Co-creating stories in social learning systems: The role of community media and cultural organisations in disseminating knowledge

Elizabeth Heck – Queensland University of Technology

e.heck@hdr.qut.edu.au

This paper investigates how community based media organisations are co-creative storytelling institutions, and how they learn to disseminate knowledge in a social learning system. Organisations involved in story co-creation are learning to create in fluid environments. They are project based, with a constant turnover of volunteers or staff. These organisations have to meet the needs of their funding bodies and their communities to remain sustainable. Learning is seen as dialogical, and this is also reflected in the nature of storytelling itself. These organisations must learn to meet the needs of their communities, who in turn learn from the organisation's expertise in a facilitated setting. This learning is participatory and collaborative, and is often a mix of virtual and offline interaction.

Such community-based organisations sit in the realm of a hybrid-learning environment; they are neither a formal educational institution like a college, nor do their volunteers produce outcomes in a professional capacity. Yet, they must maintain a certain level of quality outcomes from their contributors to be of continued value in their communities. Drawing from a larger research study, one particular example is that of the CitizenJ project. CitizenJ is hosted by a state cultural centre, and partnered with publishing partners in the community broadcasting sector. This paper explores how this project is a Community of Practice, and how it promotes ethical and best practice, meets contributors' needs, emphasises the importance of facilitation in achieving quality outcomes, and the creation of projects for wider community and public interest.

In recent years, there has been an increased interest in story based community participation media projects in the public broadcasting, community media, arts and cultural sectors. Whilst the Internet has afforded the ease and accessibility of media production technology and platforms in which to disseminate creative media work, such as personal stories, it is through community-based organisations that the practice of grass roots media is going through an important resurgence. No longer solely a stepping-stone to professional media practice for aspiring media producers, many projects are emerging as independent and innovative in their own right, to amplify marginalised voices from diverse communities and provide project participants with the means and skills to continue to do so. Despite the hype that we live in a new media world, and that everyone can have a voice, there are still concerns of a "digital divide" and "participation gap" (Jenkins 2006). In reality, digital technology is not accessible for all, whether than be a matter of circumstance, location, skills, knowledge and general affordability. And, as a result, such grass roots media practice and projects sit in an interesting hybrid learning space.

Community-based media organisations have long been at the forefront of participatory and grassroots culture and are important agencies of storytelling. Such organisations have developed considerable capacity and expertise in bridging this gap with co-creative media practices, and increasing opportunities for self-representation to geographically and socially isolated groups and individuals. Community media is generally defined "as media that allows for access and participation" (Rennie, 2006, p. 22). One could suggest that community media is the first sort of participatory media prior to Web 2.0. However, as Ellie Rennie and other community media scholars further suggest, it is difficult to define easily, particularly in this era of new media culture and the nature of user-generated content (Howley, 2009; Milioni, 2009; Rennie, 2006, 2011). Aspects that make community media distinct, according to Howley (2009) is that it offers opportunities for civil society to "talk back" to the larger institutions of public life.

Public service media (PSM) organisations, such as the Australian Broadcasting Corporation (ABC), are also engaging in community based storytelling media practices to engage with their audience and amplify stories from local communities through broadcasting with initiatives such as ABC Pool (2003-2013), and more recently ABC Open (2010-), to invite the general public in regional Australia to contribute stories and photographs or attend workshops to share their personal stories with the wider community. In addition to this, the cultural sector is also engaging in community media and co-creative storytelling, through libraries and museums. Although such co-creative storytelling has been common in this sector before, via various digital storytelling projects in library and related cultural centre settings (Burgess et al. 2006; Burgess et al. 2010; Hartley and McWilliam, 2009; Spurgeon et al. 2009), it is the CitizenJ project, hosted by the Queensland digital cultural centre, The Edge, that engages with citizen journalism and other related storytelling projects, that is of further interest. Not only as a community participation project in citizen journalism, and related community based storytelling, but because of the evolving and experimental nature of its host organisation, and partnership with existing community radio broadcasters, and training organisations.

What is the *CitizenJ* project?

"Citizen Journalism" is a term often met with debate. Particularly in the era of user generated content, and user-friendly audio video recording technology. The democratisation of the media has created many fascinating challenges in regard to stories that come from the community, in relation to ethical practice, validity and authenticity. The CitizenJ project is one such initiative exploring the role and the definition of citizen journalism.

CitizenJ is hosted by a state cultural centre, known as The Edge, attached to the State Library Queensland (SLQ), in Brisbane, Australia. In addition to this, it has community broadcasting partnerships and a style of community based storytelling that is worthwhile investigating; particularly in regard to learning, defining, and articulating how "ordinary people" (i.e. those that are not typically media producers) (Thumim, 2009) can access media production skills for dissemination of community based stories. CitizenJ also explores the emerging category of content creation that is arising in library spaces, as libraries adapt to meet the growing needs of their customers in the evolving media and information landscape. It is not predominantly writers of traditional texts such as books, journals and magazines that are of interest for the library sector, but new and digital media producers. An example of such emerging community media and learning practices in the library space can be observed in the United States with projects such as YOUMedia, a youth orientated community media program run by the Chicago Public Library and the Digital Youth Network between 2009-2013. What makes CitizenJ distinct is its partnerships with existing community broadcasting networks to further propagate the content created in this space and create multiplatform opportunities for story creation and sharing. It is also facilitated, and allows participants to learn to produce publishable stories and become "credible citizen journalists".

CitizenJ experiments with diverse genres of storytelling, from journalistic news articles to personal narratives, and that is what makes it of great interest. Given the Project's larger cultural context, and that it is hosted by a state digital cultural centre, it is also a place of innovation and experimentation:

> CitizenJ is a pioneering new-media journalism project aimed at giving everyday people the platform to tell their stories and equipping citizen journalists with the credibility to make sure these stories are told well (citizenj.edgeqld.org.au).

CitizenJ is a project that allows its contributors to explore new and innovative story ideas, and for the coordinators and facilitators to experiment with the flexible multiplatform opportunities that the project offers. This project also aligns with the exploration of community co-creation, which is informed by:

- Critiques of mass media representation;
- Critical pedagogy;
- Curiosity about the possibilities for creative excellence in media self-representation; and
- Perceptions of the importance of personal storytelling to social change, knowledge, and

humanistic endeavour (Spurgeon, 2013, p. 7).

The fluid and hybrid-learning opportunities of the project allow for credible co-created stories to be produced in a facilitated and accessible environment.

CitizenJ originated in 2012 as a program with the State Library of Queensland's (SLQ) digital culture centre "The Edge", and received philanthropic funding from Tim Fairfax AM. Publishing partners include local community radio stations 4ZZZ and 4EB and training partnerships with the Community Media Training Organisation (CMTO) and the Australian Film, Television and Radio School (AFTRS) Open program. As summarised on CitizenJ's main website:

> The program also aims to recognise libraries as a key part in the information services industry and to explore their potential for generating, supporting and preserving commentary on issues of significance to society.

> The program is broadly grouped into three streams; a newsroom, an experimentation fund and a public program. (citizenj.edgeqld.org.au)

The project also publishes on its own website, and experiments with a variety of free publically available publishing platforms including Twitter and Facebook. This provides many accessible options for contributors and facilitators to publish, promote and disseminate stories, and other related information pertaining to the program.

When the project was in its first funding phase, CitizenJ had a staff of one newsroom coordinator, Ursula Skjonnemand (the second co-ordinator since the Project's inception), and at various iterations of the project, varying combinations of two newsroom facilitators. The most recent facilitators also contributed in the community broadcasting sector and were associated with CitizenJ's publishing partners. Project staff were assigned a newsroom space located on the mezzanine level of The Edge.

Communities of practice and social learning systems

Social learning can be an extensive and complex term, as it covers many and varied schools of thought (Bandura, 1969; Banks and Potts, 2010; Hartley, 2013; Reed et al., 2010). However, it is theories of Social Learning Systems and Communities of Practice (CoP) (Lave and Wenger, 1991, 1998; Wenger, 2000; Wenger, 2010) that I draw from for this specific research study. Particularly given the evolving and dialogical community based learning that is observed within the CitizenJ project and the nature of learning between the project's diverse participants and facilitators. Additionally, that practices such as collaborative storytelling invite opportunities for learning outside of traditional educational institutions in community based settings and from the media itself (Hartley, 2008, 2010; Hartley and McWilliam, 2009). Cultural centres such as The Edge provide these opportunities.

Mark Bilandzic and Marcus Foth (2013) describe The Edge as a community centre created for peer collaboration and creativity centred around digital technology. It is a place for flexible learning and experimentation. It is a centre for people to meet, explore, create, share and discuss topics that are of interest to them, and provides the spaces to do so. Although Bilandzic and Foth's research has focused on aspects of The Edge's physical design, and how the centre encourages learning, it is the workshops and projects within this pioneering community space that are also of great significance to social learning and The Edge's place in the wider community; in particular, as a centre for community based media practice. My research focuses on experimentation and related projects within this cultural space, with particular reference to the CitizenJ project.

Etienne Wenger (1998, 2000, 2010) and earlier Jean Lave and Wenger's (1991), research into social learning has been influential, in specific reference to the concept of Communities of Practice (CoPs) and social learning for organisations. Drawing on research in the community media sector, Ellie Rennie (2006, 2011) suggests that participants gain various skills as part of their involvement in community media, and as a result, contribute to and participate in the knowledge economy. Wenger's notion of social learning is of relevance, as co-creative media is taught in a workshop environment within a community media, cul-

tural or arts organisational setting. Wenger (2000) suggests that the success of an organisation depends on their ability to design themselves as social learning systems and to participate in broader learning systems. He suggests that communities are established over time and that learning is defined as interplay between social competence and experience. This is particularly applicable when investigating the fluid learning in the community media, arts and cultural sectors. Volunteer contributors learn from the community project's facilitators, who in turn learn from the diverse experience of these contributors to meet their needs, and evolve the project through such experimentation. The learning is dialogical.

In the current era of participatory culture (Jenkins, 2006) there is also the opportunity for digital and related collaborative stories (that is workshop based 2-3 minute stories created in a facilitated context to share life narratives) to take advantage of the unique affordances of every digital platform it uses (Alexander 2011, p. 43). At a macro level, social learning allows the opportunity to observe potential social change from the workshop process to the amplification process, and this is particularly interesting with new online platforms and affordances. Participatory culture (Jenkins 2006, 2009) has arisen in social media environments with low barriers of artistic expression and civic engagement, and is encouraged through strong support for creating and sharing such creations with others. It develops a type of informal mentorship where knowledge is passed from the experienced to novices, and in such a way that members are confident that their contributions matter and that they have some sort of social connection with one another. Every member need not contribute, but they must feel that when they do, it will be valued. Jenkins further asserts "participatory culture shifts the focus of literacy from individual expression to community involvement" (Jenkins 2009, p. 6). An important aspect of new media is that it has developed as a social activity. Furthermore, learning in an era of participatory culture closely aligns to the nature of a *community of practice* and social learning systems outlined by Jean Lave and Etienne Wenger (1991) and explored further by Wenger (Snyder and Wenger, 2010; Wenger, 2000; Wenger, 2010, 2011), and the nature of social learning in general. Communities of practice is particularly relevant in this context, as it relates to organisational learning in an era of participatory culture with such a new media project.

There is an abundance of online participatory media and notable examples include YouTube, Twitter and Facebook. The latter two examples, as well as online blogs and forums, are often referred to as Social Media as they are used for social interaction and allow the democratization of information and convert content consumers into content producers. Bruns (2008) refers to this phenomenon as the audience member as a "produser", as users are also content makers. Media is no longer a spectator's domain, but one that involves participation and involvement from the audience and operates on a grass roots level (Jenkins, 2006).

Rennie (2011, pp. 42-43) suggests, we (the general public) were excluded from mass media production because it was too "capital intensive" and as a result, professionalised. Now, with the Internet, everyday people can participate in the production and wider distribution of information. The telling and sharing of stories is now in the hands of the everyday population and our learning through these platforms can provide more diverse and enriched learning experiences in our communities. These new technologies provide a valuable opportunity to amplify the sharing of stories and provide a bottom up approach to storytelling. In reference to "social learning", Hartley (2013) and Banks and Potts (2010) suggest that the process is evolutionary, and sharing and telling stories contributes to the acquisition of knowledge through an evolving process of social interaction. Furthermore, when investigating the nature of a centre such as The Edge as a space for the community to learn, Bilandzic and Foth (2013, p. 255) describe social learning as simply "a result of interaction and shared encounters with other people". CitizenJ's contributors have opportunities to learn from several access points within The Edge: that is the physical space, and a dedicated online learning space via the project's online Facebook Editorial Group. Further to this, the project's co-ordinators learn how best to provide these opportunities in these varying contexts.

Learning with collaborative community based story projects occurs at three distinct junctures. *Figure 1* illustrates the potential layers of the broader social learning system where people are learning with collaborative community based storytelling media practices. At this first layer, the storyteller is an individual who engages with a facilitator to co-create their story. At the second juncture, the facilitator is engaged with an organisation who in turn learns from and with that organisation by way of fulfilling the mission and purpose of the organisation in question. The third layer is how the organisation, and the stories they produce,

appeal to particular publics: intimate publics (Berlant, 2008, 1997) – such as family and friends; counter publics (Warner 2002) – alternative audiences; and the general broader public, to educate others with stories from their communities via spreadable media online and on broadcast platforms.
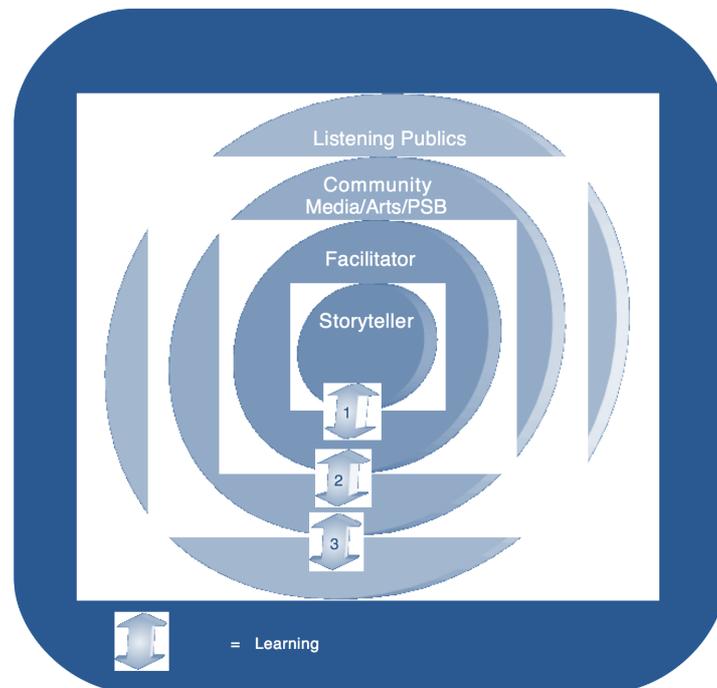
Figure 1 – **The broader social learning of community uses of co-creative media practices**

My research focuses specifically on the middle layers of this larger system; the dialogical learning of the facilitators in response to their contributors needs to amplify stories created in these projects to wider publics. Additionally, where CitizenJ as a CoP sits in a broader learning system, such as the one described in Figure 1.

> The concept of practice connotes doing, but not just doing in and of itself. It is doing in a historical and social context that gives structure and meaning to what we do. In a sense, practice is always a social practice (Wenger, 1998, p. 47).

Making media in a facilitated hybrid learning environment is part of a social practice, and as media has the opportunity to be amplified, it goes beyond the immediate practice to the wider community.

Methodology

Through regular participant observation of CitizenJ's public website, online editorial Facebook group, various field trips, and in-depth interviews with a key project co-ordinator and a facilitator, I have investigated the objectives that describe this project over the course of 18 months. In particular, how the project enables learning and how the learning of its facilitators also evolves with this process to meet the project's contributors' needs. This is one of four field sites contained in a larger study, and I have employed a case study methodology. For the purpose of this paper, I have chosen to discuss a selection of emerging themes, as they are common across the diverse range of case studies contained in my larger PhD research study.

The emergence of community participation projects

The term "community participation project" is becoming commonplace in larger public broadcasting projects throughout the ABC. Two examples of inviting the general public to participate in initiatives hosted by the ABC include Open and "community correspondents" on the ABC's local radio stations such as 612 (AM Radio) in Brisbane, Queensland. ABC Open invites community participants with the following:

> ABC Open is a community participation project, where the ABC will be helping people to create and help them distribute their work and ideas. It's about a two-way exchange, so we're not asking people who have nothing to gain to get involved. We always want people to feel that they come away with something – a new skill, an audience for their ideas, stories and work, and to feel that the collaboration has been fruitful. (open.abc.net.au/faq)

CitizenJ sits in a similar space, although it is hosted in a different organisational context, but like the ABC's initiatives, it is about imparting skills and knowledge to the wider community to share their stories, and provide these contributors with the sustainable skills to do so. The ABC appears to be a key influencer with the CitizenJ project, and that is why it is of relevance to explore further. ABC Open and CitizenJ do share some similarities, but the CitizenJ project does this on a smaller scale. Furthermore, the two projects connect informally via the existing professional network of the co-ordinator. CitizenJ invites contributors with the following statement:

> Journalism is a critical community forum for keeping governments, development, business, the community sector and democracy in check. We all know what the power of the media can do. As a citizen journalist, that power is in your hands. If you don't tell the stories that you think should be told, who will? (citizenj.edgeqld.org.au/about/)

And, like the ABC, it too would be classified as a community participation project.

The emergence of community participation projects through larger public institutions demonstrates the further evolution of community media practices. As mentioned earlier, the definition of community media is already slippery. But in a nutshell, it is allowing opportunities for those, who are not typically media producers, to amplify previously unheard voices and tell stories not shown in mainstream media, and the nature of providing training allows the general public the opportunity to do this well and with credibility. Such projects also sit in a hybrid-learning space, as they are independent of tertiary media publications and courses, and in the case of CitizenJ, attract contributors from diverse backgrounds.

Story co-creation and facilitation

One aspect that makes such a community participation project of value is the facilitation, as it is a large component of filling the participation gap by teaching participants digital literacy and competent storytelling skills. Thus, with a CoP, there is the concept of mentorship. New people come into a project, and learn from experts (the co-ordinators and facilitators in this context), but they also bring other skills with them from their own professional and cultural backgrounds and this learning then occurs as part of a social practice – learning by doing and co-creating with a community in the process. 'Co-creation' is also a term with many definitions (Cornelio and Cruz, 2014), but in this context, and in a CoP, contributors bring to the Project diverse and interesting story ideas that they want to share, and the newsroom co-ordinator and facilitators assist in the creation of these stories through mutual engagement, by offering advice in story composition, ethical guidelines, and to provide a publication platform in which to amplify that story. Stories told by the people at the coalface of an event or a personal experience is also of interest to the wider community. As Ursula Skjonnemand (2013), CitizenJ Newsroom Co-ordinator says:

> By the time mainstream news reaches the public it has been filtered through a framework that includes (but is not limited to) news values, style guides, commercial value, editorial pressures, time and/or space constraints, and perceived social norms; and all of this creates a professional distance between the story and the audience. There are many barriers that mainstream media consumers have to negoti-

ate and those who do not possess the prerequisite knowledge are denied full understanding. Whereas citizen journalism is free from industry filters, allowing it to be authentic. It's really valuable because of the authenticity.

The "authentic voice" is something that makes such grassroots story co-creation different to that produced in a mainstream media context, and indeed, attempt at filling the participation gap (Mackay and Heck, 2013). The richness of such a project gives people in the community a chance to infuse history with a more personal point of view, rather than what is reported in mainstream media, and considered newsworthy on the day. Furthermore, authentic stories are created in places where there is trust and a safe environment.

Facilitators and co-ordinators must have a good rapport with volunteers, and be able to gently guide in the direction of the project. The project must be a safe place; "the CitizenJ newsroom and website are safe places and free from personal attack. Play your part to keep it that way" (citizenj.edgeqld.org.au/contributors-set-our-rules-to-music-and-animation/). This has also been observed in earlier research into co-creative and digital storytelling by Donna Hancox (2012) who agrees that trust must be established from the outset, and is this is very important in facilitation. This feeling of trust and safety, I have observed, extend beyond the facilitation aspect, and can also be observed on the project's Facebook Editorial Group as part of the wider CitizenJ community. Not only is that trust and safety established between facilitators and contributors, but amongst the entire project community itself. Parameters for respectful discussion are also on clear display, and this is an important element in the moderation of the Facebook Group.

There is a sense of belonging and this adds to the identity, not only of the citizen journalist, but to be part of a larger community. This also creates further opportunities for story collaboration amongst contributors, and a sense of camaradie. One example of a collaborative community story produced in the CitizenJ community was *Brisbane Celebrates Pride Day* (citizenj.edgeqld.org.au/brisbane-celebrates-pride-day) that involved four contributors, and was CitizenJ's first live cross on 4ZZZ. This also marked CitizenJ's 200th story published since its inception in 2012.

Despite the excitement of facilitating stories from the community, there are a few issues that the project has to manage, particularly as the contributors participate out of interest or as a stepping-stone to paid employment. One key learning experience is managing volunteers and it is an aspect where project facilitators are aiming to achieve the best possible outcomes and sustainability, but where the need to remain flexible is paramount. Volunteers, or contributors, are usually in other paid employment, tertiary students, retired or have other commitments. Therefore, co-ordinators need to drive the passion and interest. Heavy structure does not necessarily encourage participation, but the opportunities need to be available when it is. CitizenJ has considered itself a "service" and to be there when contributors need it. There had been some experimentation with structuring the project in the first iteration of CitizenJ with story ideas and themes, but it was discovered that this was not the most ideal way that contributors wanted to participate. Expertise in managing volunteers was of value from the two facilitators in the community broadcasting sector who had particular knowledge in this area, and assisted the co-ordinator in managing contributor participation. Additionally, it was learnt early on that whilst some contributors embraced the story ideas, others did not participate at all, but have been happier approaching the newsroom co-ordinator with their own story ideas, or posting ideas on the Project's Editorial Facebook group. This editorial group, according to co-ordinator, Ursula, is where a lot of the CitizenJ community learns. In a sense, projects like CitizenJ have to embrace the fluid nature of their program, and how best to harness this fluidity to remain sustainable. Sustainability comes in the ability to change and evolve to meet contributors' interests and needs, whilst still remaining an active publication.

Developing identity is another key component of sustainability, and belonging to a community. During an observation of a CitizenJ intensive short course, the subject of identity, in regard to citizen journalism, was discussed. A notable agreement between the co-ordinator and participants in this discussion was that the citizen journalist is about "community". Thus, journalism, and in particular citizen journalism is about: collaboration, community, information, and curation. The curator is also a storyteller, and in this era of user-friendly and accessible online digital media, it was also emphasised that "curation" is king. No-

tably, that journalism is a "conversation" and creates dialogical learning in the wider community (Heck, 2014).

Ethics and story ownership

Ethical and best practice must be established from the outset with such story co-creation, and this is why such facilitation is important. Knowledge of media law is particularly important for project co-ordinators to disseminate this knowledge to contributors to make stories credible and publishable. This is also what differentiates such a project from typical unfacilitated user generated content that can be found on public platforms such as YouTube. CitizenJ have a "Contributor's Toolbox" that is available on the public web-site. The CitizenJ rules were co-created between facilitators and contributors, thus allowing community ownership in ethical practice. Another important asset in the discussion of media ethics and story co-cre-ation is the Contributor's Rules video found on the main page, and the emphasis that this project follows the "Media Alliance (MEAA) Code of Ethics" and CitizenJ's core values, "trust, transparency, respect and accountability" (citizenj.edgeqld.org.au/contributors-set-our-rules-to-music-and-animation/). The video on the public website that accompanies these rules was co-created by two CitizenJ contributors and used animation and music to entertain as well as inform. This makes the guidelines highly accessible. This video was originally placed further into the site, but the learning generated in the project and a subsequent re-design of the website moved this to the main page, further emphasising the importance of these rules from the outset.

Ethical practice in such community-based storytelling is fundamental as part of this story co-creation and part of the aims of training "credible citizen journalists". The newsroom co-ordinator's role is vital in making these stories ethically sound, and to filter unnecessary and inappropriate content before it reaches publication. The co-ordinator's role is to work with contributors to make these stories as credible and pub-lishable as possible, and for the contributors to understand how to produce ethical stories, whilst still keeping the story authentic. Contributors are often referred to the Contributor's Toolbox for best ethical practice, and the editing available from the newsroom co-ordinator and facilitators also provides impor-tant guidance. More recently, Ursula Skjonnemand (2014a), the newsroom co-ordinator, established a section called "Editor's Pick" and the contributor stories were chosen as exemplars under the following criteria:

> a) The story has an element of timelessness (will still hold interest months or even years after it was published); b) The story displays excellence of craft; c) The story provides a rare or unique insight about life in this time and place; d) The story has an element of innovation.

These stories were published in a corresponding article on the website for current and future contributors to access for further reference. Furthermore, contributors "are welcome to publish their content to another media outlet at the same time as CitizenJ, but not before" (citizenj.edgeqld.org.au/contributors-set-our-rules-to-music-and-animation). This has been successful, and two examples include *Immeasurable,* syndi-cated with *The Argus* (citizenj.edgeqld.org.au/immeasurable/) and *Brisbane Celebrates Pride Day,* repub-lished in Q News (citizenj.edgeqld.org.au/brisbane-celebrates-pride-day/).

Conclusion

CitizenJ is an experiment, but it has clear foundations in best and ethical practice, story ownership, facili-tation, and it works in ways which best meet contributors' needs. It evolved and gained considerable trac-tion in the wider community. Since its inception in 2012, the project has had two newsroom co-ordina-tors. This is a result of the nature of community media practice, and such a turnover is a result of the fluid nature of this sector as staff move to other areas of media employment. However, foundations that have been established during each co-ordinators tenure have allowed the project to further thrive. Each co-or-dinator has their own take on CitizenJ and a particular rapport with its contributors and facilitators. Citi-zenJ is part of a wider social learning system with its associated networks in community broadcasting and

training. This paper has discussed some of the themes emerging as a result of a larger PhD study, and how CitizenJ is a community of practice, evolving in a community and experimental cultural context.

Bibliography

ABC Open (2013) *Frequently Asked Questions*. Retrieved from https://open.abc.net.au/faq.

ABC Pool (2013) *What is ABC Pool?*. Retrieved from http://pool.abc.net.au/.

Alexander, B. (2011) *The New Digital Storytelling: Creating Narratives with New Media*. Santa Barbara: ABC-CLIO.

Bandura, A. (1969) Social-learning Theory of Identificatory Processes. In D. A. Goslin (Ed.) *Handbook of Socialization Theory and Research* (pp. 213-262). Chicago: Rand-McNally.

Banks, J. & Potts, J. (2010) Towards a Cultural Science of Videogames: Evolutionary Social Learning. *Cultural Science*, 3(1), 1-17.

Berlant, L. (1997) *The Queen of America goes to Washington City: Essays on sex and citizenship*. Durham, NC: Duke University Press.

Berlant, L. (2008) *The Female Complaint: The Unfinished Business of Sentimentality in American Culture*. Durham, NC: Duke University Press.

Bilandzic, M. & Foth, M. (2013) Libraries as Co-working Spaces: Understanding User Motivations and Perceived Barriers to Social learning. *Library Hi Tech*, 31(2), 254-273.

Bruns, A. (2008) *Blogs, Wikipedia, Second Life, and beyond: From production to produsage*. Bern: Peter Lang.

Burgess, J., Klaebe, H., & McWilliam, K. (2010) Mediatisation and Institutions of Public Memory: Digital Storytelling and the Apology. *Australian Historical Studies*, 41(2), 149-165.

Burgess, J. E., M. Foth & H. G. Klaebe. (2006) Everyday Creativity as Civic Engagement: A Cultural Citizenship View of New Media. In *Proceedings Communication Policy & Research Forum*, Sydney.

CitizenJ (2013) *CitizenJ: Exploring the Future of Journalism*. Retrieved from http://citizenj.edgeqld.org.au/

Cornelio, G. S. & Cruz, E. (2014) Co-creation and Participation as a Means of Innovation in New Media: An Analysis of Creativity in the Photographic Field. *International Journal of Communication*, 8, 1-20.

Hancox, D. (2012) The Process of Remembering with the Forgotten Australians: Digital Storytelling and Marginalized Groups. *The Interdisciplinary Journal on Humans in ICT Environments*, 8(1), 65-76.

Hartley, J. (2008) YouTube, Digital Literacy and the Growth of Knowledge. *Media, Communication and Humanity Conference 2008*, 21-23 September 2008, London School of Economics..

Hartley, J. (2010) *The Uses of Digital Literacy*. Piscataway, NJ: Transaction Publishers.

Hartley, J. (2013) A Trojan Horse in the Citadel of Stories? Storytelling and the Creation of the Polity – From Gobekli to Gallipoli. *Cultural Science*, 6(1), 71-105.

Hartley, J. & McWilliam, K. (2009) *Story Circle: Digital Storytelling Around the World*. Chichester: Blackwell.

Heck, E. (2014) Creating the Community Narrative: How an Australian citizen journalism program uses new media technologies and participatory collaboration to tell stories from the grass roots. *Story5: Global Reflections on Narrative. Interdisciplinary.net*. 8-10 May, Lisbon, Portugal.

Howley, K. (2009) *Understanding Community Media*. London: Sage.

Jenkins, H. (2006) *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

Jenkins, H. (2009) *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: The MIT Press.

Lave, J. & Wenger, E. (1991) *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press.

Lave, J. & Wenger, E. (1998) *Communities of Practice*. Cambridge: Cambridge University Press.

Mackay, S. & Heck, E. (2013) Capturing the "Authentic Voice": Challenges and Opportunities for Voice and Self-representation in Two ABC Storytelling Projects. *LiNQ*, 40, 87-99.

Milioni, D. (2009) Neither "Community" nor "Media"? The Transformation of Community Media on the Internet. In J. Gordon (Ed.) *Notions of Community: A Collection of Community Media Debates and Dilemmas* (pp. 271-294). Bern: Peter Lang.

Reed, M., Evely, A. C., Cundill, G., Fazey, I. R. A., Glass, J., Laing, A., Newig, J., Parrish, B., Prell, C., & Raymond, C. (2010) What is social learning?. *Ecology and Society*, 15(4). Retrieved from http://www.ecologyandsociety.org/vol15/iss4/resp1/

Rennie, E. (2006) *Community media: A global introduction*. Lanham, MD: Rowman & Littlefield.

Rennie, E. (2011) *Life of SYN: A Story of the Digital Generation*. Clayton: Monash University Publishing.

Skjonnemand, U. (2013) Interview transcript. 15 August.

Skjonnemand, U. (2014) Editor's Pick. *CitizenJ Editorial Group*. Retrieved from https://www.facebook.com/groups/CitizenJeditorial/

Skjonnemand, U. (2014) Parting Words from the Outgoing Newsroom Coordinator. *CitizenJ*. Retrieved from http://citizenj.edgeqld.org.au/parting-words-from-the-outgoing-newsroom-coordinator/

Snyder, W. M. & Wenger. E. (2010) Our World as a Learning System: A Communities-of-Practice Approach. In C. Blackmore (Ed.) *Social Learning Systems and Communities of Practice* (pp. 107-124). London: Springer.

Spurgeon, C. (2013) The Art of Co-Creative Media: An Australian Survey. *Cultural Science*, 6 (1), 4-21.

Spurgeon, C., Burgess, J., Klaebe, H., Mcwilliam, K., Tacchi, J., & Tsai, M. (2009) Approaching Digital Storytelling as a co-creative social media practice. *Communication, Creativity and Global Citizenship: ANZCA09.*

Thumim, N. (2009) Everyone has a Story to Tell: Mediation and Self-Representation in Two UK Institutions. *International Journal of Cultural Studies*, 12 (6), 617-638.

Warner, M. (2002) Publics and Counterpublics. *Public Culture*, 14(1), 49-90.

Wenger, E. (2000) Communities of Practice and Social Learning Systems. *Organization*, 7(2), 225-246.

Wenger, E. (2010) Communities of Practice and Social Learning Systems: The Career of a Concept. In C. Blackmore (Ed.) *Social Learning Systems and Communities of Practice* (pp. 179-198). London: Springer.