



**ARC CENTRE OF EXCELLENCE  
FOR CREATIVE INDUSTRIES  
AND INNOVATION**

**2005 ANNUAL REPORT**

creative  
innovation



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## TABLE OF CONTENTS

Introduction .....	1
Partners .....	4
Research Programs .....	5
Crisis in Innovation .....	6
Creative Workforce.....	8
Citizen Consumer .....	10
Enterprise Formation and Sustainability .....	12
Legal and Regulatory Impasses and Innovation.....	14
International Creative Content Cultures and Australian Advantage.....	16
Federation Fellow: Uses of Multimedia .....	18
The Centre's Outputs.....	20
Industry Engagement .....	20
Community Engagement.....	20
Education and Training Program .....	21
Measurable Outputs Education and Training Program.....	21
The Centre's Structure .....	24
Centre Directorate .....	25



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## Introduction

### Centre Director – Professor Stuart Cunningham

The ARC Centre of Excellence for Creative Industries and Innovation (CCI) is the first Centre of Excellence whose lead disciplines are based outside the science, engineering and technology sectors. We are excited by the opportunity the Centre provides for demonstrating the value to Australia of the humanities, creative arts and social sciences expertise we have assembled around the theme of creative industries and innovation.



CCI offers a coherent plan to address a set of definable gaps and problems in the national innovation system. Essentially, this complex national problem is: How does Australia build a 'creative' economy and society suited to the conditions for content creation, business sustainability, employment, vocation, identity and social structure and communication emerging across the globe in the 21<sup>st</sup> century? The basic value proposition of the Centre is that Australia, we believe, needs to build an innovation system customized to support a creative economy and society.

The Centre's programs are structured to deliver on this value proposition. We need to know better than we do currently what are the basic dimensions, trends and dynamics of the creative economy (**Crisis in Innovation Program**). The centre will address shortcomings in statistical understandings of the digital content and broader creative industries, but will also trace the way creative inputs, both human and goods and services are becoming more thoroughly embedded in the wider economy. There will be focused policy research around international innovation systems, the policy frameworks that support them, and targeted evidence-building to support advocacy for a more comprehensive approach to innovation.

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

This creativity-enabled workforce will face very changed conditions for content creation and dissemination over coming years. Distinctions between consumption and production, labour and citizenship have blurred, allowing new commercial and public opportunities in such areas as user-led and 'pro-am' (professional-amateur) innovation, open source, and broad-based consumer creativity as a basis for lower-cost content generation and dissemination. The **Citizen-Consumer Program** addresses this issue.

Content and communication with impact and lasting significance won't form simply from a procrustean bed of generic human creativity. Ways of improving the formation and sustainability of creative enterprises and the business and regulatory environment in which they work are crucial to a functioning innovation system. So much content is locked up in legacy formats and content management systems, or sequestered by copyright regimes skewed toward powerful aggregators rather than creators, or stored in silos because of a lack of interoperability between data and metadata systems. The Centre will research how to achieve the wider adoption of common suites of metadata standards that enable discovery, licensing and delivery of material which is so critical to lowering the

infrastructure costs of the sector. This is captured in the **Enterprise Formation and Sustainability** Program.

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

It might appear from the foregoing that this could have been achieved with precious little reference outside the nation state. To the contrary, Centres of Excellence must benchmark themselves against international best practice and profile premium quality Australian research internationally. Not only is that, but an Australian creative economy and society is inextricably and increasingly implicated in our immediate region and with major vectors of trade, interchange and research. Our sixth Program, **International Creative Content Cultures and Australian Advantage**, is dedicated to advancing these imperatives.

The structure of the Centre's research, then, can be conceptualised as a 'value chain' that starts with sizing the dimensions and dynamics of the sector, seeks to promote education and training for a creative workforce, creates ways of addressing bottlenecks in content generation and dissemination, assists in improving the business structures and practices of creative enterprises, examines policy settings and regulatory regimes for better outcomes for creators and consumers alike, and engages at depth with Australia's place in the region and with crucial export markets and cultural partners.

Given this logic, we plan that in five years time, CCI will have helped to improve such areas as:

- Fundamental research into a number of domains, for instance, how user-led innovation actually works for economic and social benefit, or to address legal and regulatory impediments to growth
- The development of robust data, defining the sector authoritatively and demonstrating its value to the broader economy
- More integration and branding of the sector
- Better and more types of digital content innovation, and the policies best suited to support it
- A better sense of how enterprises in the sector can achieve sustainability
- International leadership in broadening and extending the innovation system.

To achieve this, CCI has taken the strategic decision to build even wider collaboration than usual in our fields, bringing a range of excellent humanities, creative arts and technical and social sciences research perspectives to bear. CCI has research and industry partners in six Australian states and territories. You will see in the Research Program sections of this report that our key researchers work across Programs which are deliberately structured to cross disciplines and focus on key stages and lacunae in the innovation 'value chain'. Although it has only just started, CCI is already realising the benefit of its diverse range of research and industry expertise through the development of new research relationships which would have been unlikely to occur without the creation of the Centre.



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We are excited to have as Partner Investigators Jeff Jones and Malcolm Long, who head two of Australia's most innovative 'R&D labs' for content creators, the Australasian Centre for Interaction Design and the Australian Film Television and Radio School. We are equally excited to have a unique partnership with the Salvation Army through a project led by Chief Investigators at Swinburne University of Technology.

I thank the Australian Research Council for its support of this Centre of Excellence, and the Queensland University of Technology for its generous support as host institution. I thank our other university partners: Australian National University, Charles Darwin University, Edith Cowan University, Swinburne University of Technology and the University of Wollongong. I also thank all of our other research and industry partners.

I would like to make special mention of the thought leadership of our Research Director. Distinguished Professor John Hartley is an acknowledged world leader in creative industries research and a Federation Fellow with a complementary research agenda. Information on the Federation Fellowship is also included in this report.



**Director**  
**ARC Centre of Excellence for Creative Industries and Innovation**  
**March 2006**

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## Partners

The Centre gratefully acknowledges the support of the following partners:

### Major Partners



### Australian Research Partners



### Australian Industry Partners

- Australian Centre for the Moving Image
- Australia Council for the Arts
- Australian Museum
- Department of Communication, Information Technology and the Arts
- National Museum of Australia
- Powerhouse Museum
- Queensland Museum
- Salvation Army
- State Library of Queensland

### International Partners

- Stanford Law School Centre for Internet & Society
- Peking University
- Massachusetts Institute of Technology
- Oxford Internet Institute
- Chinese Academy of Social Sciences
- Charlotte School of Law
- Creative Commons World Wide

## Research Programs

*How does Australia build a 'creative' economy and society suited to the conditions for content creation, business sustainability, employment, vocation, identity and social structure and communication emerging across the globe in the 21<sup>st</sup> century?*

CCI will provide integrated, empirically grounded solutions to structural, conceptual and policy problems. We will integrate research across a range of disciplines to develop new modes of access and distribution for user-led innovation. CCI has developed an ambitious research agenda organised around three themes. These themes articulate into six programs drawing on a wide range of domain knowledge.

CCI – Research domains and programs		
Solutions Required	Domain Knowledge	Research Programs
Creative Innovation	Content, IT, Design, Enterprise, Business Process Mgmt	1. International Creative Content Cultures and Australian Advantage
Innovation Policy	Innovation Policy, Law, Economics	2. Citizen-Consumer
Creative Human Capital	Industry, Education, Workforce, Consumers	3. Crisis in Innovation
		4. Creative Workforce
		5. Enterprise Formation and Sustainability
		6. Legal and regulatory impasses and innovations

### Creative Innovation

Beginning from basic research in the impact of new media forms, businesses and contexts during the modern era, CCI will identify and analyse the long-term shift from producer to consumer in the content 'value chain', resulting in new understandings of the potential economic and cultural impacts of user-led innovation and consumer co-creation.

### Innovation Policy

This theme explores both how to understand creative industries on the model of the national innovation system that has developed as a major plank of national policy in Australia (as in other countries) over the past decade, and how to extend that system to include creative innovation. Innovation arising from formal research and development in the science, engineering and technology disciplines is necessary but no longer sufficient for economic development in a knowledge-based economy. Creative innovation is also required to advance international competitive advantage.

### Creative Human Capital

This theme explores what is needed to build an innovative, creative workforce and a knowledgeable, co-creative consumer market for emerging knowledge-based industries. CCI will link research in creative innovation to work on extending creative capabilities across a broader social base.

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## Crisis in Innovation

**Program Leader:** Professor Stuart Cunningham

**Key Researchers:** Professor Trevor Barr, Mr Terry Cutler, Professor Malcolm Gillies, Professor Greg Hearn, Professor Don Lamberton, Professor Neal Ryan.



Australia faces a crisis in innovation in the sphere of economic development and policy; it is over-dependent on Science, Engineering and Technology (SET) and undervalues the dynamic services, consumer and creative sectors of the economy – a ‘creative innovation’ system is embryonic at best. We need to know better than we do currently what are the basic dimensions, trends and dynamics of the creative economy. The centre will continue work addressing the shortcomings of statistical understandings of the digital content and broader creative industries, but also tracing the way creative inputs, both human and goods and services, are becoming more thoroughly embedded in the wider economy. There will be focused policy research around international innovation systems, the policy frameworks that support them, and targeted evidence-building to support advocacy for a more comprehensive approach to innovation.

### ***Creative Industries and Innovation Policy***

This element of the program is designed as knowledge transfer of policy-relevant research approaches and findings. CCI has instituted quarterly ‘Canberra seminars’ which are designed to showcase CCI research findings and key international visitors. In many instances, this will also involve ‘Parliamentary Briefings on Creativity and Innovation’ where CCI speakers will engage with federal parliamentarians on matters within the CCI charter. The 2006 schedule includes:

- International creative economy consultant and adviser John Howkins (February), world-leading media, culture and communications scholar Toby Miller (May), Federation Fellow John Hartley (August), and Harvard Law Professor Terry Fisher (late 2006)

CCI also organises focused seminars, round tables and like events and works with cognate entities such as the ARC Cultural Research Network to platform policy-relevant research leadership. For example, Professor Toby Miller, CCI-sponsored Smart State Returns Fellow and QUT Distinguished Visitor 2006, will speak at several public lectures, master classes and seminars around Australia during April–May 2006.

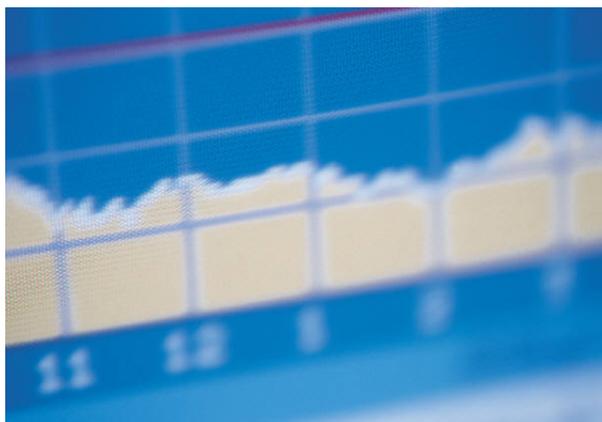
The Creative Economy online service will also place before the public regular contributions to the CCI agenda. From time to time, CCI researchers will publish substantial work designed for immediate public impact. One early example of this is Stuart Cunningham’s *What price a Creative Economy?* in the ‘Platform Papers’ series in July 2006.

### ***Creative Digital Industries in Australia***

This project will innovate in both quantitative and qualitative analysis. It will enhance the statistical base for this emerging part of the new economy, and examine creative enterprise dynamics as well as digital outputs within the creative industries and wider service industry sectors. Project results will be used by policy makers, industry analysts, and sector leaders in formulating strategies to develop the sector.

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The project conducted research workshops in July and November 2005 and has published methodology, analytical concepts and interim findings on its website. In 2006, the project continued its investigation of new datasets to determine its capability to provide innovative metrics. A report on the topology of creative industries firms is currently in draft stage. Discussions with other projects being undertaken in South Australia and in Hong Kong are underway with a view to collaboration.



Dr Jason Potts will join CCI as a key researcher in this Program in 2006-7. Dr Potts is currently working at the School of Economics at the University of Queensland. His expertise is in evolutionary economics. One of his books, *The New Evolutionary Microeconomics*, won the inaugural Schumpeter Prize in 2000. This prize is awarded once every two years by the International Schumpeter Society.

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## Creative Workforce

**Program Leader:** Professor Erica McWilliam

**Key Researchers:** Professor Brian Fitzgerald, Associate Professor Lelia Green, Distinguished Professor John Hartley, Professor Greg Hearn, Mr Malcolm Long



A creative workforce is a key longer-term investment in a creative economy and society. However, the role of formal educational institutions in preparing such a workforce remains a matter of much debate. While it has been argued that future knowledge workers will need both formal qualifications and “edgy know-how”, it is less than clear how such know-how is to be developed. This Program will model and test how both formal education and less formal learning environments can be oriented to build creative capacity in an environment characterised by innovation and risk, by the increasing impact of knowledge and creativity on the economy, and by globalisation and new technologies across all areas of work and experience. As a contributing organisation to the centre, the Australia Council for the Arts is particularly interested in partnering in research into education’s articulation with creativity and innovation.

The program is therefore focussed on the nexus between creative capacity and formal education, particularly in the context of digitally-enhanced environments. However, the program is not focussed only on formal education *before* or *after* digital technology, because “going digital” does not mark a neat divide in the whole nature and purpose of education and training. Certainly new computer-centred network technologies and their capabilities have impacted powerfully on social systems and social relationships. And it is also true that the new “prosthetic culture” of social engagement has radically extended limits of our physical bodies.

This Program consists of a several projects on the theme of Modelling Educational Innovation: the New Learning Lab; the Creative Commons Clinic; and Indigenous Leadership.

### ***The New Learning Lab***

In light of the above, much of the early work of the program has been about setting in place the antecedents for a national learning coalition of learning organisations who are seeking to engage in developing curriculum, pedagogy and assessment designed to build creative capacity in young people. In 2006, it is anticipated that a formal coalition will be developed to further the work of creating experimental spaces for building creative capacity in these organisations. Two opportunities for experimental learning using digitally-enhanced technology have been developed by partners and these will be used as prototypes in developing creative curriculum in schools. They are:

- **Location Based Games (ACID)**

Location Based Games (LBG) are large scale, site specific games that use combinations of mobile technologies and devices and physical and online environments. The games can take place over several days and involve players interacting with the site and on line environment to successfully meet challenges and achieve outcomes. Lead researcher, ACID’s Deb Polson,

**AUSTRALASIAN CENTRE FOR INTERACTION DESIGN (ACID)** is a Cooperative Research Centre headquartered at the Creative Industries Precinct in Brisbane. ACID will facilitate ‘downstream’ commercialisation opportunities for CCI research.

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has successfully staged LBG in Brisbane (Fortitude Valley, Creative Industries Precinct, and Kelvin Grove Urban Village) and Melbourne (Federation Square). Deb Polson developed LBG in ACID and is now exploring opportunities for widespread educational use via this Program.

- **Sticky (Queensland University of Technology)**

Sticky is the online network developed out of a 'Youth Internet Radio Network (YIRN)' project supported by an ARC Linkage grant. It is a site for young people to post original content, and to access other people's content, using creative commons licenses to "rip, mix, burn", that is, download publicly available content, change it or add to it, and then upload it to the site again in its changed format for others to enjoy or further experiment with. Discussion is underway to assess the suitability of Sticky for educational use. Initial discussions have been held with two Brisbane independent schools about piloting Sticky with design media students. This will involve observing students and collecting artefacts as part of a design experiment in order to determine how students interact with and learn from the technology.

### ***The Creative Commons Clinic***

The Creative Commons Clinic will be established, initially at Queensland University of Technology, in 2006. It will involve a small number of outstanding students per semester from Law, Business, Education, Creative Industries and/or Information Technology undertaking academic-based study in the area of creative innovation law and policy with a focus on the Creative Commons Project. It is also anticipated that one PhD student from each participating faculty will play a mentoring role along with a professor from each faculty. The output will be the development of policy and research solutions that can be applied to government and industry. The Creative Commons Clinic will be an important facility for testing and implementing research undertaken within the Centre and for engaging with the creative industries.

### ***Indigenous Leadership***

This project will commence in 2006, with the appointment of a Research Fellow, Indigenous Leadership who will be based at Queensland University of Technology. The Program will work with a number of organisations including the new Indigenous Leadership Education Institute based at Cherbourg, Queensland. The project will also develop links with indigenous researchers at CCI partner Charles Darwin University.

Research within this project will explore how indigenous knowledge and its performance can inform new pedagogical work of the sort that Lawrence Lessig flags in his book *The Future of Ideas* (2001). Lessig makes the point that, in the cut and paste world of digital technologies, curricula will need to be less word-centric and more focussed on assembling images, sounds and texts. Indigenous cultures are more advanced in this sort of knowledge production than other cultures. It is this sort of knowledge production that can inform the formal processes of teaching and learning that will be needed to build creative capacity in young people.



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## Citizen Consumer

**Program Leader:** Distinguished Professor John Hartley



**Key Researchers:** Professor Trevor Barr, Professor Stuart Cunningham, Professor Denise Meredyth, Professor John Quiggin, Dr Angelina Russo, Associate Professor Julian Thomas, Dr Darren Tofts

This Program focuses on redefining consumption from behaviour to action, and on the interconnected domains of consumption (private) and citizenship (public) in contemporary commercial democracies. The program investigates the shift towards the consumer in the content value-chain, and scopes longer-term opportunities arising from wider uptake of digital television and broadband. It prototypes models of innovative content co-creation by citizen-consumers.

Distinctions between consumption and production, labour and citizenship have blurred, allowing new commercial and community opportunities in such areas as user-led and 'pro-am' (professional-amateur) innovation, open source, and broad-based consumer creativity as a basis for lower-cost content generation and dissemination. Two of the largest individual projects in the centre address these fundamental trends:

- Youthworx, led by Professors Denise Meredyth and Julian Thomas, and David Mackenzie, in partnership with the Salvation Army in Melbourne, and
- New Literacy, New Audiences led by Dr Angelina Russo in partnership with several national and state museums and libraries.

When considered in association with Distinguished Professor Hartley's Federation Fellowship on the complementary subject of *The Uses of Multimedia*, this Program constitutes a very considerable national investment in innovative content prototyping, generation and distribution.

### **Youthworx**

This five-year research project, lead by CCI researchers at the Institute for Social Research, Swinburne University of Technology, involves The Salvation Army and radio station SYN-FM as collaborating organisations. It is designed to trace the impact on marginalised young people of Youthworx, a scheme enabling them to become trainees and producers in a youth-run community radio station. The Youthworx initiative exemplifies a new convergence between media diversity, innovation and fresh approaches to endemic social problems. Research will follow entrants to the program, over five years, as marginalised young people are challenged to become active creative producers and decision-makers. This longitudinal study will have broader significance for social, educational and media research, tracking convergence between new social policy and emergent innovation and diversity in the Australian media system.

Researchers are working with both industry partners to establish the Youthworx initiative at the radio station and at the Mater St Centre. Fieldwork observations and interviews with station staff and Youthworx participants will begin in 2006 along with document collection and establishing a website. Additional interviews will be conducted in Sydney, Brisbane, Adelaide and Perth. The project will design and pilot Access and Media 8 training programs.

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## ***New Literacy, New Audiences***

This project develops a model for multimedia content creation and distribution that is high-quality and low-cost, encouraging innovation in the area of digital broadcasting. Modelling a viable means towards consumer co-creation will bring yet untold Australian stories to more Australians. It will unlock the potential of a broad creative base both for internal cultural identity-formation and for export industries. The project will fulfil national



research priorities for smart information use and the promotion of innovation culture, via new media literacy and the networking of existing institutional content. It will enable knowledge held in public trust to be creatively repurposed by audiences via structured formats.

This project takes an alternative route in that it engages with cultural institutions rather than content producers as industry partners. The industry partners are seeking new ways to engage their users and consumers, and to share their content-rich sites with each other and with the public at large. The project will connect museums, libraries and cultural centres to develop a new multi-platform network for Australian programming. Partners include the Australian Centre for the Moving Image, Australian Museum, National Museum of Australia, Powerhouse Museum, Queensland Museum, and the State Library of Queensland.

In 2005, Distinguished Professor Hartley presented a paper to the *First Person International Digital Storytelling Conference* in Melbourne and the project held a partner symposium in Melbourne. Meanwhile, Dr Russo was selected as Queensland's Smithsonian Scholar for 2005, and worked on this project in the USA with colleagues at the Smithsonian Museum, during the latter part of 2005.

Plans for 2006 include data collection involving interviews with staff in the cultural institutions, industry partner symposia, and identifying and investigating successful international models for content creation and distribution. Planned activities include:

- Presenting papers at Museums Australia conference, National Museum of Australia's Technotopia series
- Participating in the Australian Museum's Kids Multimedia Workshop, and Museum Learning Event
- Co-authored book chapters for the MacArthur Foundation Series on Digital Media and Learning
- An international linkage with the EPOCH project, a European Union open cultural heritage project.

***THE CITIZEN-CONSUMER PROGRAM,*** along with Distinguished Professor Hartley's Federation Fellowship, includes a series of projects aimed at unlocking the infrastructure of cultural institutions to provide new platforms for content creation and distribution.

## Enterprise Formation and Sustainability

**Program Leader:** Mr Malcolm Long



**Key Researchers:** Professor Lelia Green, Distinguished Professor John Hartley, Professor Greg Hearn, Professor Binh Pham, Professor Michael Rosemann, Professor Neal Ryan, Associate Professor Arthur ter Hofstede

Key gaps in the creative innovation system include evidence-based research on what is needed for creative professionals to form enterprises at a level of sustainability above that of the sole artist, including how to access a wider range of capitalisation and investment funding than is typical now. Another question is how to mobilise existing cultural assets, often locked up as Crown copyright or encumbered by antiquated access, technical, or excessive payment regimes.

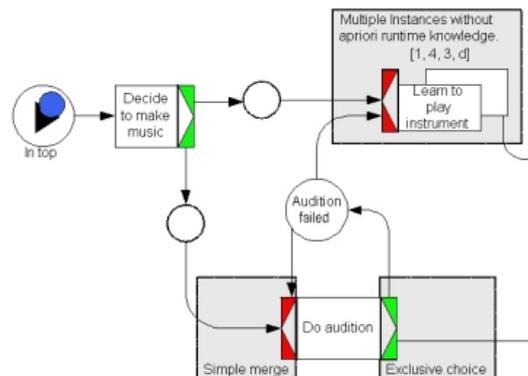
Ways of improving the formation and sustainability of creative enterprises and the business and regulatory environment in which they work are crucial to a functioning innovation system. This Program seeks to develop these through several projects, drawing together a diverse range of expertise and talent.

### ***The Business of Creativity***

This project is led by program leader Malcolm Long, Director of the Australian Film Television & Radio School, with David Court, Director of the AFTRS Centre for Screen Business. The project is conceived as a longitudinal survey of production entities operating in the screen production industries. The aim of the project is to obtain insight into:

- the business models and capital structure of Australian production entities;
- their ownership and business history;
- their asset profiles, including intellectual property and off balance sheet assets;
- the skills and training of their owners and managers; and
- the aspirations and expectations of their owners and managers.

Although considerable data has been collected by the Australian Film Commission and the Australian Bureau of Statistics concerning the outputs of production entities, and other aggregate measures, the entities themselves are not well documented or understood. The project is expected to contribute to policy development in the sector as well as business planning.



### ***Business Process Management***

Two world class researchers in business process management, Professor Michael Rosemann and Associate Professor Arthur ter Hofstede, will explore the potential for applications of this methodology, usually deployed in large multinational organizations, to the fragmented small business sector that mostly characterizes the creative industries. The aim of the project is to develop a comprehensive reference model of screen content

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creation from conception through development, production, and post-production to end exploitation. The reference model will have significant value as a teaching tool and may have other commercial applications. Professors Rosemann and ter Hofstede will work closely on this with the AFTRS and its Centre for Screen Business in a joint venture. In 2006, AFTRS will host a presentation to firms drawn from the post-production and visual effects sector of the screen content industries.

### ***Enabling Technology for Analysis of Electronic Cultural Archives***

So much content is locked up in legacy formats and content management systems, or sequestered by copyright regimes skewed toward powerful aggregators rather than creators, or stored in silos because of a lack of interoperability between data and metadata systems. This project, lead by Professor Binh Pham, will work on liberating content and making it available for new and innovative use. The project will index, retrieve and archive artworks using high level semantic contexts or cues in those artworks.

**THE CENTRE FOR SCREEN BUSINESS** was launched in 2005 to help the Australian industry build a sustainable future. The Centre is based in Melbourne and offers a range of short courses and industry focused events. The Centre is a main channel through which AFTRS' partnership with CCI is expressed.  
(<http://csb.aftrs.edu.au/>).

### ***Standards and Metadata***

This project will develop a common suite of metadata standards that enable discovery, licensing and delivery of material in order to lower the infrastructure costs of the creative sector, opening up distribution and delivery channels and improving the re-use of cultural, educational and creative material. The project will explore potential connections to developments of research infrastructure through the National Collaborative Research Infrastructure Strategy.

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## Legal and Regulatory Impasses and Innovation

**Program Leader:** Professor Brian Fitzgerald

**Key Researchers:** Mr Tom Cochrane, Mr Terry Cutler, Professor Jeff Jones, Professor Don Lamberton, Professor John Quiggin, Professor Julian Thomas.



This Program will examine a range of critical problems by integrating inputs from law, business education and other disciplinary domains to:

- Analyse the creative pathways to market; and
- Clear impediments in regulation, intellectual property and business systems.

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

This Program will examine the way in which existing copyright law promotes or hinders the production, dissemination and consumption of digital content. In particular the research will consider the Creative Commons model and how it can work within the Australian legal system to harness innovation as well as consider the use of Creative Commons licensing to make publicly funded creative archives more accessible and to facilitate collaborative online communities. This program will work with world leaders in this field, including Professor Lawrence Lessig of Stanford Law School and Professor William (Terry) Fisher at Harvard's Berkman Centre for Internet and Society.

The Program Leader, Professor Brian Fitzgerald is an internationally recognised researcher and is at the forefront of the creative commons movement in Australia. In 2006 he has been invited to present at:



- an Expert Briefing of the OECD in Sweden
- The Fordham University International Intellectual Property Conference in New York
- The Yale University Law School A2K (Access to Knowledge) Conference in New Haven Connecticut
- The iCommons Summit, an international meeting of the Creative Commons projects from around the world, in Brazil

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**INTERDISCIPLINARY**

**RESEARCH** is a vital component of CCI, bringing together expertise from a wide range of research domains. PhD students Nic Suzor (Law) and Lucy Montgomery (Creative Industries) exemplify this through their collaborative work in this Program



Professor Fitzgerald has also been nominated by the Australian Government as an Expert Representative for the OECD's Conference and Committee Meeting on the Research Use of Patents in Madrid in May 2006. His latest book, *Cyberlaw* (2 Volumes) is being published in Ashgate/Dartmouth's *The International Library of Essays in Law and Theory Series*, and will be launched by CCI in 2006.

In 2006, the Program will analyse the recent report of the House of Representatives Legal and Constitutional Standing Committee on the implementation of the AUSFTA in relation to Technological Protection Measures as well as consider issues such as fair dealing/use; mashups, remix and digital sampling and copyright reform; information environmentalism; search engine and peer to peer file sharing liability. Innovation and access research will

consider the ways in which law, market and/or other social mechanisms are used to enhance creativity and access.

In February 2006, CCI hosted John Howkins, internationally recognised author and a director of The Adelphi Charter on Creativity, Innovation and Intellectual Property. Mr Howkins presented public seminars in Brisbane and Canberra, and also the first of a series of Parliamentary Briefing Sessions aimed at engaging federal politicians with CCI's research agenda.

This Program will convene a series of round tables in Brisbane on a range of legal issues. The first, in March, considered *Stevens v Sony: Legacy and Principle in the Shadow of the AUSFTA* and featured Fred von Lohmann, Chief Legal Counsel of Electronic Frontier Foundation from San Francisco by i-chat. The Program also plans to run a conference in Canberra in late 2006 reflecting on 100 years of copyright legislation in Australia.

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## International Creative Content Cultures and Australian Advantage

**Program Leader:** Professor Julian Thomas

**Key Researchers:** Professor Christoph Antons, Professor Stuart Cunningham, Mr Terry Cutler, Distinguished Professor John Hartley, Dr Michael Keane



This Program locates CCI's research in a global and regional frame. The Program will enhance the international profile of Australian research, and at the same time respond to the needs of the Australian content sectors to understand Australian markets in regional and global contexts.

This Program includes participating in the World Internet Project, Surveying the Digital Future, and major projects on the future of China's and East Asia's creative industries and economy, and the legal and regulatory environments of South East Asia, particularly as they relate to intellectual property. The Program will contribute a 'Globalization and the Cultural Economy' study for the World Cultures Yearbook in 2008 being led out of the University of California Los Angeles.

### ***Surveying the Digital Future***

The World Internet Project was founded by the UCLA Center for the Digital Future in 1999. The project now has a growing list of more than 20 partners in countries and regions all over the world, including USC Annenberg, the Chinese Academy of Social Sciences, the OII in the UK, and universities in Singapore, Italy, Iran, Japan, Hong Kong, Macau, Korea, the Philippines, Sweden, Germany, Spain, Hungary, Canada, Chile and Argentina.

The project is a sample survey of Internet users and non-users, and preliminary work on this has commenced. A key part of the collaboration is that international partners agree to include a core of common questions in their survey, and to share the results. CCI researchers will participate in the July 2006 Beijing meeting on the World Internet Project, to be hosted by the Chinese Academy of Social Sciences. In particular, this project is designed to generate useful information about new media uptake and use, assisting CCI researchers across a range of projects and programs to test and develop models of user-driven innovation.

### ***Development of the Creative Industries in China***

This project builds on several years of research into the rapidly developing Chinese creative economy. The inaugural CCI Creative Industries and Innovation in China symposium was held in Beijing in July 2005. This international forum brought together over a hundred leading international creative industries experts, policy makers and entrepreneurs. Keynote speakers included China's Vice- Minister for Higher Education Madam Wu Qidi and Australia's Senator the Hon Rod Kemp, Minister for the Arts and Sports. The major themes of the conference included:

**DIGITAL FUTURES** CCI is developing the Australian node of the World Internet Project, 'Surveying the Digital Future'. This is a longitudinal survey of households producing international and regional comparison data on the social, political and economic effects of new media use and non-use, assisting CCI researchers across a range of projects and programmes to test and develop models of user-driven innovation. <http://www.worldinternetproject.net/>

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- From Made in China to Created in China: what can the international community offer?
  - Development of the Creative Industries: business models and opportunities.
  - Growth opportunities in China through the convergence of arts, media and design.

The conference was a joint initiative of CCI researchers, The People's University Olympics Research Centre, and the Chinese Academy of Social Sciences Cultural Research Institute.

In March 2006, the Centre hosted a workshop on **The New Economics of Culture in East Asia**, organized by Dr Michael Keane. The forum brought together international, Australia researchers and professionals working on understanding the new economics of culture in East Asia. Dr Keane will also work on a series of reports on China's creative economy with visiting scholar from Chinese Academy of Social Sciences, Prof Zhang Xiaoming.



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## Federation Fellow: Uses of Multimedia

**Program Leader:** Distinguished Professor John Hartley

The Federation Fellow research program was always intended to be complementary to CCI, benefiting from the established and rapidly expanding network of researchers, collaborators and end users involved in the activities upon which CCI is based. The Federation Fellow program has four components, outlined below.



### ***History and Theory***

It will investigate how the presumed source of communicative meanings has shifted over a long period from producer, via the commodity, to the consumer. It will use case studies to explore how cultural forms, relations of communication and power, and modes of social organisation are caught up in this shift. It will also explore the apparent disconnect between critical analytical discourses of modern secular science, and commercial culture which has investment in consumer-led values.

### ***Scaling Up Content***

A major project will investigate how to scale myriad expressions of individual (consumer, user) talent up to industrial-scale creative communication, in particular by understanding the order of editing (redaction), classification and standardisation of genres.

### ***Citizen Consumers and the 'Plebiscitary Industries'***

This project will link private and public aspects of the value chain by investigating how deliberative democratic debate is transformed into measurable scale by surveying the various plebiscitary industries that have arisen to track and manage consumer-citizen opinion.

### ***New Distribution Networks***

This project will work with industry and education partners to prototype ways in which 'screen' (broadcasting, broadband) and 'space' (museum, campus, gallery) can be integrated via site-specific exhibition of networked content, linking narrative (screen) and experience (space) modes of communication and learning.

In 2006, the Federation Fellow team will work with the Australian Centre for the Moving Image on TV50, an exhibition celebrating the 50th anniversary of television broadcasting in Australia. The exhibition is organised thematically around an A-Z of Australian television, using each letter to explore a specific element of Australian broadcasting history. It aims not only to record the achievements of Australian television in the last half century, but also to highlight the role television broadcasting has played in the imagination of the Australian nation. Encompassing a range of topics from the mechanics of the industry to particular programs and genres, the exhibition draws on content from the National Film and Sound Archive, Australian television networks and private collections.

Displayed in a purpose built space in Federation Square, Melbourne, *TV50* promises to provide insights and education about the rich nature of Australia's television industry. Distinguished Professor Hartley's team has been involved from the inception of the exhibition, developing the intellectual scope of the project as well as drawing together content for a range of exhibits. In addition, he is editing an accompanying publication to

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augment the material presented, expanding upon exhibition elements and highlighting particular achievements. CCI's role in *TV50* represents a commitment to public education programs. It creates valuable links between key areas of the creative industries, drawing together cultural institutions, major industry partners and academic sources of knowledge.



Planning has begun for a major exhibition at the Australian National Maritime Museum on the work of fashion designer, Annette Kellerman and on the contribution of Australian swimwear to world fashion, sport, media and popular culture over the past 100 years. Kellerman, a champion swimmer, designed the one piece swimsuit as an alternative to Victorian era ladies swimwear, was the subject of the 1952 movie, *Million Dollar Mermaid*, starring Ethel Merman.

This research program, along with the New Literacy, New Audiences project from the Citizen-Consumer Program, represents a series of projects – current and planned – which focus on the Centre's strategic goal of innovative dissemination of creative content. These projects all work with cultural institutions to unlock the infrastructure of those institutions to provide new platforms for content creation and distribution.

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## The Centre's Outputs

### Industry Engagement

CCI is engaging directly with industry partners in a number of projects including Youthworx (Salvation Army), New Literacies, New Audiences (a range of cultural institutions) and the Federation Fellow (Australian Centre for the Moving Image, Australian National Maritime Museum). CCI has two industry partners in ACID and the AFTRS and are also using their connections to access other companies in their industries.

New connections are being explored with the Queensland and Western Australian State Governments, and CCI is also working with the Department of Communication, Information Technology and the Arts on events related to the Legal and Regulatory Impasses and Innovations program.

CCI is in discussion with several major legal firms regarding sponsorship of its Brisbane round table series. The Centre is also working with Eidos - a research consortium of universities, government and non-government agencies, Demos – a UK based think tank on social and political change, and Creative Commons.

### Community Engagement

CCI ran the "From Made in China to Created in China" conference in Beijing in July.

CCI has an extensive community engagement program planned for 2006, including:

- Quarterly Parliamentary Briefing Sessions in Canberra, including John Howkins (February), John Hartley (August), Terry Fisher (late 2006)
- Regular Brisbane round tables on legal issues
- Lectures and Seminars from international visitors:
  - John Howkins – Brisbane and Canberra (February)
  - Professor Toby Miller – Brisbane, Sydney, Wollongong, Melbourne, Perth, Canberra (April-May)\*
  - Professor Terry Fisher – Brisbane and Canberra (late 2006)
- Conferences and workshops:
  - The New Economics of Culture in East Asia (Brisbane)
  - 100 Years of Copyright Legislation (Canberra)
  - TV50 (Melbourne)

\*Professor Toby Miller's activities link to the Cultural Research Network and the Australian Innovation Festival.

The centre's Creative Economy website ([www.creative.org.au](http://www.creative.org.au)), to be launched in April, acts as a clearing house for research reports and papers from universities, government, industry groups and the private sector, covering all aspects of policy, industry development and consumption.

Published in association with Australian Policy Online, the site also features commentary and analysis, as well as details of forthcoming conferences and seminars. Material posted on the site is archived in 11 categories: Arts, Music, and Design; Business Development; Cultural Institutions; Digital Media; Games; Open Systems; International; Law and Policy; Print and Publishing; Screen Industries; and Workforce Skills and Training.

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## Education and Training Program

CCI will form its RHD cohort in its early stages through targeted top-ups to institutional scholarships in some of its projects. CCI expects to have PhDs enrolled in most partner locations in 2006. Many of these PhDs will have associate supervisors at other partner locations in order to ensure they benefit from the diverse range of expertise assembled in the Centre. The Creative Commons Clinic is one project which will engage with undergraduate as well as RHD students, with an emphasis on interdisciplinary teams.

Where practicable, all CCI public events will be recorded and DVDs or other media made available to undergraduate and postgraduate programs at all partner locations for use in their curricula. Some CCI events will be run especially for students, covering all levels of education (primary, secondary, tertiary). Projects like the New Learning Lab and New Literacies, New Audiences are specifically aimed at enhancing the skills and experiences of primary and secondary school students.

## Measurable Outputs Education and Training Program

### **Publications**

“Creative Commons Revolution” Special Edition of *Filter* (Australian Network for Art and Technology) November 2005 – January 2006.

B Fitzgerald and D O’Brien, (2005) “Digital Sampling and Culture Jamming in a Remix World: What Does the Law Allow?”, 10(4) *Media and Arts Law Review* 279.

B Fitzgerald, (2005) *Cyberlaw* (2 Volumes) published in Ashgate/Dartmouth's The International Library of Essays in Law and Theory Series (T Campbell ed.).

Cunningham, Stuart and Cutler, Terry and Hearn, Greg and Ryan, Mark David and Keane, Michael (2005) “From ‘Culture’ to ‘Knowledge’: An Innovation Systems Approach to the Content Industries”, in Andrew, Caroline and Gattinger, Monica and Jeannotte, M. Sharon and Straw, Will, Eds. *Accounting for Culture: Thinking Through Cultural Citizenship*, chapter 8, pages pp. 104-123. University of Ottawa Press.

Elliott Bledsoe, (2005) “Arhh Me Hearties - Pirates on the Digital High Seas” 61 *Filter* 2 (Australian Network for Art and Technology).

Hearn, Greg and Foth, Marcus (2005) “Action Research in the Design of New Media and ICT Systems”, in Kwansah-Aidoo, Kwamena, Eds. *Topical Issues in Communications and Media Research*, pages pp. 79-94. Nova Science, New York, NY.

Keane, M. Cunningham S. and Ryan M. (2005) “Worlds apart? Finance and investment in creative industries in the Peoples Republic of China and Latin America”, *Telematics and Informatics*, vol. 22, issue 3.

Keane M. (2005) “Television drama in China: Remaking the market Media International Australia”, No 115: 82-93.

Keane, Michael (2005) “China’s new cultural revolution” article published in *The Australian Higher Education Supplement* August 8, 2005.

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Keane, Michael A (2005) "Exporting Chinese culture: industry financing models in film and television" Westminster Papers in Communication and Culture.

Keane, Michael A and Moran, Albert (2005) "Television's new engines".

Keane, Michael A. (2005) "Television drama in China: remaking the market. Media International Australia" (Culture and Policy) (115):pp. 82-93.

Keane, Michael A. and Moran, Albert (2005) "Presenting Local Content: Programme Adaptation in Asia and The Pacific" Media International Australia (Culture and Policy).

Lennie, June and Hearn, Greg and Hanrahan, Mary (2005) "The Evaluate IT Kit: A Method for Engaging Communities in Evaluating IT Projects". in Proceedings International Conference on Engaging Communities, Brisbane, Australia.

Nic Suzor, "Remix Reuse Recycle" (2005) 61 Filter 10 (Australian Network for Art and Technology)

Ryan, Mark David and Keane, Michael and Cunningham, Stuart (2005) "From remote 'outback' beginnings to cultural export phenomenon: A case study of finance and the internationalisation of Indigenous Australian visual art", in Ryan, Mark David and Keane, Michael and Cunningham, Stuart, Eds. Information Society or Knowledge Societies? UNESCO in the Smart State, chapter 6, pages pp. 93-110. Southbound Publications.

### **Conferences**

B Fitzgerald (2005) "Copyright Law and the Creative Industries in China" Copyright and the Creative Industries in China Conference run by the Shanghai Intellectual Property Bureau, Shanghai.

Fitzgerald, Brian (2005) "The Australian Sony PlayStation Case: How Far Will Anti-circumvention Law Reach in the Name of DRM?", In Proceedings International Conference on Digital Rights Management: Technology Issues, Challenges and Systems (DRMTICS), November 2005, Sydney.

Hartley, John (2005) "The 'Quintessential University' for New Times?", Major Panel and paper submitted to the International Conference on Engaging Communities

Hartley, John (2005) "User-led content and self-creating communities: history repeating itself? Understanding 'internet radio' in the context of the development of radio", Paper presented at The Radio Conference, RMIT, Melbourne

Hartley, John (2005) Laughs and Legends or the Furniture that Glows? Conference paper submitted to The Australian Television History Conference

Hartley, John, (2005) "The likely impact of the democratization of the means of production on an elite film/creative institution, and appropriate responses to the threats and opportunities it offers", Presentation to the Australian Film, Television and Radio School, Melbourne

Keane M. (2005) "Exporting Chinese culture: industry financing models in film and television" Paper at the International Communications Association Conference, Sheraton Hotel New York, 2431 May 2005.

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Keane M. (2005) "The development conundrum: just who is playing catch-up now?", Paper at the International Association for Media and Communication Research, Shih Shin University, Taipei, 25-28 July 2005.

Keane, Michael (2005) "Created in China: this great new leap forward" Presentation at the Creative Industries and Innovation Conference, Kerry Centre, Beijing 5-7 July 2005.

Keane M. and Spurgeon C. (2005) "Advertising Industries and Chinas Creative Vision" Paper at Asian Media and Information Centre, Media & Society in Asia: Transformations and Transitions, 18-21 July.

McWilliam, E. (2005) "Better Questions" Joint Keynote Presentation with professor John Gough, Australasian Association of Computers in Learning in Tertiary Education (ASCILITE), 7 December, Brisbane, forthcoming.

McWilliam, E. (2005) "Risky times", Australian and New Zealand Student Services Association, (ANZSSA) Conference, 5 December, Canberra, forthcoming.

McWilliam, E. (2005) "Unlearning How to Teach in Higher Education", Effective Teaching and Learning Conference, 4 November, St Lucia, Brisbane, forthcoming.

McWilliam, E. (2005) "Schooling the Yuk/Wow Generation", Victorian Association of Secondary School Principals Annual Leadership Conference, Geelong, 28-29 August.

McWilliam, E. (2005) "Schooling the Yuk/Wow Generation" Biennial Bassett Oration for the Australian College of Educators, Queensland Parliamentary annex, Brisbane, forthcoming, August 24.

McWilliam, E. (2005) "The Deadly Habits of Teaching and Learning", Early Childhood Teachers' Association Masterclass, John Paul College, 18 June

McWilliam, E. (2005) "Unlearning How to Teach", Australian Principals' Association Conference, Brisbane, 8-10 June

McWilliam, E. (2005) "Learning and Unlearning", 'Connecting our Learning Senior Phase Expo, Education Queensland, March 21, Everton Park State High School.

McWilliam, E. (2005) "Unlearning Pedagogy", Second ICE conference (Ideas in Cyberspace Education) Keynote by invitation, 23-25 Feb, Higham Hall, The Lake District, UK.

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## **The Centre's Structure**

CCI has a lean, flat structure. The Directorate and largest research node are located at Queensland University of Technology. The second largest research node is at Swinburne University of Technology. Smaller research nodes are located at our research partner locations.

CCI has 6 research programs, each with a nominated Program Leader. In addition to these programs, Distinguished Professor John Hartley has a complementary research program through his Federation Fellowship in *Uses of Multimedia*.

The Centre will hold two researcher symposia each year, bringing all key researchers together to review progress to date, highlight challenges for the coming year and further development new research opportunities. In 2006 the symposia are scheduled to be held in May (Brisbane) and November (Melbourne).

### **Advisory Board**

The purpose of the Advisory Board is to provide advice to the Centre Director on:

- The appropriateness of the research strategies of the Centre
- The progress being made by the Centre's Programs in achieving their research objectives
- The development of strategies and vision for the future of the Centre

The Advisory Board consists of:

- Mr Terry Cutler (Chair)
- Professor Arun Sharma, Deputy Vice-Chancellor (Research and Commercialisation) Queensland University of Technology
- Professor Kerry Pratt, Pro Vice-Chancellor (Research and Industry Liaison), Swinburne University of Technology
- At least four members independent of the institutions constituting the Centre.

Invitations to join the Advisory Board have been initiated. However, responses to the invitations were not received at the time of publication of this report.

The Director & Research Director CCI will attend Advisory Board meetings as observers.

### **Management Committee**

The Management Committee consists of:

- Professor Stuart Cunningham, Centre Director & Project Leader (Chair)
- Distinguished Professor John Hartley, Centre Research Director & Project Leader
- Mr Terry Cutler, Chair Advisory Board
- Professor Brian Fitzgerald, Program Leader
- Mr Malcolm Long, Program Leader
- Professor Erica McWilliam, Program Leader
- Associate Professor Julian Thomas, Program Leader
- Mr Chris Shannon, Centre Manager (Secretary)

The Management committee meets ten times each year.

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### ***Centre Directorate***

The Centre has a small directorate located in the Creative Industries Faculty at Queensland University of Technology. The directorate is entirely funded from QUT's direct financial support for the Centre and consists of:

- Professor Stuart Cunningham - Centre Director
- Chris Shannon - Manager
- Jennifer Chappell - Project Officer\*
- Jodie Rapley - Administration Officer\*

The Centre directorate relies on the Creative Industries Faculty for financial, human resources, information technology and research higher degree student support and has access to QUT infrastructure.

\*CCI is co-located with the QUT Institute for Creative Industries and Innovation and shares resources with the Institute where appropriate.

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## Financial Report

CCI received funding from the Australian Research Council and Queensland University of Technology after the main contract with the ARC was signed in December 2005. The majority of the funds have been carried forward into 2006 for this reason.

### CCI Income 2005

Australian Research Council	\$700,000
Queensland University of Technology	\$500,000
<b>TOTAL INCOME</b>	<b>\$1,200,000</b>

### CCI Expenditure 2005

Personnel	\$53,004
Travel	\$18,050
Equipment	\$1,560
Consumables	\$5,038
<b>TOTAL EXPENDITURE</b>	<b>\$77,652</b>

<b>Closing Balance</b>	<b>\$1,122,348</b>
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