

Empowering Art

Bronwen Gray, Alan Young

alan.young@aut.ac.nz

Auckland University of Technology,

Private Bag 92006,

Auckland 1142, NZ

Abstract

Pierre Bourdieu (1984) sees the language of art as a language of exclusion, privileging certain social groups over others. Instead, we see art as a political practice which can produce social justice outcomes to directly empower those not privileged by traditional systems of art making and appreciation. This paper relates two digital media projects which make art as political action: *Explosives Reserve*, which brought together a community to save their land threatened by development; and *Such Lives*, a theatre show made with residents of a housing estate. In each case a writer and a designer mentored a team of design students who created the final products. It provided the students with valuable industry experience and with the opportunity to think critically about their world, and also about how designers can make ethical work, rather than churning out logos, brands and ads to encourage consumerism.

Using lived experiences of individuals seeks to 'disrupt and discredit the grand narrative by revealing its omissions and biases' (Milbrandt, 2010). It allows artists to create work that is socially responsible as well as transformative and healing or, as Gablik writes 'to make art as if the world mattered' (1991). This work is developed out of an instinctual belief that wherever there is affliction, suffering and human need, art will always contain a remedy (McNiff, 1997).

KEYWORDS: digital storytelling, empowerment, postmodernity, design pedagogy

Introduction: The function of art

Art making is considered to be a universal human behavior, which has always been a part of our personal and interpersonal communication (Malchiodi, 2007). Cave drawings in Europe depicting feelings and actions produced in ritualistic forms date back more than 30,000 years (McNiff, 1998) and examples of aboriginal art making have recently been discovered that are thought to date back more than 40,000 years (Masters, 2010). Prehistoric art has been studied and analyzed by archaeologists and art historians with the intention of demonstrating

the ideas and emotions of the makers (Malchiodi, 2007). Art making is considered to be a selected behavior and over the years it has been shown that if your society was an art making society, then you were more likely to survive than a society where art was not encouraged (Vick, 2003). Along with tool making and speech, Dissanayake (1992) argues that art making is an activity that can be used to define our species.

Whilst UNESCO asserts that what constitutes contemporary art has become dependent upon ideologies and political conflicts (UNESCO, 1976), we believe that this is not a recent phenomenon, rather art has always been constructed through an ideological lens. Art has always been used as a way to explain how to understand the world in which we live by governments, the church and other ideological state apparatuses. However as a means of creating knowledge, art making has historically been primarily the tool of the upper middle class, to exert what is best described as the power of wealth over the will of the working class (Cobb & Rifkin, 1991). Art making has historically been viewed as a means for exclusion (Bourdieu, 1984), where everyday people feel disconnected from the product, seeing art and artists as 'special and heightened, not everyday and ordinary' (Willis, 1990).

In contrast, the two digital media projects discussed in this paper were both inclusive of communities, as they involved the telling of stories about ordinary people who have lived extraordinary lives. As the artists working in collaboration with communities the aim was 'to respect and affirm the individuals for their unique experiences, perspectives, needs, wants, abilities and struggles, and to support them in these endeavors' (Goldsworthy, 2002), and to provide a creative lens through which the stories could be filtered and understood. In each of the projects a writer and a designer, mentored a team of art and design students who created the final products. It provided the students with valuable industry experience and with the opportunity to think not only critically about the world in which they live, but also to think about how designers can make ethically responsible work, rather than churning out logos, brands and adverts aimed at encouraging consumerism. This may seem antithetical to the purposes of design education, yet almost all university design courses identify both a worldview and a practice grounded in ethics as desired graduate attributes. Unfortunately, *how* these views and values are opened up to students is often problematic. We see art and design education in terms of Atkinson's (2012) notion of pedagogies against the state, in particular 'pedagogy as a form of resistance to liberal democratic economics as the driving *raison d'être* for state education' (p.15). The difficulty is in developing projects that allow students to attend these at any personal level of discovery. Working within community settings is not a novel concept. Artists, either individually or whilst working alongside communities often tell and retell histories, some autobiographical, that attempt to depict historical stereotypes or assumptions that have shaped collective memory and identity (Desai & Hamlin, 2010). Traditional art discourse works to turn even the efforts of artists critiquing this system into part of that elitist discourse (Bourdieu, 1984) and Wright notes 'those art practices which seek to wrest themselves free of a predetermined assignation in terms of visibility . . . at the expense of their standing in the reputational economy (Wright, 2008, para. 3). These approaches are consistent with our belief that every individual should have the right to be involved in the creation of culture rather than be viewed by the elite as a passive recipient. (Adams & Goldbard, 2001; Klæbe & Bolland, 2007).

UNESCO in its attempt to be inclusive, also suggests that contemporary art can include art making that has an autonomous function: art, which has no social responsibility; but again we believe this concept to be an oxymoron, as none of us exist in vacuum. In the twenty first century, we have to accept that we now live in a globalized society where large transnational corporations expropriate precious resources that perpetuate cycles of poverty and deprivation, contributing to the destruction of our planet, which results in the fracturing of

local economies and communities (Chile, 2007). Located in Freire's theories of empowerment through participation, (Benmayor, 2008; Freire, 1972) the art we make demands that artists use their skills to become part of the solution rather than as one of those who sit on the fence silently yet vicariously supporting the problem (Freire, 1972).

Located within a human rights discourse, the function of art is to educate and inform, inspire and mobilize, nurture and heal, build and improve, in an attempt to contribute to the elimination of the cultural monopoly of the dominant classes (Chile, 2007). It acts as a form of cultural activism with efforts to counter and transform what Allen (2008) refers to as the rampant materialism and shallowness of western culture. It is a socially subversive enterprise, where the primary role of the artist is to demythologise personal and social fictions in order to challenge the plausibility of explanations in societies who blend fact with fiction in order to progress their own interests' (Szasz, 1974). It seeks to disrupt and discredit the grand narrative by revealing its omissions and biases (Milbrandt, 2010). As a postmodern approach to art making, it is interested not only in deconstructing assertions of truth, but also in the dominant cultural knowledge that a person lives by—in other words 'the deconstruction of the discursive practices of our culture' (White, 1993). It is interested in deconstructing notions of truth, which will always be pluralistic and relative (Duncan, 2004) but it is here where the biases and prejudices hide, which seek to subjugate a person's life (White, 1993). It allows artists to create work that is socially responsible as well as transformative and healing or, as Gablik writes to make art as if the world mattered (Gablik, 1991). Finally, it results in the production of work that is developed out of an instinctual belief that wherever there is affliction, suffering and human need, art will always contain a remedy (McNiff, 1997).

Digital Storytelling

Digital storytelling involves the layering of personal narrative with symbolic imagery to create short film clips that then utilize emerging digital technologies to house the narrative content (Gray & Young, 2011). Also described as multimedia authoring projects (Klaebe & Bolland, 2007; Oppermann, 2008) the art form's original aim was to counter the effect that the mass media and mainstream entertainment industries had in silencing marginalized communities (Burgess, 2006).

As a form of social action, it can be understood as a creative way of enacting human rights principles, as it provides marginalized communities and individuals with free and equal opportunities to participate in society (Jacobs, 2011). More importantly the process allows for stories to be told that need to be told in order to challenge hegemonic processes, which involve societies in the production of consensus (Cobb & Rifkin, 1991). Through this paradigm, digital storytelling becomes a vehicle for influencing the culture that currently excludes them (Lenz, 2008). The effect of being excluded from cultural production and representation has a pervasive effect on the human psyche as it sends strong messages about who belongs and what in this world matters (Little & Froggett, 2009; Zipes, 2006). Bourdieu in referring to this concept as symbolic capital, believes that what is embedded in our artifacts or signs of cultural production, becomes the authoritative embodiment of cultural value (Bourdieu, 1984). What we also know is that only 8% of the messages embedded in even something as simple as a billboard or 30 second advert are received by the conscious mind, with the other 92% being worked and reworked over time deep within our subconscious (Jhally, 2010).

Further, White and Epston (White & Epston, 1990) believe that as we go through life, we tend to 'internalize certain beliefs about ourselves that blind us to many other vital

experiences in our lives.' It is as if we each have inside of us a small tape recorder that tells and retells us the dominant story of our life who we are, where we fit and why we are the way we are. Our tape recordings allow us to make sense of our lived experiences, which are shaped by the political and cultural circumstances in which we live; and it takes on the values they contain which help form the self identities we project out into the world (Miller, 2005). However, digital storytelling allows us to challenge the construct of our stories. As the story is taken from the spoken word and then restated as a visual interpretation, new meanings emerge that can be incorporated into ways of knowing the self.

When thematically grouped together, digital storytelling not only allows the storyteller to find their voice, it also provides them with the opportunity to contextualize their experiences within wider discourses (Benmayor, 2008). Situating the lived experience within a wider discourse provides participants with the opportunity to construct new 'social, cultural and historical understandings' (Benmayor, 2008). Digital storytelling has the capacity not only to shift how the maker understands themselves but when grouped with similarly themed stories provides us with the larger story—a meta view of the world and our place in it (Gray & Young, 2011). This also provides us with the opportunity to challenge wider social and cultural discourses because we can see how and where we belong (Gray & Young, 2011).

Washington & Moxley (2008) assert that using creative means (that can include digital storytelling) as a tool for social action provides the audience with new and sometimes disturbing knowledge, that may exceed their own experiences. It demands that the audience respond to what they see and hear placing an onus on them to be part of the solution, rousing people to action (Woodruff, 2005). Washington & Moxley (2008) regard that:

From the standpoint of social action, the portrayal of the lived experience may be adept at stimulating public awareness, arousing public indignation, and fostering collaborative action to find ways of rectifying human tragedy.

Case study one: Explosives reserve digital storytelling project

Altona's Explosives Reserve was situated 26 kilometers west of Melbourne, Australia on the shore of Port Phillip Bay. The reserve was established by the state government in 1901 for the storage and handling of commercial explosives (Gray, 2000). At the time, Altona was seen as the ideal location for such a dangerous industry, as there were less than 50 people living in the suburb residing in a total of 15 houses. However by the 1960s Melbourne's western suburbs were becoming increasingly populated, as a result of post war migration policies (Gray & Young, 1988) and a decision was made to close the site in 1962. Hidden away behind a huge metal corrugated fence, the site lay dormant, growing wild, undisturbed by the urban sprawl that was developing around it for almost 25 years. Because of its protected status, traditional vegetation grew back returning the grounds to how it would have looked before white settlers arrived in Australia. Endangered species of flora and fauna thrived, as too did unique food sources for wildlife that were thought to have become extinct. Buildings and other artifacts left on site were evidence of Altona's first commercial industry and family houses remained in tact displaying evidence of early Australian lifestyle. As a result of this, the explosives reserve is one of Melbourne's last unique and beautiful coastal spaces of archaeological, geological, geomorphologic, floral, faunal and cultural significance with direct frontage onto Port Phillip Bay (Gray, 2000). By the 1990's, two generations of Altona residents had never been on to the site, nor knew what lay behind the high silver fence. The fence fell into disrepair and was heavily graffitied.

In 1995, the State Government believing the land to be of little value, declared the reserve surplus and alternative uses for the land was investigated. The most likely scenario was that the land would be sold off to a private developer and it would become up market private

housing or a shopping centre built on site. However local residents formed the 'save the explosive reserve group', who along with the local council began lobbying the state government to protect and maintain this significant piece of open parkland. A five-year battle ensued, but eventually in 2000 the decision to sell the land was reversed and it was retained in Crown ownership as recreational parkland.

It was at this point that we became involved with the lobby group in thinking creatively about how to manage the site and protect its extraordinary history. Buildings on the site needed repairing, the unique stands of flora and fauna needed to be protected and aboriginal remains held by the State Government in the basement of the museum needed to be returned to their traditional resting places. Because the site had lain dormant for so long, most of the community had never been on site but rather than just open the site up, it was decided that the community needed to understand how important a space it was, in an attempt to encourage them to treat it with respect. At first a more traditional approach was taken by the committee – they wanted oral histories collected, taking advantage of the fact that there were still some people alive who had lived or worked on the site, and a brochure was produced outlining the history of the site that could be given out to tourists. However instinctively we knew that this would have limited appeal to younger generations, and that a more dynamic approach was needed. It was decided to take advantage of emerging digital media technology as it has had a profound effect across all aspects of culture (Skains, 2010). Describing the emergence of digital media as a critical epoch, Skains notes how, in terms of entertainment, online activities are overtaking film and television in much the same way as these visual media overtook the printed novel. Klæbe and Bolland argue that new media technology has begun to change the very fabric of human society because it has not only changed the way we 'do' things, but has changed how we communicate (Klæbe & Bolland, 2007). Digital media techniques are currently used in a wide range of educational and community settings (Hartley & McWilliam, 2009), as a technique for community engagement and as a therapeutic medium (Clarke & Adam, 2011).

The oral histories that had been collected, were edited down into short scripts and student designers then turned the stories into digital animations which could be shown to the wider public at small community gatherings, whilst also having the capacity to reach global audiences of thousands or even millions by taking advantage of ever expanding communication technologies. The animations were shown at the first official opening of the site in an outdoor cinema environment. Local residents were invited to celebrate the reopening of the site, by watching stories that spoke of their community and of this piece of land that had always been part of their physical environment but had previously been seen as of no intrinsic value. Collectively, the animations demonstrate how unique the site is and how a community, by working together, can influence decision makers to save part of Melbourne's cultural heritage. The animations through the use of the internet can be used in school settings educating new generations of Altona residents about their suburb's history, and as a model for other community agencies interested in the preservation and protection of local natural resources. The images (at end) are taken from one of the animations entitled *The Vault*, which is a story that keenly illustrates how the digital storytelling process allowed for a personal story to directly challenge the authority of legitimized powerbases. *The Vault* tells the story of Bill Nicholson Jr., an Aboriginal, who was offered a job at the State Museum, where he was put in charge of curating its indigenous collection. On his first day on the job, he was taken to the basement, where he entered a room filled with the human remains of generations of his people. His job was to sort through them and return them to their rightful resting place. Bill found remains that had come from the explosives reserve and this was his entry into the project. However, what becomes so interesting about his story is that whilst talking about the remains that come from the reserve, we learn about multiple

truths that explicate the relationship that ‘whitefellas’ have developed in relation to the indigenous population. Firstly, we learn about how indigenous peoples used and lived off this specific piece of land. More importantly, we also learn how the State Museum—the government funded institution charged with the protection and re-telling to future generations our country’s unique history—had spent years hiding the historical truth about how our indigenous cultures had been treated in the pursuit of perpetuating dominant Western ideologies.

Case study two – Atherton Gardens community theatre show

The Atherton Gardens Housing estate consists of 800 flats divided between four high-rise towers. It is located in Brunswick St, Fitzroy less than five kilometers from Melbourne’s city centre. It was built in the early 1970’s with the intention of providing housing for low-income families living on Melbourne’s fringes.

Home to more than 3000 residents, the Atherton Gardens housing estate is an environment that bears the burden of the less than subtle social policy shifts that the Government has in recent times been implementing.

Under a Neo Liberalist State Government, little or no upgrading occurred on the housing estate for more than ten years: the intention was to neglect them until it became economically advantageous to demolish the blocks and sell the prime real estate off to private developers (McNeils & Reynolds, 2001). Residents associations were disbanded and support services removed as a result of diminished social services funding. The buildings fell into disrepair and organized crime moved in.

Simultaneously, the Federal Government, through the introduction of tied grants to the States and Territories, refocused Australia’s housing policy (Slater & Crearie, 2003). The shift in agenda saw housing assistance refocused away from the supply of housing rental stock for low-income earners to a rental subsidy for private tenants (Badcock & Beer, 2000). As a response, the public housing sector, now diminished in size became specifically targeted towards high need disadvantaged groups with multiple and complex needs (Slater & Crearie, 2003).

Mental health policies changed with a focus being placed on rehabilitation and integration back into the community even for those living with recurrent or chronically disabling disorders (Russell, 2008). Mental health services were refocused to provide short-term and limited care whilst at the same time ignoring the ongoing needs and high level of support required to assist those living with mental illnesses outside of institutions (Groom, Hickie, & Davenport, 2003). By and large this has led to them finding accommodation on the estates, without any entitlement to support services.

Atherton Gardens also reflects the results of Australia’s recent migration policies: at the time this project took place in 2002, 64% of residents were born in Vietnam, with other significant ethnic groups including the Macedonian, Turkish and Chinese (Hopkins, Thomas, Meredyth, & Ewing, 2004). In total 38 different nationalities are represented on the estate, with only 14% of the community being born in Australia (Hopkins, et al., 2004). Many of these migrants, in particular those from Vietnam are refugees, who are a population prone to becoming marginalized both economically and socially as a result of their refugee experiences (Rother, 2008).

Whilst the estate has led to the development of affordable housing stock it has not led to the development of a safe and secure community, and in some cases appropriate housing for a number of tenants (McNeils & Reynolds, 2001). Instead the estate has been characterized with a pattern of disadvantage. 80% of all residents receive income support from the

government and less than 40% of residents nominate English as their preferred language (Hopkins, et al., 2004). A highly visible drug trade operates both in each of the tower blocks and on the grounds of the estate, graffiti and vandalism are prevalent, and residents constantly talk of their fear for personal safety (Hopkins, et al., 2004).

The estate also has a high turn over of residents, with a 10% unoccupancy rate at any given time. As one of the least desirable forms of public housing the estate is often used to accommodate applicants seeking priority housing, most of whom are in crisis or attempting to escape from violent relationships (McNeils & Reynolds, 2001). The estates have come to represent environments characterized as dysfunctional neighborhoods, which contain 'dilapidated buildings, crumbling infrastructure, racial and economic segregation, high rates of family stress, drug abuse and criminal activity' (Arthurson, 2008).

It can be argued that Brunswick Street, which is where Atherton Gardens is located is one of Melbourne's most important cultural precincts, as it has been heritage listed by the Government as a site of cultural significance. Images of Brunswick Street and the culture it contains are commonplace. You see them on billboards, in magazines; it is used regularly as a film location and features on most council communications. Yet if you look at the images you can see a pattern emerging. You can see what is not included, what has been left out of the images, what has been forgotten: The Estate. It is as if every time a photographer takes a picture of Brunswick Street they stand with their back to the flats, ignoring their existence. The residents are eradicated from the view of what constitutes culture even though they house 3000 individuals who bring to the street an eclectic mix of cultural diversity.

Having worked with the residents on a series of visual art projects that reflect their cultural diversity, we began to work with them on a more ambitious project – the development of a community theatre show that they will write and perform about their lives – the intended audience, their neighbors. The process will engage the residents in all facets of the development of the show, both behind the scenes and on the stage; how much or how little they want to be involved in the performance will be determined by them. Theatre is a medium that is inclusive of all other art forms: when broken down into its various elements it includes storytelling, painting, singing, acting, dancing and construction. This means that there are lots of pathways in to the project depending on the interests and skill sets of the participants. It will ask them to utilize their skills, possibly skills they have not used in a long time and share them with the community during the project.

Theatre has a long history of being used as a tool for social change whether it is as a form of social commentary or as a vehicle for direct political action (Abah, 2007; Boeren, 1992; Hall & Thomson, 2010; Sloman, 2011). In developing his theories of participatory theatre making, and building on Freire's theories of liberation through participation, Boal has used theatre as a tool for direct social action all over the world. Boal noted how participating in theatre making, the content of which was their lived experiences, provided a forum where participants could rehearse change (Boal, 1998; Conrad, 2004; Sloman, 2011). By acting out their stories and their struggles participants were able to re-author their stories, which affirmed their right to 'apply power to the world and change it – however minutely' (Willis, 1990). Polkinghorne asserts that the narrative is the primary form that people use for organizing and to make meaning of their experiences (Polkinhorne, 1988). It is a prime means through which culture is transmitted, mediating the perceptions of others challenging dominant value systems that seek to exclude (Little & Froggett, 2009; Zipes, 2006).

Participatory theatre also has other benefits: it builds the capacity of individuals and communities, and has the power to strengthen and energize (Sloman, 2011). Participants become more confident and articulate (Adams & Goldbard, 2001); it can strengthen

community cohesion as it requires groups to work together and to learn to trust each other (Carey & Sutton, 2004); it provides an avenue through which participants can reflect on their relationships they have with their social and physical environment (Carey & Sutton, 2004); and as Lambert (1982) states:

If done well, participatory theatre can be an experience that the community and individuals treasure and have a great depth of pride ... [It] can have a long-term impact and can become part of the fabric and folklore of the community.

Because the process of developing the show took more than eight months, it became apparent that some of the material being developed needed to be locked down, to ensure that we would have some product to use in the final performances. Stories told to the writer by residents were developed into stand-alone scenes that graphic design students could turn into digital animations. Embedding digital media into the performance was not seen as problematic, as digital media as an art form emerged out of the community theatre industry in California in the late 1980's (Lambert, 2002), as a socially inclusive tool through which the dominance of commercial media, and the messages it propagates could be challenged (Lessig, 2004; Warschauer, 2003). Apart from telling some of the stories of the lived experiences of the residents, the animations would be used in the final performances as a device that firstly allowed us to refocus the audiences attention away from the stage and to the screen so that we could discreetly change the set, and also as a way of breaking up the stories to stop young audience members with short attention spans from potentially losing interest in the event. The student designers, many of whom live or play in and around Brunswick Street were able to join with the residents and complement the work they were undertaking. With this in mind, the intention of the process was, as Burgess suggests, to provide an 'ethical democratic access for participants whilst maximizing relevance and impact for the intended audience' (Burgess, 2006).

The images (at end) are taken from the animation *Ho's Story*, a bilingual story that tells of one Vietnamese woman's journey of leaving her family and homeland in the chance that she might create a new life in Australia. Sent by herself as an eight year old, she talks not only of the war in Vietnam that led to her migration, but her time as a child in the detention facilities up to her arrival and consequent settlement in the housing estate. It is a story of survival. The process of creating a bilingual piece of design was a deliberate attempt to demonstrate respect for a community who experience widespread prejudice based mainly on misconceptions about why they have had to resettle in Australia. Although the story is specifically Ho's story, it speaks universally to a generation of Vietnamese, whose children may or may not understand the enormity of what they risked in order for them to survive.

Three hundred and fifty individuals took part in the performances of *Such Lives*, which played to packed houses containing more than 600 audience members. As a result of the theatre show, the State Government earmarked Atherton Gardens as a site for community renewal, meaning that over the following three years the flats were upgraded, the grounds improved and working parties formed to address issues of importance to the community.

Conclusion

At its core, digital storytelling involves a layering process of attaching metaphor to symbols concerned with everyday life. It is interested in social change building on human rights principles, and is located in Freire's theories of empowerment through participation (Benmayor, 2008; Freire, 1972). This work seeks to address the structural and historical

factors, which impede 'free, equal and uncoerced participation in society' (Jacobs, 2011). It is seen as a collaborative social action process, where the personal experiences and values of communities play a crucial role in identifying themes and solutions alongside professionals and policy makers (Broner, Franczak, Dye, & McAllister, 2001; Jacobs, 2011). In pedagogy, the involving of students works to subvert traditional approaches to design, which maintain and support dominant hegemonic narratives of design and consumption.

With an interest in the ordinary, it can produce extraordinary results. It is a socially subversive enterprise, where the primary role of the artist is to 'demythologise personal and social fictions in order to challenge the plausibility of explanations in societies who blend fact with fiction in order to progress their own interests' (Szasz, 1974).

Figures – Explosives Reserve and Atherton Gardens projects



Figures 1 and 2: images from the oral history digital animation *The Vault*.



Figures 3 and 4: images from the oral history digital animation *Ho's Story*.

References

- Abah, O. (2007). Vignettes of communities in action: An exploration of participatory methodologies in promoting community development in Nigeria. *Community Development Journal*, 42(4), 435 - 448.

- Adams, D., & Goldbard, A. (2001). *Creative community: The art of cultural development*. New York, New York: Rockefeller Foundation.
- Allen, P. (2008). Commentary on community based art studios: Underlying principles. *Art Therapy: Journal of the American Art Therapy Association*, 25 (1), 11 - 12.
- Arthurson, K. (2008). Australian public housing and the diverse histories of social mix. *Journal of Urban History*, 34, 484 - 501.
- Atkinson, D. (2012). Contemporary art and art in education: The new, emancipation and truth. *International Journal of Art & Design Education*, 31(1), 5-18. doi:10.1111/j.1476-8070.2012.01724.x
- Badcock, B., & Beer, A. (2000). *Home Truths*. Carlton, Melbourne: Melbourne University Press.
- Benmayor, R. (2008). Digital storytelling as a signature pedagogy for the new humanities. *Arts and Humanities in Higher Education*, 7(2), 188 - 204.
- Boal, A. (1998). *Legislative theatre: Using performance to make politics* London, UK: Routledge.
- Boeren, A. (1992). Getting involved: Communication for participatory development. *Community Development Journal*, 27(3), 259 - 271.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgment of taste*. Cambridge: Harvard University Press.
- Broner, N., Franczak, M., Dye, C., & McAllister, W. (2001). Knowledge transfer, policymaking, and community empowerment: A consensus model approach for providing public mental health and substance abuse services. *Psychiatric Quarterly*, 72, 79 - 102.
- Burgess, J. (2006). Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling. *Continuum: Journal of Media and Cultural Studies*, 20(2), 201 - 214.
- Carey, P., & Sutton, S. (2004). Community development through participatory arts: Lessons learned for a community arts and regeneration project In South Liverpool. *Community Development Journal*, 39(2), 123 - 134.
- Chile, L. (2007, 30 - 32 August 2007). *Community arts as an instrument for community development*. Paper presented at the meeting of the The Arts Conference, Rotorua, New Zealand.
- Clarke, R., & Adam, A. (2011). Digital storytelling in Australia: Academic perspectives and reflections. *Arts and Humanities in Higher Education*, 10(0), 1 - 20.
- Cobb, S., & Rifkin, J. (1991). Practice and paradox: Deconstructing neutrality in mediation. *Law and Social Enquiry*, 16(1), 35 - 62.
- Conrad, D. (2004). Popular theatre empowering pedagogy for youth. *Youth Theatre Journal*, 18, 87 - 106.
- Desai, & Hamlin. (2010). *History as art, art as history: Contemporary art and social studies education*. New York, New York: Routledge.
- Dissanayake, E. (1992). *Homo aestheticus: Where art comes from and why*. New York, New York: Free Press.
- Duncan, M. (2004). Autoethnography: Critical appreciation of an emerging art. *International Journal of Qualitative Methods*, 3(4), 1 - 14.
- Freire, P. (1972). *Pedagogy of the oppressed*. Great Britain: Penguin Books.
- Gablik, S. (1991). *The re-enactment of art*. New York, New York: Thames & Hudson.
- Goldsworthy, J. (2002). Resurrecting a model of integrating individual work with community development and social action. *Community Development Journal*, 37(4), 327 - 337.
- Gray, B. (2000). *Truganina Explosives Reserve*. Altona: Hobsons Bay City Council.
- Gray, B., & Young, A. (1988). *The Ten Quid Tourists*. Melbourne, Australia: New World Arts.
- Gray, B., & Young, A. (2011). Not a brown paper bag or shopping trolley – Digital media storytelling with people who have experienced homelessness. *Creative Technologies Journal* 1(2).

- Groom, G., Hickie, I., & Davenport, T. (2003). *Out of hospital, out of mind!*: Mental Health Council of Australia (MHCA)
- Hall, C., & Thomson, P. (2010). Grounded literacies: The power of listening to, telling and performing community stories. *Literacy*, 44(2), 69 - 75.
- Hartley, J., & McWilliam, K. (2009). *Story Circle: Digital Storytelling Around the World*. London, UK: John Wiley.
- Hopkins, L., Thomas, J., Meredyth, D., & Ewing, S. (2004). Social capital and community building through an electronic network. *Australian Journal of Social Issues*, 39(4), 369 - 379.
- Jacobs, G. (2011). Take control or lean back: Barriers to practicing empowerment in health promotion. *Health Promotion Practice*, 12(1), 94 - 101.
- Jhally, S. (Writer/Producer/Director). (2010). *Killing Us Softly 4: Advertising's image of women with Jean Kilbourne*. Macetteucetts, USA
- Klaebe, H., & Bolland, C. (2007). Text meets technology. *Writing in Education*, 43.
- Lambert, J. (2002). *Digital storytelling: Capturing lives, creating communities*. Berkeley, CA: Centre for Digital Storytelling.
- Lambert, P. (1982). Popular theatre: One road to self-determined development action. *Community Development Journal*, 17(3), 242 - 249.
- Lenz, R. (2008). What we talk about when we talk about art therapy. *Art Therapy: Journal of the American Art Therapy Association*, 25(1), 13 - 14.
- Lessig, L. (2004). *Free culture: How big media uses technology and the law to lock down culture and control creativity*. New York, New York: Penguin.
- Little, R., & Froggett, L. (2009). Making meaning in muddy waters: Representing complexity through community based storytelling. *Community Development Journal*, 45(4), 458 - 473.
- Malchiodi, C. (2007). *The art therapy sourcebook* (2nd ed.). New York, New York: McGraw-Hill.
- Masters, E. (2010). *Mega fauna cave painting could be 40,000 years old*. Retrieved 20 March 2011, from <http://www.abc.net.au/news/stories/2010/05/31/2913350.htm>
- McNeils, S., & Reynolds, A. (2001). *Creating better futures for residents of high rise public housing in Melbourne*. Melbourne, Victoria: Ecumenical Housing Inc.
- McNiff, S. (1997). Art therapy: A spectrum of partnerships. *The Arts In Psychotherapy*, 24(1), 37 - 44.
- McNiff, S. (1998). *Art based research*. London, UK: Jessica Kingsley Publishers.
- Milbrandt, M. K. (2010). Understanding the role of art in social movements and transformation. *Journal of Art For Life*, 1(1), 7 - 18.
- Miller, T. (2005). *Making sense of motherhood: a narrative approach*. Cambridge, UK: Cambridge University Press.
- Oppermann, M. (2008). Digital storytelling and American studies: Critical trajectories from the emotional to the epistemological. *Arts and Humanities in Higher Education*, 7(2), 171 - 187.
- Polkinhorne, D. (1988). *Narrative knowing and the human sciences*. New York, New York: State University of New York Press.
- Rother, T. (2008). A human rights based approach to refugee resettlement. *Human Rights Foundation*. Symposium conducted at the meeting of the Change Makers Refugee Forum (CRF) Wellington, NZ.
- Russell, L. (2008). *An assessment of commonwealth mental health programs*. Sydney, Australia: Menzies Centre for health Policy, University of Sydney/ Australian National University.
- Skains, R. (2010). The shifting author - reading dynamic: Online novel communities as a bridge from print to digital literature. *Convergence: The International Journal of Research Into New Media Technologies*, 16(1), 95 - 111.
- Slater, M., & Crearie, M. (2003). Sustainable tenancies: From public to private? . *Flinders Journal of Law Reform*, 7, 16.

- Slovan, A. (2011). Using participatory theatre in international community development. *Community Development Journal*.
- Szasz, T. S. (1974). *The ethics of psychoanalysis: The theory and practice of autonomous psychotherapy* (2nd ed.). New York, New York: Basic Books.
- UNESCO. (1976). The Place and Function of Art in Contemporary Life *United Nations Educational, Scientific and Cultural Organization*. Symposium conducted at the meeting of the The Place and Function of Art in Contemporary Life, Paris, France.
- Vick, R. (2003). A brief history of art therapy. In C. Malchiodi (Ed.), *The handbook of art therapy*. New York, New York: Guildford Press.
- Warschauer, M. (2003). *Technology and social inclusion: Rethinking the digital divide*. Cambridge, MA: MIT Press.
- Washington, O., & Moxley, D. (2008). Telling my story: From narrative to exhibit in illuminating the lived experience of homelessness among older African women. *Journal of Health Psychology*, 13(2), 154 - 165.
- White, M. (1993). Deconstruction and therapy. In S. Gilligan (Ed.), *Therapeutic conversations* (pp. 23 - 51). New York, NY: Norton.
- White, M., & Epston, D. (1990). *Narrative means in therapeutic ends*. New York, NY: Norton.
- Willis, P. (1990). *Common culture*. Buckingham, UK: Open University Press.
- Wright, S. (2008). Be for real: The usership challenge to expert culture. Retrieved 20 March 2012, from <http://northeastwestsouth.net/be-real-usership-challenge-expert-culture-0>
- Woodruff, P. (2005). *First democracy: The challenge of an ancient idea*. New York, New York: Oxford University Press.
- Zipes, J. (2006). The possibility of storytelling and theatre in impossible times. In M. Wilson (Ed.), *Storytelling and theatre: Contemporary storytellers and their art*. Basingstoke: Palgrave Macmillan.