings:**

- The preservation of biocultural diversity of the world indigenous communities is the organisations’ foundational driver and is being realised through multiple educational, training, advocacy and academic research objectives on the ground in communities.

- A not-for-profit organisation with wide-reaching global networks - Terralingua has lead the way in multidisciplinary mapping, documentation and creation of a TEK INDEX (Traditional Ecological Knowledge), as well as a range of tools suitable for students, local indigenous leaders, researchers and activists.

- Dr. Luisa Maffi and colleagues have numerous projects and programs on the go and have partnered with 'World Wildlife Fund, United Nations Environment Programme, United Nations Educational, Scientific and Cultural Organization (UNESCO), The International Union for Conservation of Nature (IUCN), the Convention on Biological Diversity, the Millennium Ecosystem Assessment, and other international, academic and research-based institutions and museums including support from The Ford Foundation, Christensen Foundation’ [http://en.wikipedia.org/wiki/Terralingua](http://en.wikipedia.org/wiki/Terralingua)

- Learnt about Xhosa students *Inkubeko Nendalo* (Culture and Nature) project that has used a PM approach designed as a school curricula feature.
Shared several hours of inspiring conversations as to positives and negatives facing global indigenous communities today; we share the view that the creative industries through education carries potential to secure sustainable progress for culture, language and the environment and our necessary behavioural change.

Highlights Continued

*Out there beyond ideas of wrong doing and right doing there is a field. I'll meet you there.*

*When the soul lies down in the grass the world is too full to talk about.*

Rumi Jalal ad-Din

- Visit to Dr. Martin Luther King’s Memorial (National Mall, Washington, DC.)
- Attending three days of VIMAF – Vancouver Indigenous Media and Arts Festival (Vancouver, Canada) and learning of synergies with Australia.
- Visiting Dr. S Rama Rao, Director World Intellectual Property Organisation (WIPO) at the United Nations Plaza (New York), discussing the status of human rights in India and Australia and Australia’s lack of a treaty.
- Learning about Taos Pueblo Indian reservation, 1000 year old adobe village (Taos, New Mexico) listening to a savvy Pueblo teenage guide.
- Being allowed to climb into the kivas (family sacred temple structure) at Pueblo Pecos (New Mexico) and Mesa Verde (Colorado).
- Seeing Santa Fe’s industrious Indian arts street trading since the 1600’s and being shown a map of the turquoise mines (New Mexico).
- Exploring the high-tech digital curation at Newseum (Washington, DC); Playing inside interactive galleries – using body movement and audio sensors, and immediate social media surveys. Emotional impact - civil rights movement exhibition ‘Make Some Noise’ and Pulitzer Prize photography exhibition.
- Immersing myself at MOA’s Media Centre (Museum of Anthropology, Vancouver, Canada); stories, testimonials and films about the MOA’s leadership establishing the ‘emerging curator programs’ for First Nations young people and elders.
- Experimenting with interactive displays at the TATE Modern (London). Kids (or those brave enough) can create digital artworks projected live up on a wall with the world’s masterpieces just few metres away.
- In Sedona (Arizona) meeting Caroline Putnum of Reviveolution and Qero elder Jaun Gabriel from Cusco, Peru and learning of their aims to build a sustainable culture centre.
- Communicating with Manuel Rivera-Ortiz, President and Founder of The Manuel Rivera-Ortiz Foundation for Documentary Photography and Film.
- By chance walking into the Winston Churchill Memorial Park in Greenwich, New York.

Photographs from InsightShare’s [Introduction to Participatory Video Workshop](http://www.insightshare.org/). Copyright InsightShare. Photos: Marleen Bovenmars.

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36 [http://www.reviveolution.net/](http://www.reviveolution.net/)
Photos: (top row) **InsightShare workshop participants** with Chris Lunch making story boards, screening and editing in Durban. Participants learning camera skills in Kenya. Interviews and paper-edit process in the Philippines. Photos: Gareth Benest, Director of Programmes. Copyright InsightShare.
Photographs by Carly Davenport unless otherwise stated; (left to right) the Pitt Rivers Museum Oxford; the National Museum of the American Indian (NMAI) (New York), Dr Martin Luther King Memorial. Second row Community Curators at the NMAI and inside the Newseum (Washington DC).
Photos: Newseum digital interactive, NMAI’s Hemispheric Collection, Director George Gustav Heye NMAI, John Haworth (NY)

Photos: (left to right) Keevin Lewis NMAI Washington DC. Dr. Rama Rao and Pamela Kraft at WIPO – United Nations Plaza and my UN pass.

Photos from Centre for Digital Storytelling workshop, Mill Valley Library, San Francisco.
Above photos: stretch across the Southwest: Indian Trading Post (Santa Fe); Taos Pueblo (New Mexico); Mesa Verde petroglyphs (Colorado); Navajo 'back Country' near Monument Valley (Arizona) with a local Dine guide; the with nDigiDream team C’ Rodrigo and BKay in Phoenix.

Photos (above from left to right) Joe Lambert and Andrew Spagat (CDS), Dr. Luisa Maffi, (Terralingua). And Nick Lunch (InsightShare). (Bottom row) Pamela Kraft and I (Tribal Links Foundation) and Tommy Orange CDS (image supplied).
Sharing: Why use Participatory Media

Giving them (local communities) that control encourages trust and openness. But it also involves development workers and trainers to lose control. We need to let go and listen to the communities. We need to let them guide us and show us the solutions. They are the real experts, they are living their lives. They know better than anyone the problems they are facing and we have shown that together they also know the solutions.

Chris Lunch, InsightShare 2013

- PM is well suited to local communities to experiment with, trial and modify to suit their local needs and create relevant solutions.
- Effective as it works from the ground up – providing representation and the voice of remote and diverse communities to the highest levels of policy and decision making.
- It is human-centred, process-oriented using local knowledge and settings.
- Encourages ‘participant led decision making’ – does not rely on external agencies.
- Ensures the UN Declaration of human rights is informed by the people themselves.
- Adheres to the principles and practices of indigenous knowledge production, ownership and Indigenous Cultural Intellectual property (ICIP).
- It is designed to be useful for people with little or no literacy skills.
- A tool for indigenous communities in creating collective memory (through storytelling).
- Develops community consultation capacities.
- Maintains and enhances the strength of local languages, cultures and environments by means of ‘shared active research’; participation, listening, reflection, feedback and action.
- Powerful linkage tool to bring confidence and action in tackling some of the big issues facing the world today: E.g. climate change and mental health.

Potential Australian Application

- Increase cultural tolerance.
- Support intergenerational exchange.
- Develop more leaders within communities.
- Measurement and evaluation tool.
- Reinforce political cohesion and cultural stewardship.
- Strengthen the growing media industry – producing more activist and productive short films targeting specific external agencies.
- Address professional/ geographic isolation - opportunity to join global dialogue networks (projects and programs).
- Support non-traditional learners from diverse backgrounds.

Recommendations in Action for Potential ATSI Application

- ATSI professionals to have access to training and facilitation from InsightShare and nDigidreams in particular, working towards solo facilitation and/or establish an ongoing partnership with these organisations and formation of their own community/ hub.
- Investment in PM training for communities is required by government and the corporate sector to enable accurate, relevant and appropriate reporting, evaluation and research of programs, thereby substantially improving the current methodology of a ‘report’ prepared by (often) outside people.
I will continue to inform and share with my network: these include remote - urban based practitioners, community cultural developers, academic community, museum and gallery sector, digital media and the creative industries.

Concluding Thoughts

_Storytelling awakens us to that which is real. It is basic to who we are._
_A story is a composite personality which grows out of its community._
_These stories become the conscience of the group. They belong to everyone._

_Terry Tempest Williams_

Participatory Media (PM) has benefits for local indigenous individuals, communities and their organisations, which, in turn, improves policy development and bolsters the indigenous nations’ visibility, resistance and human rights. When combined with multidisciplinary and cross-sector research, PM can be a potent form of advocacy and has the power to mobilise social change. In Australia, we need to see more projects and institutional policies like those at the National Museum of the American Indian, not only to include marginalised voices but place them front and centre of our nation. This means a attitudinal shift in the policies and practices of institutions and more strategically, influence constitutional change in considering a national Treaty.

InsightShare’s PM toolkit is applicable in an Australian context. I encourage Aboriginal and Torres Strait Islander (ATSI) facilitators from the social services, health, community development, education and media centres in particular to undergo training. Parallel to this, greater investment from local industry, government and innovative funding agencies interested in a convergence of digital technologies, arts and media, culture and the environment is required to support participatory approaches for building capacity in ATSI communities.
Resources

Books and Articles

Lambert, J. 2013 Seven Stages: Story and the Human Experience (E-Book), Digital Diner Press.


Additional Online
http://www.insightshare.org/resources/pv-handbook

ImagiNATIVE Film and Media Arts Festival, Toronto, Canada [http://www.imaginenative.org/home]

Inclusion Through Media [http://www.inclusionthroughmedia.org/]

ISUMA TV [http://www.isuma.tv/]

Global Voices Online: [http://rising.globalvoicesonline.org/blog/2014/02/05/the-challenges-of-written-media-in-indigenous-communication/]
[http://rising.globalvoicesonline.org/blog/2012/03/30/isumatv-preserving-indigenous-media-and-connecting-native-communities/]

Terralingua Ubuntu Manifesto [http://www.terralinguaubuntu.org/manifesto]

nDigiDreams [http://ndigidreams.com/collaborators.html]
Hummingbirds [http://ndigidreams.com/gtagaban_ds.html]
Listen to your Body [http://ndigidreams.com/dgray_ds.html]
Training: [http://www.ndigidreams.com/training.html]

InsightShare resources and recommended readings
Chris Lunch InsightShare, TED X Brussels 2013
[http://tedxtalks.ted.com/video/This-is-not-a-video-camera-Chris;search%3AIHECS]

Participatory Video for M&E: combined with MSC (Most Significant Change)
[http://www.insightshare.org/resources/article/participatory-video-and-most-significant-change-technique-how-it-works]

Video Girls for Change [www.videogirlsforchange.org]
[http://www.youtube.com/playlist?list=PLUtvlA4yp5ym77XbW0vu7Y7BZkttHhK5Z]
Equal In Rights [http://www.equalinrights.org/resource-library/10-human-rights-training/]

Deccan Development Society (Community Media Trust) [www.ddsindia.com]

One World TV [www.tv.oneworld.net]

Positive Futures, UK [www.londonmultimedia.org/positive_futures]

Real Time [www.real-time.org.au]

Video in the Villages [www.videonavaldeias.org.br]


Measurement and Evaluation news [http://mande.co.uk/]

Terralingua
New Media Consortium (NMC)
http://www.nmc.org/projects/midea is collaborating with Centre for Digital Storytelling to support museum professionals using digital media and universities across the USA and Canada.

http://www.youtube.com/watch?v=ug0wr3AyfUs

https://www.youtube.com/watch?v=uNBBUC69yPg
Appendices

Appendix A:

Application of Participatory Approaches in a Community Development Context

- Creative Industries
  - Arts & Cultural Enterprise
  - Media Centres
- I.P.As
  - Indigenous Protected Areas & Rangers Program
- Australian Aboriginal & Torres Strait Islander Communities
  - Remote & Regional: individuals, families, enterprise, organisations
- Participatory
  - Media toolkits/education & training workshops.
  - Research Approach Measurement & Evaluation
- Local Industries
- Inter-Government Support
- Treaty Discussion
- Mental Wellbeing
- Health
- Climate Change
- Suicide Prevention
- T.E.K
  - Traditional Ecological Knowledge