

Creative Development Fellowship

David Carson



Government of Western Australia
Department of Culture and the Arts

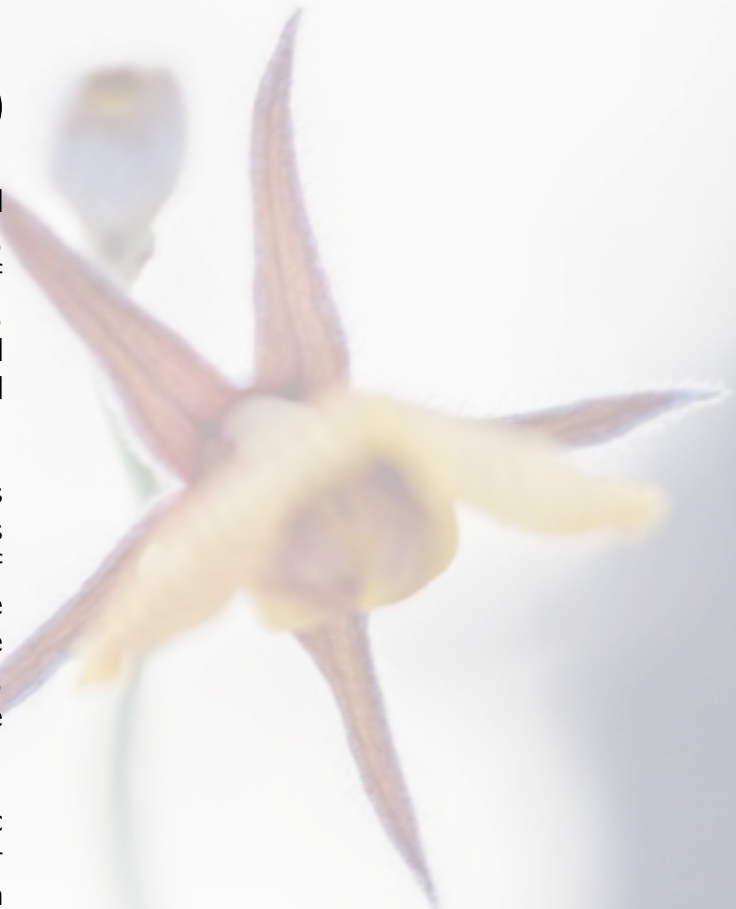
“an exploration of the unique landscape of Western Australia, looking at the physical and cultural factors that have shaped its plant diversity.”

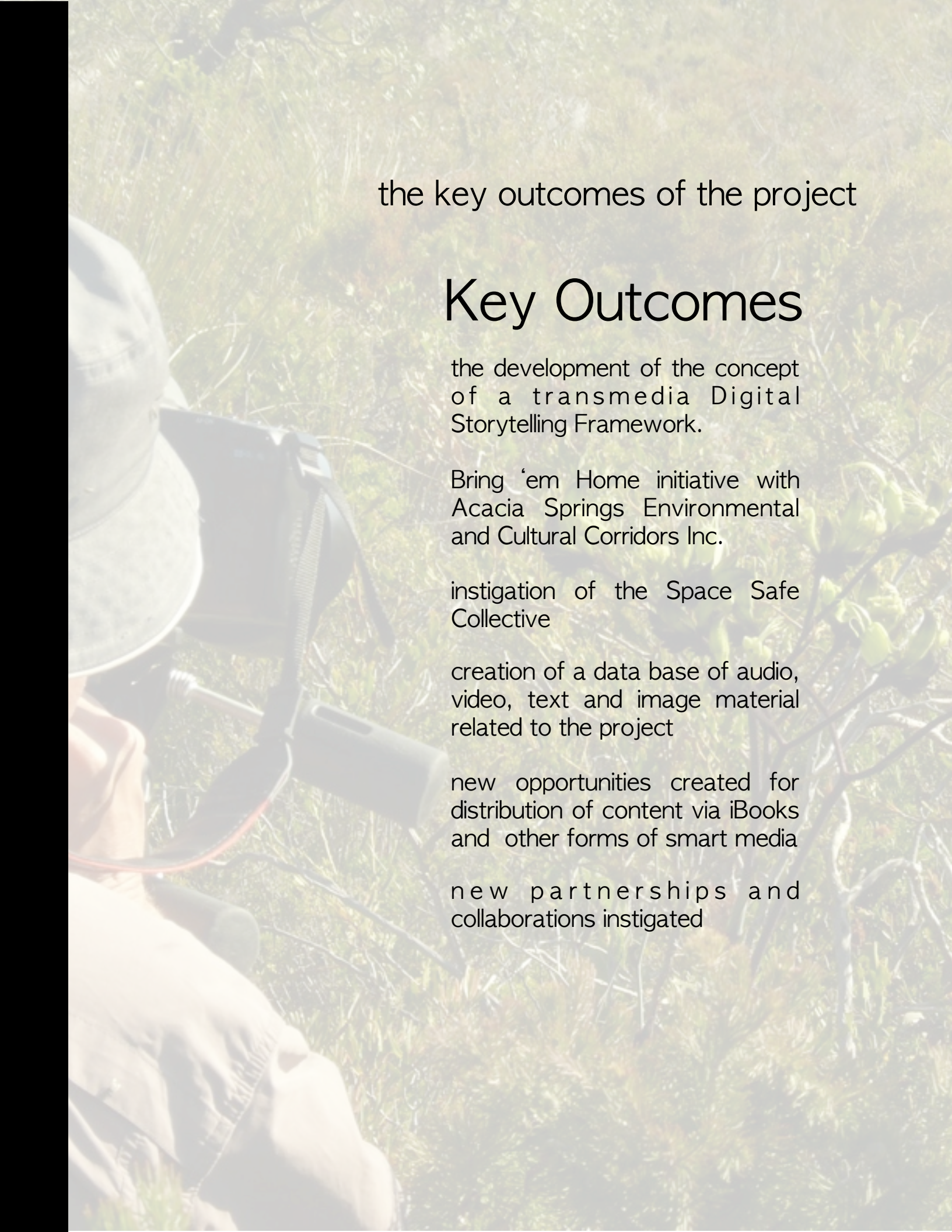
BACKGROUND

Working with indigenous elder Dr Noel Nannup, Chairman of Cultural Corridors, Professor Paul Bourke at the University of Western Australia and Brian McClave, Director of Site-Eye UK.” This involved periods of mentoring, location visits and computer skills upgrading.

I divided my time on the different aspects of the project, working in four stages corresponding to the release periods of funds in separate blocks throughout the year. This also corresponded with the time to be allocated to mentorships and visits, working with Noel Nannup, Paul Bourke and Brian McClave.

The fellowship gave me a fantastic opportunity to move forward in a number of areas of my practice; physically, in terms of skills acquisition, through the mentoring process and spiritually through gaining access to and spending time with some very remarkable people. These include both the people I nominated in my original application and additionally, Professor Stephen Hepple, Amanda Nellar and Paul Houghton, who I am now working with on a series of new projects and residencies. (Photos: David Carson)





the key outcomes of the project

Key Outcomes

the development of the concept of a transmedia Digital Storytelling Framework.

Bring 'em Home initiative with Acacia Springs Environmental and Cultural Corridors Inc.

instigation of the Space Safe Collective

creation of a data base of audio, video, text and image material related to the project

new opportunities created for distribution of content via iBooks and other forms of smart media

new partnerships and collaborations instigated



Gained new knowledge and skills via the mentoring process

Created new partnerships and alliances

Exposed to new ways of thinking, seeing art as an active agent for social change

Working with people eminent in their fields in very varied disciplines

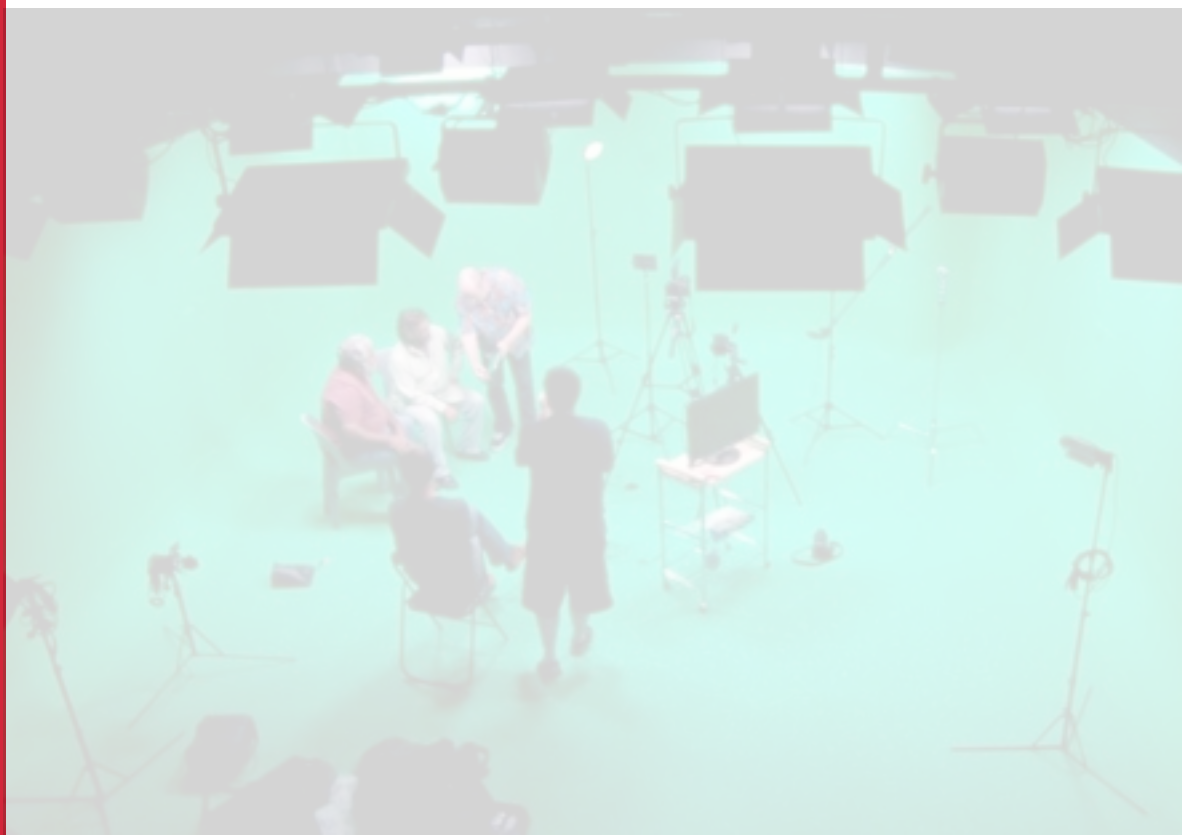
key strengths

Contents :

Mentorship with Professor Paul Bourke
Mentorship with Brian McClave
Collaboration with Dr Noel Nannup
Field visits in Western Australia

Appendices 1-5

all photographs by David Carson unless otherwise stated



Mentorship with Professor Paul Bourke

Stage 1

My mentorship with Professor Paul Bourke began in early February 2012.



I was given access to a small studio in the physics department at UWA (IVEC@UWA) which was to be my base, with 24-hour access. This was for exploring the use of 360° video capture equipment such as the Ladybug 3 camera and processing material using software recommended by Professor Bourke.

This was an experimental period where I could work out the best way to capture and project 360° video material for immersive storytelling. This also coincided

with Professor Bourke's own experiments in capturing High-Definition video for his soon to be completed planetarium production called Dark made in conjunction with Peter Morse. This gave me some valuable insights into the pros and cons of full dome production.

At this time I also had an opportunity to experiment with a green screen environment, to capture live action, for compositing people into different backgrounds. This was in association with qCumber studios.



Paul Bourke, David Carson and the Chipolatas at qCumber Studios March 2102

So from the beginning of February until May, I worked daily at UWA familiarising myself with the ladybug 360° camera and experimenting with bespoke software such as the Fulldome FX plugin for Adobe After-Effects.

The computer room in the studio at IVEC (right) had machines with the processing power to run 4000 x 4000 resolution video, which enabled me to process Ultra HD video in real time. I did some samples around the university but also set up some tests at other locations, notably with the Chipolotas at qCumber studios to experiment with 360° capture in a green screen environment.



Royal Botanic Gardens, Kew, Richmond, Surrey, TW9 3AE,
U.K.



Permission to visit the Herbarium

Name: David Carson

Date: 14 August 2012

Address: Dept of Culture and the Arts
Govt of Western Australia
Gordon Stephenson House
140 William Street
Perth WA 6000

Purpose of visit: To study Georgiana Molloy Material

I am pleased to grant permission for you to work in the Herbarium for the following period –

Wednesday 05 September and Wednesday 12 September 2012

Please bring this document with you as proof of identification. You will be asked to show it at the Reception Desk. Please ask for Dr William Milliken (Senior Duty Officer that week) who will be your initial contact at Kew.

Hours of opening – Monday to Thursday 09.00 – 17.30 hrs and Friday 09.00 – 17.00 hrs.

Visitor's own material – on entering the building you must submit any dried specimens (or other materials that may harbour insects) for deep freezing, whether or not such material has previously been disinfected. The material will be ready for collection in not less than 72 hours from the time of placement in the freezer. If you require the material at the start of your visit, we suggest you send it in advance so that our staff may have it ready for your arrival. If you wish to do this, please send us a note of dispatch and label the package – '*visitor's own material*' and add *your name*.

Permission to work in the Library & Archives – You may consult the Library collections. An appointment to visit the Archives is essential. A copy of your letter has been passed to the Head of Library & Archives.

Please note: all bags are to be left in the lockers and coats on the racks in Reception.

The lockers require a £1 or €1 coin (returnable) to operate but the receptionist can supply tokens to anyone who lacks a suitable coin.

A handwritten signature in black ink that reads 'Christopher Mills'.

BA, MA, Dip Lib, MCILIP, FLS
Acting Keeper (Director) and Assistant Keeper, Library Art and Archives
Herbarium, Library, Art and Archives Directorate

Mentorship with Brian McClave and visit to Royal Botanical Gardens Kew

Stage 2



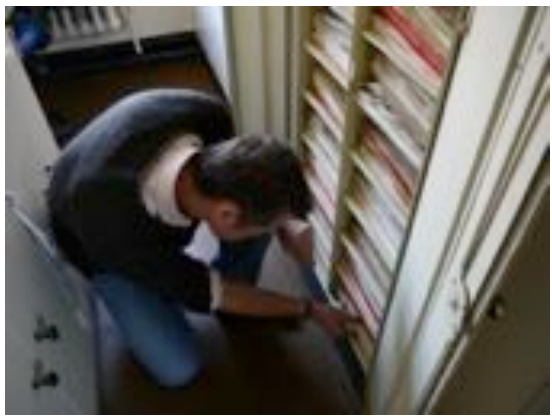
I went to the UK in June and spent two weeks at Site-Eye UK in Brighton working with its director Brian McClave. Over this period I was introduced to a range of new equipment and techniques for making time-lapse movies in 2D and 3D, which was my reason for undertaking the mentorship.

Brian accompanied me to The Royal Botanical Gardens at Kew for two visits, where we examined and photographed their Georgiana Molloy collection of specimens. We met with academics, who we interviewed. We made timelapse movies in the Palm House and gardens. This was technically useful as well as giving me valuable background information for my project.

Site-Eye UK front studio



Finding Georgiana Molloy's botanical specimens at Kew





We made test movies and panoramas in Brighton and visited Coniston in Cumbria to do landscape captures over several days. This has all proved invaluable and has been put into practice since then. (Brian demonstrating equipment on site)



360° panorama inside the bandstand on Brighton promenade.
One of many experiments I did in the UK with vertical fisheye
capture of locations for dome projection.



Collaboration with Dr Noel Nannup

and Cultural Corridors

Stage 3



I experimented with alternative ways to create immersive environments for indigenous storytelling with Noel Nannup.

I made contact with Amanda Nella at qCumber Studios and this then became the base for a series of sessions with Noel telling stories related to environmental issues and Noongar elder lore. The relationship with qCumber Studios developed into an initiative bringing together a range of people interested in the transformative possibilities of immersive storytelling.

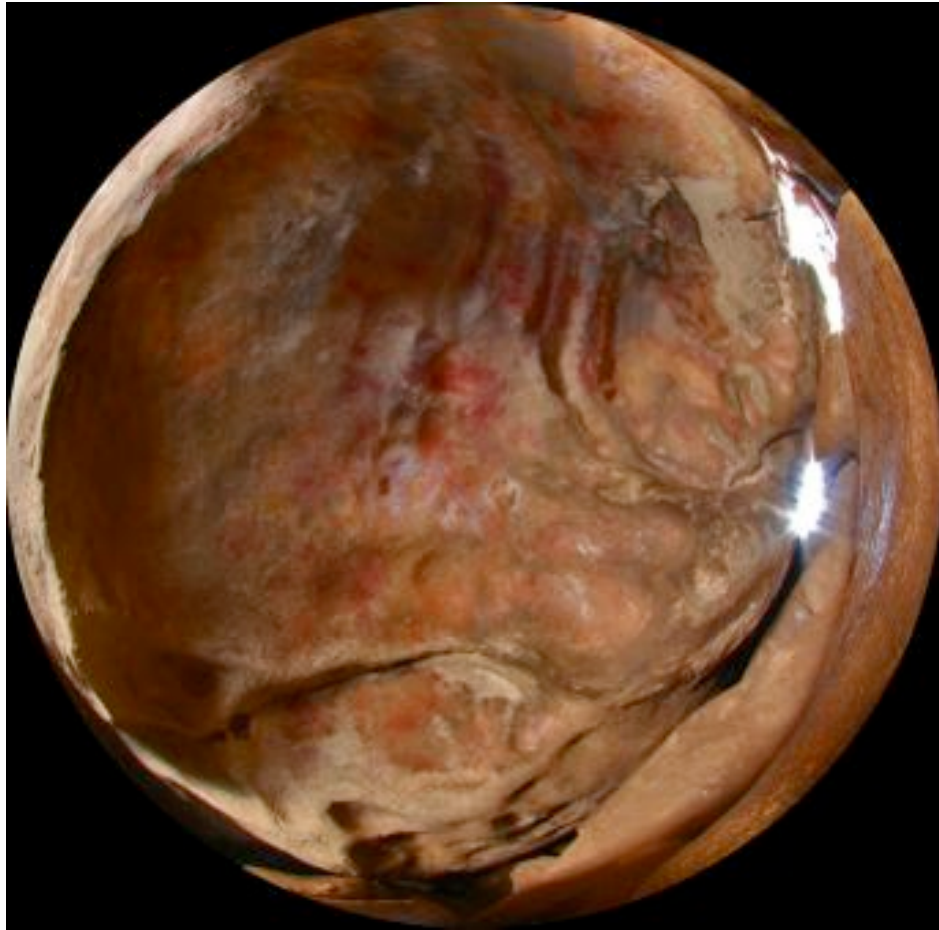
This developed into the Bring 'em Home proposal and the Space Safe Collective group.

Using a green screen environment to capture Noel creating narratives to composite for 360° immersion



Compositing live action into pre-captured 360° environments





360° panoramas made at various locations with connections to indigenous stories. Currently working through Cultural Corridors to see which are appropriate places for public viewing and which are for transformative purposes only.

(a work in progress)

Inside Mulka's Cave near Wave Rock in Western Australia.






At this time I became more involved with Noel Nannup's action group Cultural Corridors and together we spent time investigating how we could use the - immersive environment storytelling concept, to act as a focus for the eldership program working with indigenous youth.



Photograph John Reed




Bring 'em Home proposal - new ways of thinking, seeing art as an active agent for social change. (See appendix 1)



Bring 'em Home

connecting incarcerated Aboriginal youth to country, culture, community and hope

a proposal by Acadia Springs Environmental and Cultural Corridors Inc.



Subject Matter and Content

6

Client profile

Aboriginal juveniles in detention are likely to have experienced significant trauma which presents as unstable family dynamics, lack of cultural identity, domestic violence, poverty, alcohol/substance abuse, risky infectious disease status, limited employability, alienation from mainstream education and enmeshed in the justice system.

Impediments to learning include: lack of organisational skills, suggestibility, learning difficulties, inability to foresee consequences, poor adaptability, poor impulse control, language and communication difficulties, poor day to day living skills, trouble handling money, immature behaviour, attention-deficit hyperactivity disorder (ADHD), oppositional defiant disorder (ODD) and other psychiatric disorders.

Therapeutic content beyond the prototype

We believe the success of the prototype will lead on to a need for additional content to provide continuity. The additional content as part of a future funding opportunity, will weave the twin themes of cultural legitimacy and deep healing from inter-generational trauma. This can be achieved by merging unique stories of the interdependencies between totem plants and animals on the Wik landscape as a metaphor for teaching relatedness and social responsibility.

Social themes may include:

Relevant social themes as articulated by the Cultural Corridors Eldership include:

- Indigenous spirituality as sense of place: a deep sense of belonging
- Language and culture (eg. art, dance, stories): know where you come from
- Shared leadership and good role models: to work together
- Educators, train and accredit: to learn together
- Health promotion, indigenous enterprise and settlement: a secure life
- Justice diversion: freed from trauma

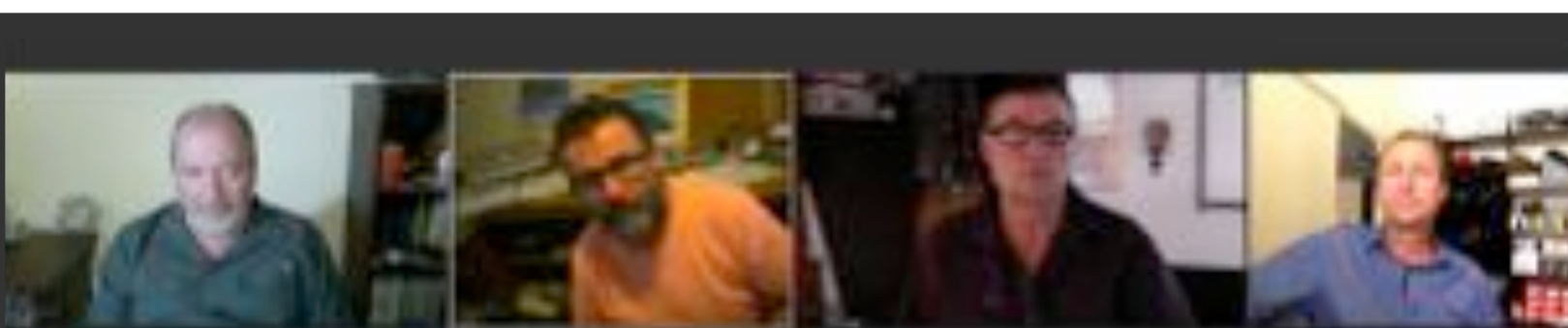
Therapeutic cultural content may include:

- Cultural responsibilities - importance of traditional law and cultural obligations and responsibilities.
- Spiritual relationship to land, sea and waterways - cultural and spiritual connection to country, and recognition of custodial rights and interests.

Bring 'em Home

Monday, 17 October 2011

Bring 'em Home team - video conference



Bring 'em Home team: Emergent Form Director Paul Houghton; Fellowship Artist David Carson; Director qCumber Studios Amanda Nellar; Cutural Corridors, CEO Dr David Deeley; and Communications lecturer at Notre Dame University, John Reed.



Regular Bring 'em Home team video conference, sharing ideas and information online.



Space Safe Collective: Paul Houghton, David Carson, Amanda Nellar, Dr David Deeley, John Reed and Peter Nella (Corrective Services).

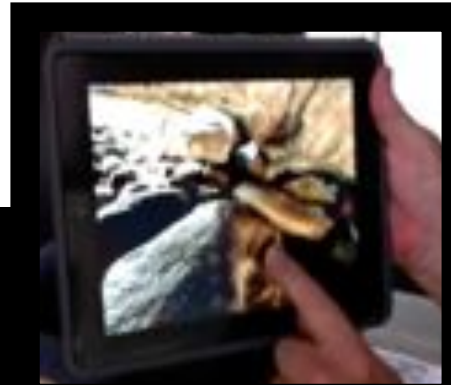
Meeting in David Carson's studio



We have put together proposals for a number of interventionist projects using ideas from the fellowship project, for consideration by the Indigenous Justice Program and the Office for Corrective Services. So the project has developed into not just being about the West Australian landscape, but how to use indigenous knowledge of plants and landscape to feed back into a positive story to connect elders with disadvantaged youth.



Through working with the various groups and partners we have created the notion of a Digital Storytelling Framework focusing on the ability to use multiple platforms and media to engage audiences on different levels. To this end I have explored using immersive media in the context of iBooks and iPads so that stories and environments can be interacted with on an intimate level, moving the iPad in space to 'see' and be-in a space. An active rather than passive engagement.



Stage three has been the longest period of the project and continues as a work in progress. I have made strategic connections with numerous people concerned with the links between emerging technologies and new learning environments and acted as a facilitator in bringing these people together around projects focussed on art, storytelling and creativity.



Meeting at Wireless Hill with Professor Stephen Hepple, Dr David Deeley, Susan Deeley, Dr Noel Nannup, Paul Houghton and David Carson.



Field Visits

in Western Australia

Stage 4

I made three field research visits during the fellowship to places with significant connections to environmental, indigenous and historical aspects of the project.

Mt Lesueur

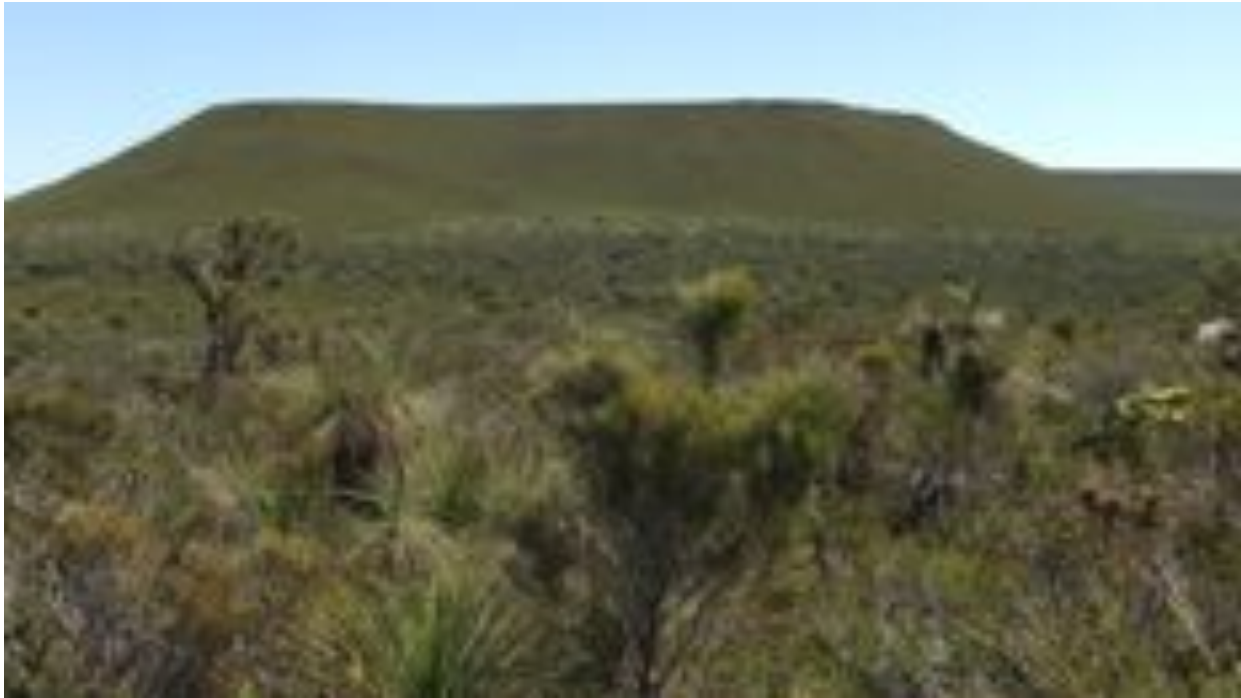
Mulkas' Cave (and Wave Rock)

Augusta



Photograph Chris Carson

Lesueur National Park is extremely rich in flora and fauna, with over nine hundred species of plants and over a hundred and twenty species of birds. The area is of outstanding conservation, landscape, and recreational importance and is the second most bio-diverse area in Western Australia for wildflowers. It is an area of particular significance in the evolution of flower species.



Mount Lesueur is a near-circular, flat-topped mesa located twenty one kilometres from Jurien Bay in Western Australia (Photographs Chris Carson)

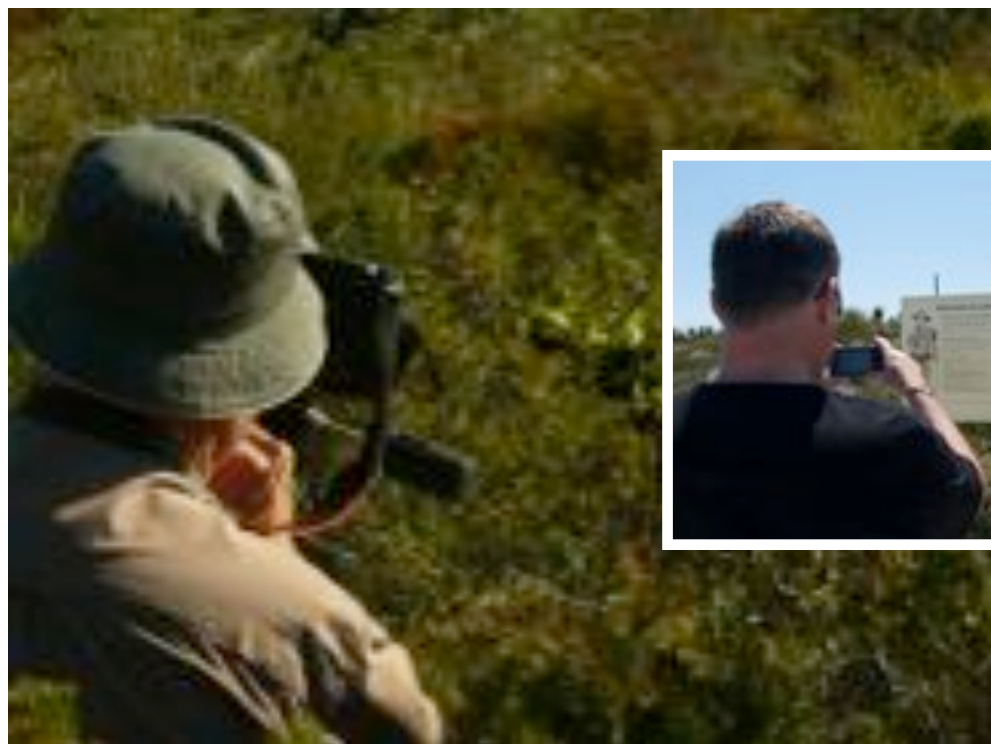




Series of 360° panoramic captures of the area for inclusion in a future iBook publication.



timelapse movie



Photos

Chris Carson

The Mount Lesueur-Eneabba hotspot supports a large number of distinct, species-rich and endemic communities.

Home to over 900 plant species 10 per cent of Western Australia's known flora – including acacias, hibbertias, leschenaultias, melaleucas, gastrolobiums.

There are many different orchids, such as pink enamel, purple enamel, cowslip, blue lady, white spider and donkey orchids.

There are more than 250 indigenous plant species, many living in the heaths and scrub-heaths.

The hotspot is a stronghold for reptiles, especially small lizards, and home to the threatened Dibbler, a small carnivorous marsupial.

<http://www.environment.gov.au/node/13909>

Stylidium hispidum





Diuris Donkey Orchid



Many rare plant species such as this Hairy Mirbelia are found in abundance at Mt Lesueur

During the orchid flowering season in 2012 I set up a camera rig in my studio to capture timelapse sequences of flowers opening and closing.

Specimens were supplied by Dr David Deeley from Cultural Corridors who has a collection of rare orchids growing in his garden in Fremantle.

Thelymitra media Blue Sun orchid




Bee Orchid

Caladenia discoidea

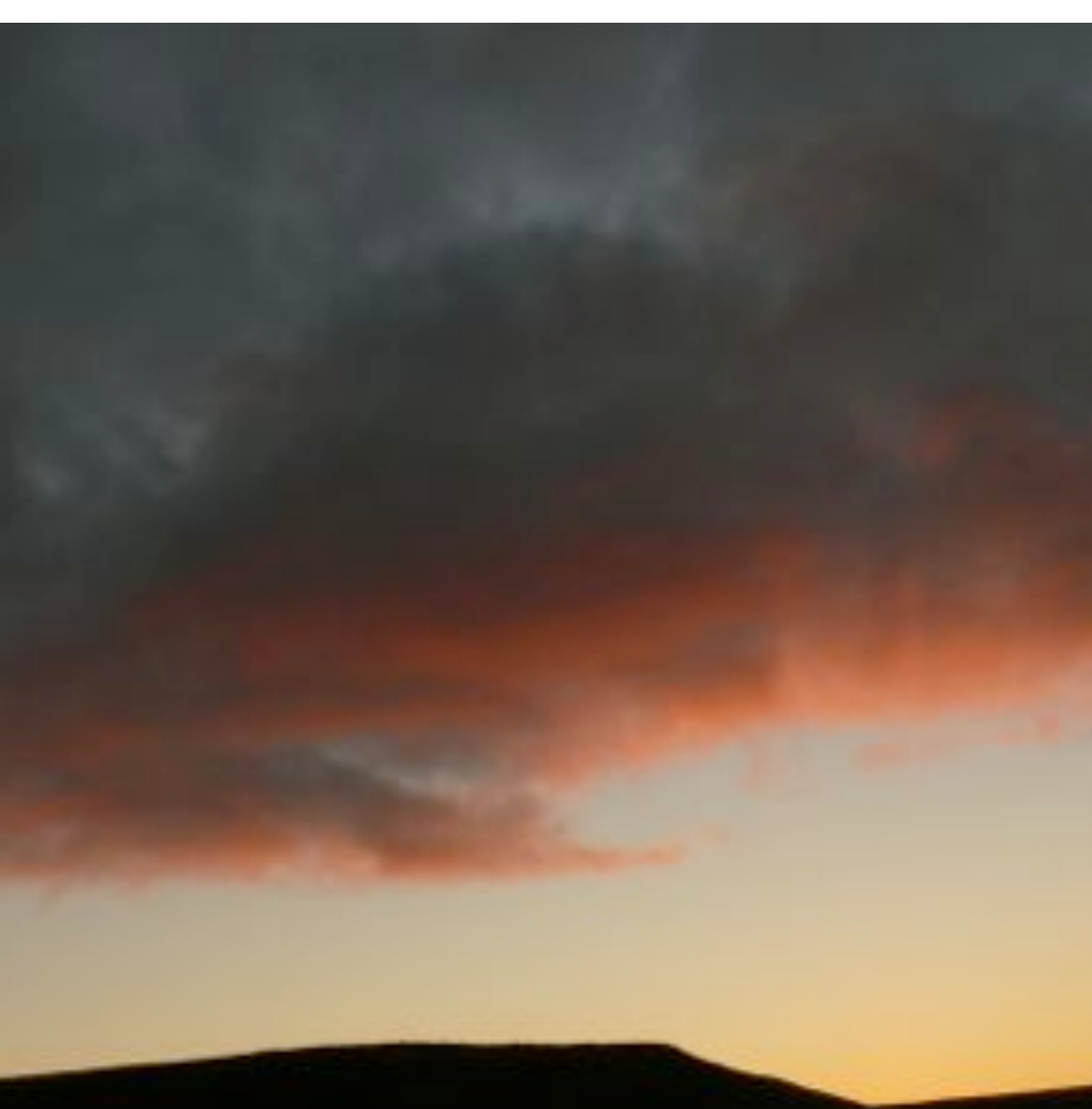
(Wireless Hill)



A dramatic landscape photograph showing a dark, grassy hillside in the foreground. The sky is filled with large, textured clouds, with a bright light source (the sun) breaking through near the top center, creating a strong glow and long, soft shadows. The overall mood is serene and atmospheric.

I spent a week in the Mt Lesueur National Park area and arranged with the Parks Department in Jurien Bay to be able to stay in the park after sunset. This enabled me to make some long timelapse captures of the landscape and plants with multiple cameras. It is a very special place and had shifting moods and vistas.

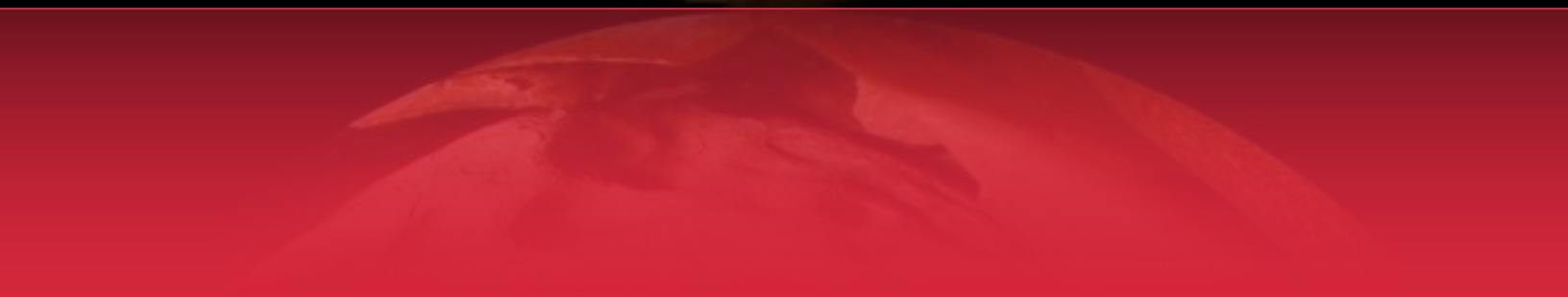
The landscape was abundant with wildflowers - I had gone at the perfect time. I tried to capture the shifting light and creeping shadows as the darkness crawled over the side of Mt Lesueur.



Each evening was quite different and had it's own unique beauty.

Field Visits in Western Australia cont'd

Mulka's Cave



In April 2013 I spent five days in the Hayden area of Western Australia near Wave Rock, with access to Mulka's Cave. I chose this area for its accessibility and as a test site to make 360° panoramas with a view to compositing Noel Nannup into this place using green screen technology. This is still a work in progress due to issues regarding ownership of the stories connected to these sites.

The Legend Of Mulka

The legend of Mulka has major regional importance. Different aspects focus on different parts of Noongar culture, but the story that follows contains the key elements of the myth:

"Mulka was the illegitimate son of a woman who fell in love with a man to whom marriage was forbidden. As a result, Mulka was born with crossed eyes. Even though he grew up to be an outstandingly strong man of colossal height, his crossed eyes prevented him from aiming a spear accurately and becoming a successful hunter.

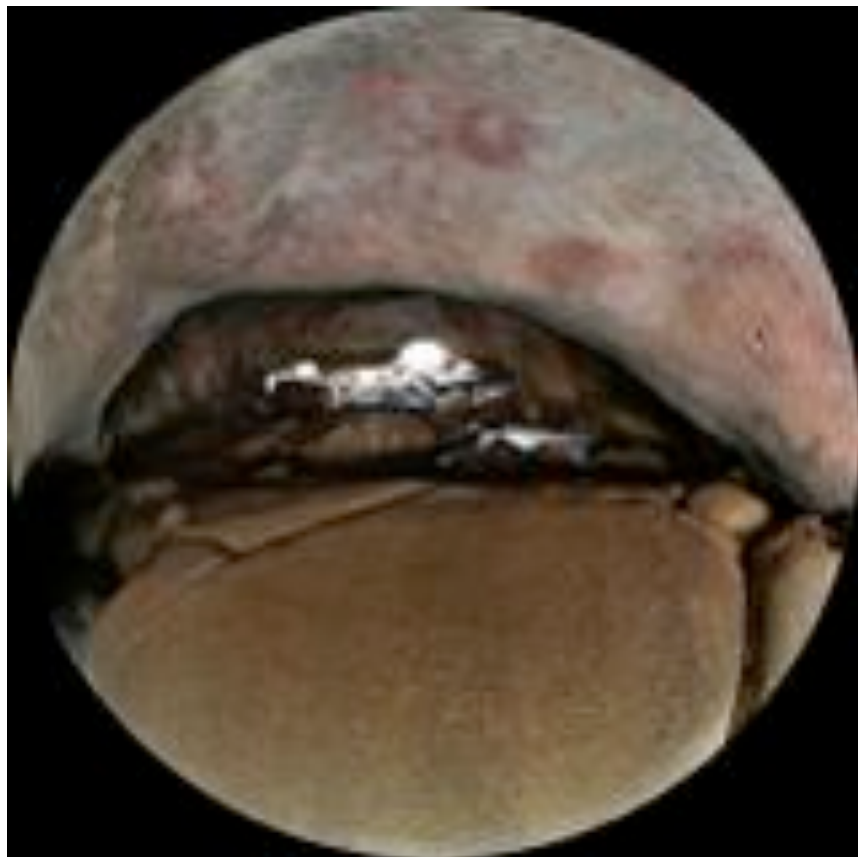
Out of frustration Mulka turned to catching and eating human children, and he became the terror of the district. He lived in Mulka's Cave, where the impressions of his hands can still be seen much higher than those of an ordinary man.

His mother became increasingly concerned with Mulka, and when she scolded him for his anti-social behaviour, he turned on his own mother and killed her. This disgraced him even more and he fled the cave, heading south.

Aboriginal people were outraged by Mulka's behaviour and set out to track down the man who had flouted all the rules. They finally caught him near Dumbleyung, 156 km south west of Hyden. Because he did not deserve a proper ritual burial, they left his body for the ants - a grim warning to those who break the law."



360° panoramas horizontal view



Mulka's Cave

PANORAMA

Dr David Deeley presented the interactive 360° panoramas of Mulka's Cave embedded in an iBook format to groups of Aboriginal trainers and mentors.

Using the inbuilt gyro functionality of an iPad he demonstrated the navigation of the virtual space inside Mulka's cave.

The viewer can then move and hold the iPad to navigate the space then click on hotspots to either zoom into details or access audio and video clips.

This proved to be a very well received presentation to different groups of indigenous representatives.

See Appendix 5





I made a number of timelapse videos at Wave Rock at different times of day and several navigable 360° panoramas linking various places in the landscape. These were preliminary tests to show the viability of the 'digital storytelling framework'.







Field Visits in Western Australia cont'd

Augusta

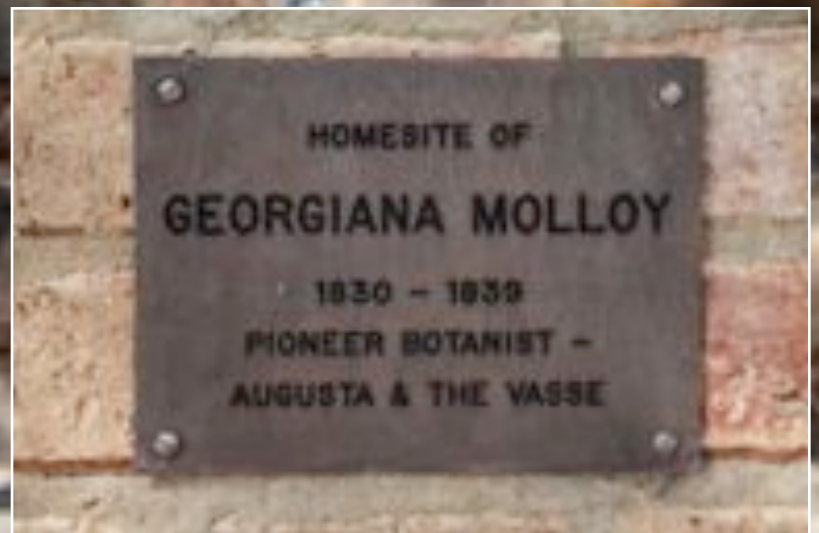
a stormy final visit to the south coast in search of Georgiana Molloy

Georgiana Molloy – scientific collector
1805 – 1843



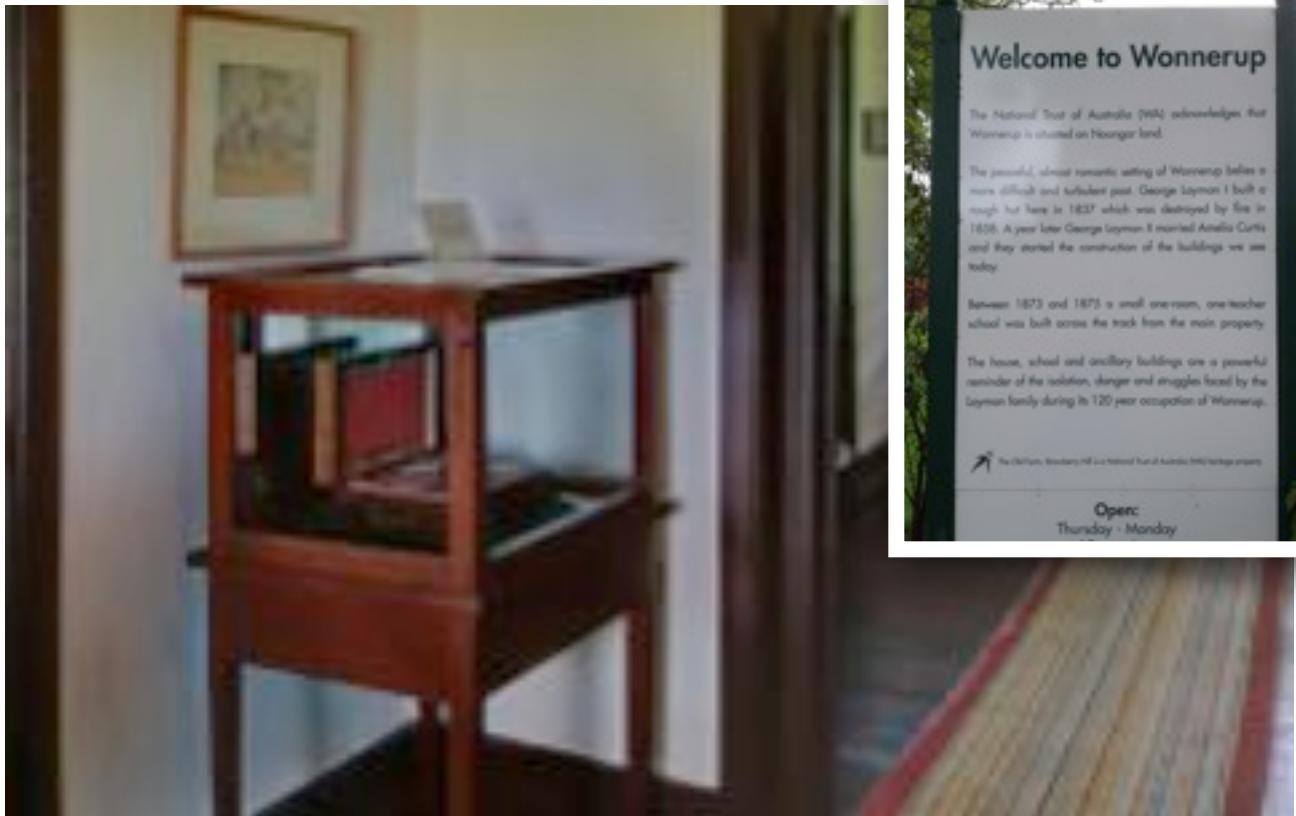
In many ways Georgiana Molloy is the key figure in the story connecting Western Australia with England at Kew. Bridging divides between indigenous and non-indigenous characters through her working with 'native' collectors and giving them credit for the part they played in species identification and collecting.

This guaranteed Georgiana far more success in her specimens surviving and become central to the collection at the Royal Botanical Gardens in London.

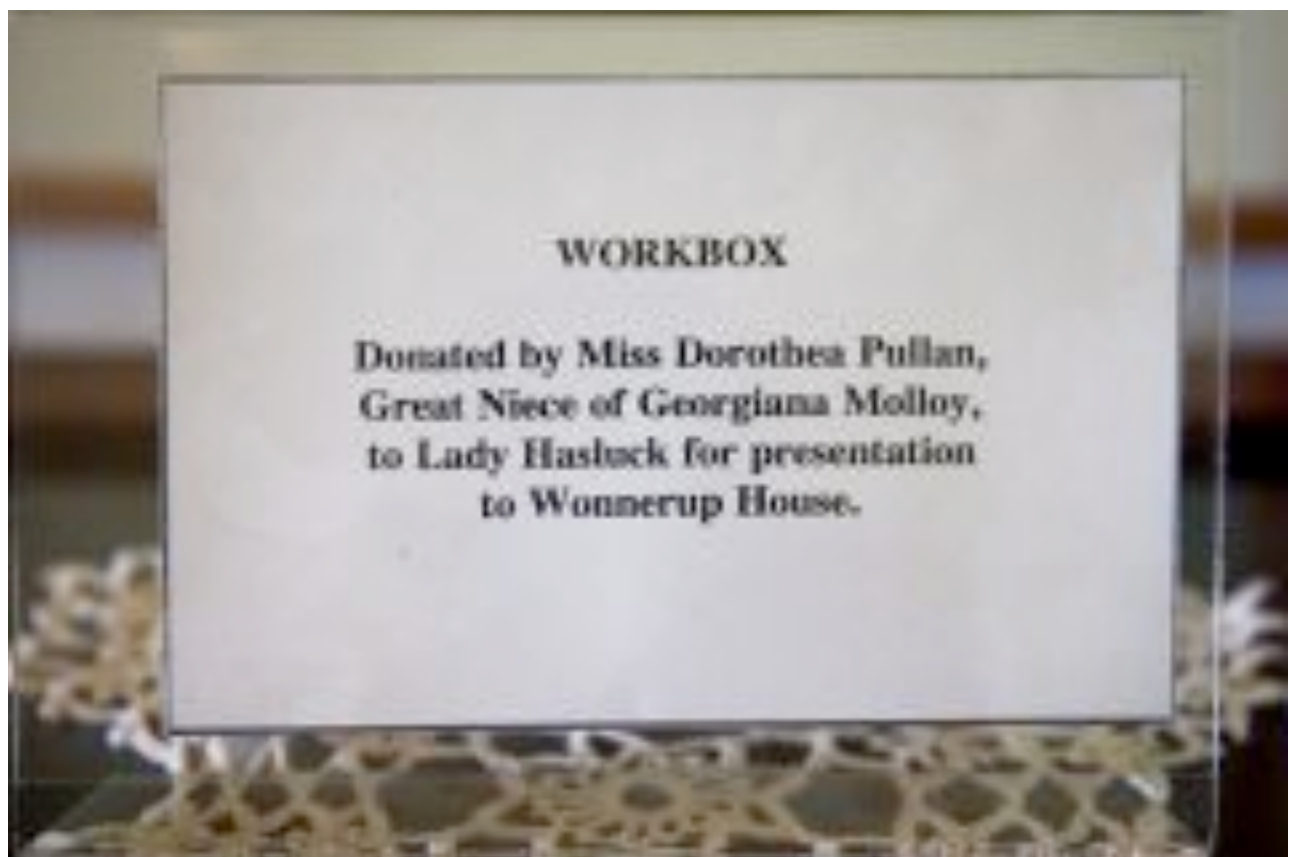


On the final visit I headed south to Augusta to see what remains of her memory. First I visited the site of the house where she lived with her husband John Molloy and their children. A plaque in the Old Cemetery tells that at least two of the children Elizabeth and John as having died there. A small park is dedicated to Georgiana in Augusta and one or two other memoria are to be found.





Georgiana's remaining personal effects at Wonnerup House





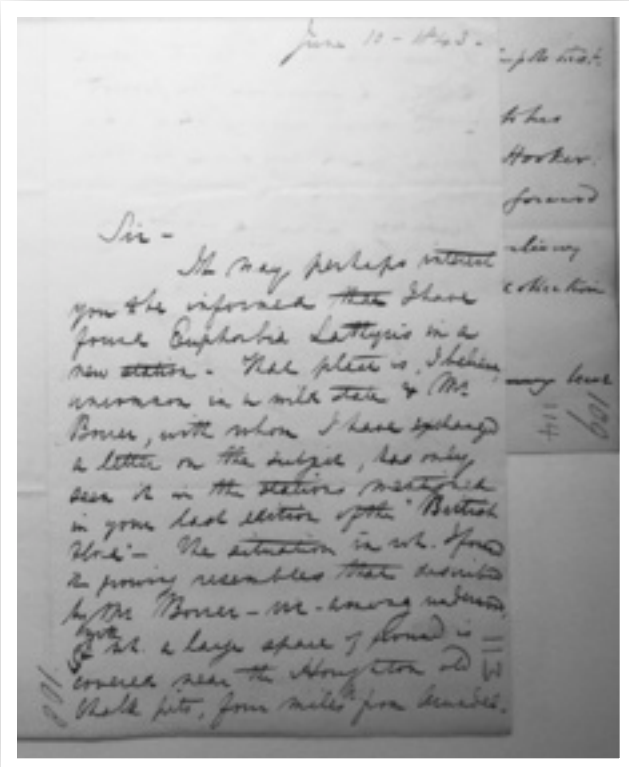
Georgiana was aided in her trips into the bush by Aboriginal guides. This was at a time when colonists in Western Australia considered the original inhabitants to be savages, and massacres of Aboriginal people, some involving her husband, were occurring in the immediate vicinity.

Georgiana's serious scientific collecting work was initiated by Captain James Mangles, an amateur botanist and collector who had visited Western Australia from England in 1831, and who in 1836 contacted Georgiana and asked her to collect botanical specimens for him. Her collections were used to provide more information to botanists in England about the flora of Western Australia, and her seeds led to the propagation of Australian plants in England and elsewhere. Her collecting methods were more precise than some of the male collectors and her packaging of samples was fastidious, which led to her samples arriving in Europe in the freshest possible condition.

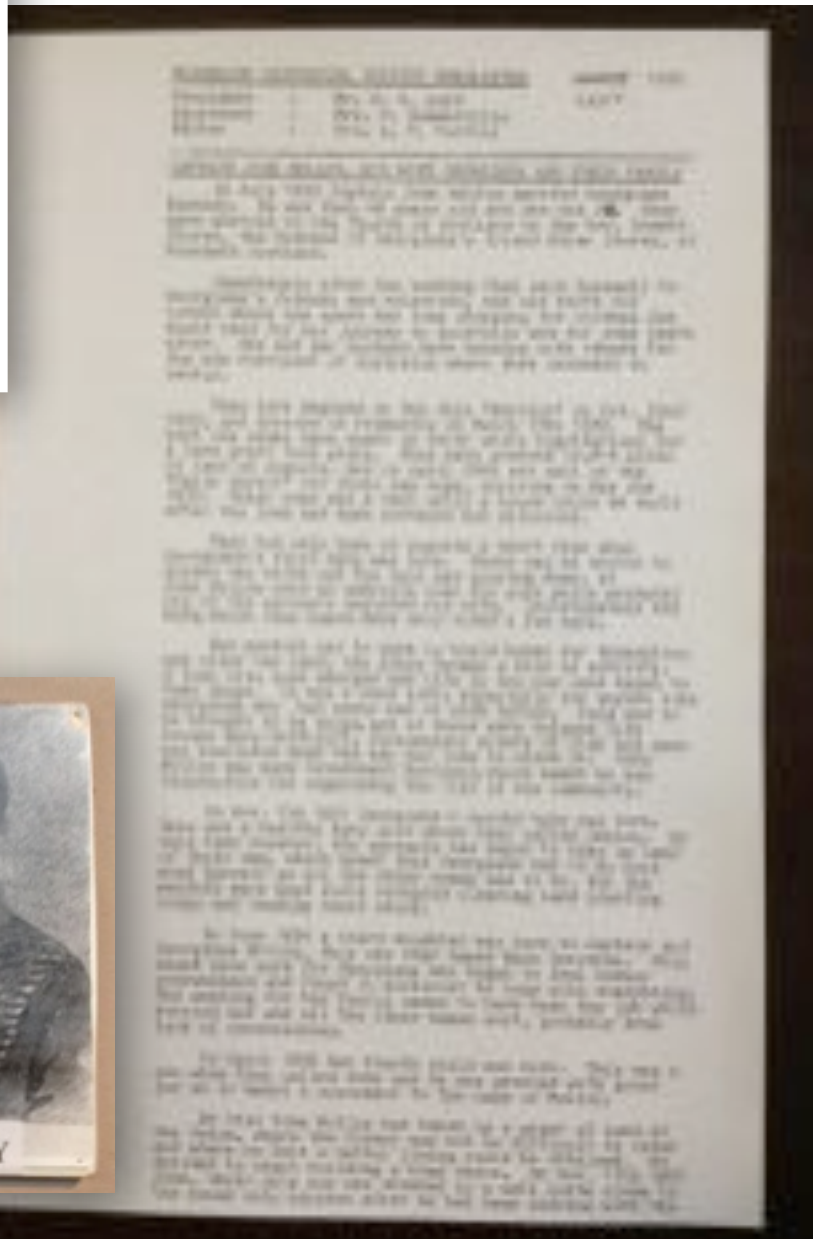
Georgiana Molloy – scientific collector



Locket from Wonnerup House Busselton



Letters to Captain Mangles from the collection at Kew



"In July 1829 Captain Molloy married Georgiana Kennedy. He was then 48 years old and she was 24...."



Cabinet in
the Busselton
Museum



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Physically, in terms of skills acquisition, through the mentoring process and spiritually through gaining access to and spending time with some very remarkable people.

These include both the people I nominated in my original application and additionally people such as Professor Stephen Hepple, Amanda Nellar, Dr David Deeley and Paul Houghton.

The partnerships continue to have resonance and I am still working through the enormous amount of information gathered to produce material for future ePublications and performance.

Do Carson

David Carson December 2013



A photograph of three men sitting at a wooden picnic table outdoors. The man on the right is writing on a notepad with a pen. The man in the middle is looking towards the man on the right. The man on the left is looking towards the man in the middle. There are various items on the table, including a smartphone, a pair of glasses, and a small white object. The background shows trees and a grassy area.

Appendix 1 Bring e'm Home

Appendix 2 Emergent Form

Appendix 3 Indigenous Justice Program

Appendix 4 National Crime Prevention Fund

Appendix 5 Cultural Corridors

Appendix 1 (extract)



Bring 'em Home

connecting incarcerated Aboriginal youth to country, culture, community and hope

a proposal by Acacia Springs Environmental and Cultural Corridors Inc.



Rationale

This project is based on the notion of delivering hope, and a sense of belonging to Aboriginal youths currently immersed in the Juvenile Justice system. This will be achieved through culturally-inspiring content and immersive visualisation techniques. Respected Noongar Elders Dr Noel Nannup, Aunty Violet Newman, Daryl Kickett, Glen Riley, Dean Wynne, Brett Hill and other local Elders and Aboriginal community members will be filmed presenting aspects of country, culture and community through story. These Elders recognise the urgent need for a radically different approach – an Aboriginal-owned and lead approach.



Senior Elder, Noel Nannup sharing cultural knowledge around the fire, Sept 2012.

More than 80 Elders (passed and present) have inspired Noel Nannup to 'do something for our kids' to give them a sense of hope – a chance – a future. The Elders leading this project have over the past 10 years, taken more than 3,200 young people on country and seen first hand the transformative effect of a deep immersion into Aboriginal spirituality, country and culture. The proposed culturally-relevant content and immersive visualisation techniques will provide juvenile Aboriginal detention centre inmates a chance to imagine futures freed from trauma and to move from being inmates to tax payers.

A very short promotional video can be seen at <https://vimeo.com/95342679> Password: noelnaan

Subject Matter and Content

Client profile

Aboriginal juveniles in detention are likely to have experienced significant trauma which presents as: unstable family dynamics, lack of cultural identity, domestic violence, poverty, alcohol/substance abuse, risky infectious disease status, limited employability, alienation from mainstream education and enmeshed in the justice system.

Impediments to learning include: lack of organisational skills, suggestibility, learning difficulties, inability to foresee consequences, poor adaptability, poor impulse control, language and communication difficulties, poor day to day living skills, trouble handling money, immature behaviour, attention-deficit hyperactivity disorder (ADHD), oppositional defiant disorder (ODD) and other psychiatric disorders.

Therapeutic content beyond the prototype

We believe the success of the prototype will lead on to a need for additional content to provide continuity. The additional content as part of a future funding opportunity, will weave the twin themes of cultural legitimacy and deep healing from inter-generational trauma. This can be achieved by merging unique stories of the interdependencies between totem plants and animals on the WA landscape as a metaphor for teaching relatedness and social responsibility.

Social themes may include:

Relevant social themes as articulated by the Cultural Corridors Eldership include:

- Indigenous spirituality as sense of place: a deep sense of belonging
- Language and culture (eg. art, dance, stories): know where you come from
- Shared leadership and good role models: to work together
- Educate, train and accredit: to learn together
- Health promotion, indigenous enterprise and settlement: a secure life
- Justice diversion: freed from trauma

Therapeutic cultural content may include:

- Cultural responsibilities – importance of traditional law and cultural obligations and responsibilities.
- Spiritual relationship to land, sea and waterways – cultural and spiritual connection to country, and recognition of custodial rights and interests.

- Kinship and family responsibilities – reaffirming that familial responsibilities are central to the fabric of Aboriginal society and critical to the well-being of the community and the individual, and recognition and acceptance of customary protocols that link kinship ties with reciprocal obligations.
- Community responsibilities – recognition and acceptance of responsibility to address issues identified with Aboriginal people, issues such as substance abuse and other anti-social behaviour and the development of skills to support inmates after release (promoting social and economic well-being and independence of Aboriginal people).

Landscape themes may include:

- Hammer orchid and its unique pollinating wasp
- Two-spotted line butterfly *Phalaenoptilus borealis* and mud jelly for ants
- Blouse wing papilion and acacia seed germination
- Sun dew, insect eating plants and bulbs for string making and dyeing
- Cockatoos and hollow logs
- 1200 plants natural poisons and pest animal control
- Stick nest rot and sandalwood seed distribution and growth
- Quindos, wyalies and eucalypt oil burst and forest health
- Deliberate distribution of food, medicine and ceremonial plants along dreaming trails
- Medicines from orchids, food from bulbs, totems from animals and plants
- Yandj dish for flour and the sunshine harvest
- Fire-stick farming, singing the land to heal it
- Southern-cross-constellation, kangaroo and emu in the stars as life affirming metaphors.

Participants

Project participants

Dr David Gosses, Project Director, Cultural Ecologist, Facilitator, Liaison, Content, Co-producer

Dr Noel Hannup, Senior Noongar Elder, Cultural Advisor, Co-producer

David Carson, Art Director, 360° Dome Production, Co-producer, Delivery of content

John Reed, 360° Dome Production, Arts and Science Education, Co-producer

Paul Houghton, Education Futures, Digital Strategist, Co-producer

Susan Shobbrook, Creative Educator and Content Writer, Facilitator, Liaison, Co-producer

Bruce Hannup, Delivery of content in detention centres.

Project Supporters

This collaborative project has received in-principle support from the following:

SWLSC

Glenn Kelly, CEO Southwest Aboriginal Land and Sea Council

Cultural Corridors Cross-cultural Eldership

The Cultural Corridors Incorporated body maintains a cross-cultural Eldership who will provide advisory, advice and legitimacy for the project. They include:

Prof Lyn Beasley, Prof Fiona Stanley, Judge Denis Reynolds, Fred Chaney, Glenn Riley, Eugene Eades, Dr Noel Hannup, Margo O'Driscoll, Gus Ryder, Richard Simpson, Dean Wynne, Gail Yorkshire

Noongar Eldership

Dr Noel Hannup, Senior Noongar Elder, Cultural Advisor, Co-producer

Victor Newman, Senior Noongar Elder, Cultural Advisor

Daryl Roberts, Senior Noongar Elder, Cultural Advisor

Glenn Riley, Senior Noongar Elder, Cultural Advisor

Dean Wynne, Noongar Elder, Cultural Advisor

Brett Hill, Noongar Elder, Cultural Advisor

Appendix 2

While I had seen Dave's work and discussed projects in the past, we are now at a point to implement a number of exciting projects across a range of subjects and media. This has come about from our interaction within his Fellowship over the last 20 months, as far back as early 2012 where we evaluated the story space associated with the Federation Walkway in Kings Park as a possible venue for Aboriginal Storytelling.

These techniques were explored in the context of another project we were developing called Two Lakes at the time as a working title for what would become *DEEDERlongwalk*. Panoramas were shot around Lake Dumbleyung, interviews and stories were gathered and a



network of people were engaged around bringing these elements together in a prospectus for the larger program.

This led to an exploration of ways of using both a space and the story in multiple contexts with the help of the green screen studio at qCumber. For example, a story could be told in a place and filmed. Alternatively, if the story teller is filmed in the green screen room

under controlled conditions, then it can be contextualised in the space at Kings Park if that is relevant to the story.

A pilot of this approach was conducted with Noel Nannup. Dave then went on to gather many more scenes across the State for use in the telling of stories from Noel

but unfortunately a State government election, budget savings made in Corrective Services and then a Federal change of government delayed any projects.

One of the main flow-on effects of this Fellowship will be a joint project we have embarked on using many of the techniques from the Fellowship which have already found a place in media generated for an iPad prospectus and an exhibition in the country town of



Dumbleyung. *DESERTsnowball* is a transmedia exploration of Donald Campbell's world water speed record achieved in Dumbleyung in 1964.


In addition to this major project undertaking in *DESERTsnowball* are two further projects extending the skills and techniques from the Fellowship. One project which benefits directly from the Fellowship will be a possible *iBook* about orchids on



Wireless Hill with botanist Andrew Brown. Another, *Embedded*, explored the interaction of digital media, unusual space (Fremantle's Roundhouse) and live music and poetry. This is another example of creating new experiences through the intersection of the digital and the physical.

Paul Houghton
Digital Strategist
Emergent Form

Appendix 3 (extract)

Indigenous Justice Program	
 Australian Government Ministry-Treasury Department	
Activity Details	
Activity Title	Being an Artist - A preparatory juvenile justice diversion program
Total Funds Requested (GST Exclusive)	\$525,480.00
Please summarise your proposed activity.	
<p>We will film and prepare deeply immersive cultural content featuring Aboriginal Elders sharing stories embedded with cultural knowledge, rights & obligations to present to juvenile detainees in local detention centres. We will use computer graphic enhancement techniques to produce content suitable for display on transmedia (small devices like iPads) and laptop computers, DVDs & (Books) and for projection in a portable 300' inflatable dome accommodating up to 15 youths.</p> <p>We will pilot the approach with a 25 minute episode and deliver it (in partnership with Dept of Corrective Services) through transmedia and in the dome at selected juvenile detention centres.</p>	
What is the purpose of the activity? (Include the need, who will benefit and what you hope to achieve)	
<p>Recidivism rates by juvenile Aboriginal detainees in Western Australia approach 100% after two years. Disproportionate detention rates for Aboriginal juveniles are unacceptably high and are the highest in Australia with 80% of juvenile detainees being Aboriginal from a population base of less than 7%. These figures show that something is very wrong - intervention and diversion programs delivered over successive years by agencies have significantly underperformed. Levels of intergenerational trauma are so entrenched within families that offending and detention have become norms rites of passage for many Aboriginal youths.</p> <p>Several things have become abundantly clear. Firstly, Aboriginal youth-at-risk usually have a very poorly developed sense of cultural identity, have little cultural knowledge and have limited understanding of their cultural obligations. Many may be suffering debilitating cognitive impairment from early life trauma and/or fetal alcohol spectrum disorder (FASD). Secondly, male Aboriginal Elders are increasingly recognizing the urgent need for them to play a more hands-on role as mentors and role models and to do more to help their young people have the chance of a better life. Programs which provided opportunities for released detainees 'in country' or have provided job-readiness training have been vulnerable to the disruptive forces of deeply traumatized individuals.</p> <p>This proposal is to provide opportunities for Aboriginal detainees to be exposed to cultural knowledge presented by legitimate Elders and other Aboriginal role models in preparation for their eventual release - helping to establish a thrust for their own cultural identity. These entrance sessions may also be used by Elders to help determine the suitability of participants for later enrolment into post-release diversion programs such as Upa On Country and job-readiness training opportunities. The program may not help the most deeply traumatized individuals, but it will certainly help some avoid the recidivism trap.</p>	



Australian Government
Attorney-General's Department

Indigenous Justice Program

Outline how the proposed activity will address the objectives stated in the Program Guidelines.

Our objective is to support safer communities by reducing Indigenous re-offending, and through that, reducing Indigenous victimisation and incarceration. We have a major focus on reducing recidivism by addressing the core problems of a lack of cultural identity and lack of understanding of cultural rights and obligations.

We aim to provide detainees an opportunity to imagine a better life outside while still inside. Legitimate Aboriginal Elders and other role models will present on life in a deeply immersive environment to be taken into detention centres.

What is the duration of the activity?

Two years. Year one program development, piloting and evaluation. Year two will be for refinement and roll out of additional programs and additional locations.

What is the location(s) of the activity? (Include any locations that will benefit or be impacted)


Initially Perth-based detention centres but when successful, throughout the southwest of WA. The successful model can then be used to present Legitimate Aboriginal Elders and role models across Western Australia and Australia.

Outline how this activity is value for money.

It currently costs \$200,000 per detainee per year in a system that has the worst disproportionate detention rates in Australia and 100% recidivism rates after 2 years. Our Elders are confident that the successful roll out of this program will provide tangible and immediate returns on investment through significantly reduced recidivism rates.

The Elders have asked for this opportunity and we are working them to make it happen.

Appendix 4 (extract)



Australian Government
Attorney-General's Department

National Crime Prevention Fund

Activity Details

Activity Title

Addressing Juvenile Indigenous Recidivism through the Use of Immersive Technology

Total Funds Requested (GST Exclusive)

\$100,000

Please summarise your proposed activity.

We will hire and prepare deeply immersive cultural content featuring Aboriginal Elders sharing stories embedded with cultural knowledge, rights & obligations to present to juvenile detainees in local detention centres. We will use computer graphic enhancement techniques to produce content suitable for display on immersive (large) screens like iPads and laptop computers, VR/AR & Oculus) and for projection in a portable 30"rollable dome accommodating up to 15 youths.

We will pilot the approach with a 20 minute episode and deliver it in partnership with Dept of Corrective Services) through immersive and in the dome of selected juvenile detention centres.

What is the purpose of the activity? (Tell us why the activity is needed, who will benefit and what you expect to achieve.) Please provide supporting information about crime rates and socio-economic disadvantage.

Recidivism rates by juvenile Aboriginal detainees in Western Australia approach 100% after two years. Disproportionate detention rates for Aboriginal juveniles are unacceptably high and are the highest in Australia with 55% of juvenile detainees being Aboriginal from a population base of less than 7%. These figures show that something is very wrong - intervention and diversion programs delivered over successive years by agencies have significantly underperformed.

Levels of intergenerational trauma are so entrenched within families that offending and detention have become fixtures akin of passage for many Aboriginal youths.

Several things have become abundantly clear. Firstly, Aboriginal youth at risk usually have a very poorly developed sense of cultural identity, have little cultural knowledge and have limited understanding of their cultural obligations. Many may be suffering debilitating cognitive impairment from early life trauma and/or fetal alcohol spectrum disorder (FASD). Secondly, many Aboriginal Elders are increasingly recognizing the urgent need for them to play a more hands-on role as mentors and role models and to do more to help their young people have the chance of a better life. Programs which provided opportunities for returned detainees 'on country' or have provided job readiness training have been vulnerable to the disruptive forces of deeply traumatized individuals.

This proposal is to provide opportunities for Aboriginal detainees to be exposed to cultural knowledge presented by legitimate Elders and other Aboriginal role models in preparation for their eventual release - helping to establish a thrust for their own cultural identity. These immersion sessions may also be used by Elders to help determine the suitability of participants for later enrollment into post release diversion programs such as Trip-On Country and job readiness training opportunities.



To Whom It May Concern

This statement is in support of David Carson's Creative Fellowship Award.

David Carson (DC) has collaborated extensively with the team at Cultural Corridors Inc. over the term of his Creative Fellowship. In summary, this highly successful collaboration resulted in a number of positive outcomes including, grant applications and pitches to community-development/juvenile-diversion agencies, supporting material for site visits and cultural enrichment programs for Aboriginal youth and Elders, collaborations with a visiting academic from the UK, and the formation of a collective to progress a wider application of the new media visualisation techniques.

More detail on each of the outcomes of the collaboration follows.

a) Grant applications

- i) A grant application entitled 'Bring em home' was submitted to the BHP community grants program. This project sought to develop cultural content by filming Elders telling stories for display in the dome and other media for incarcerated youth. This was intended to provide them with a sense of cultural identity and obligation prior to their release and transition into other diversion programs. Unfortunately the grant although highly commended, was not successful.
- ii) The 'Bring em home' project was modified and improved and submitted to the National Indigenous Justice Program for funding. Again the project was well received but due to the highly competitive nature of the grant, was not successful.
- iii) The 'Bring em home' project was dusted off yet again and submitted to the National Crime Prevention Fund for funding. Again the project was well received but was not successful.
- iv) Information co-developed as part of the collaboration was summarised into a MLC Community Foundation grant through Edith Cowan University entitled 'Reclaiming identity and recreating healthy relationship through creating a new songline in response to trauma'. Although strongly supported by ECU, the project was not successful.

b) Pitches to community development/juvenile diversion agencies

Various meetings were hosted by the Cultural Corridors Elders with representatives from the Department of Justice, the Department of Indigenous Affairs, the WA Judiciary, Business Development Agencies and the Southwest Aboriginal Land and Sea Council showcasing the potential of the new media and new visualisation techniques. Very strong verbal support was provided including letters of support for various grant applications but this collaboration has so far failed to translate into more tangible financial support.



Pitching to business, justice & community development agencies

c) Supporting material for site visits and cultural enrichment programs for Aboriginal youth and Elders

- i) A 3-D image was prepared by DC of a sacred site in the southwest of WA called Mulka's Cave. This image interactive 360° panorama of Mulka's Cave was embedded in an iBook format and presented at several cultural forums. It was also shared with Aboriginal mentors and trainers as

part of familiarisation prior to a trip on country with 24 Aboriginal youth. Using the inbuilt gyro functionality of an iPad the navigation of the virtual space inside Mulka's cave was demonstrated. The viewer can then move and hold the iPad to navigate the space then click on hotspots to either zoom into details or access audio and video clips. This virtual tour of a sacred site was very well received by indigenous representatives.

- i) Time lapse photography was prepared of the WA blue sun orchid opening and closing. This plant has significance to Aboriginal people and represents Women's business. The tubers of this species have been used as food and 'Women's' medicine. The time-lapse footage was shown to Aboriginal Elders as part of cultural enrichment.



The WA Blue Sun Orchid used in the time lapse photography

- d) Collaborations with a visiting academic from the UK

Prof Stephen Heppell visited from the UK and collaborated with the Cultural Corridors Elders on the possibility of using the dome visualisation techniques to connect youth to a longer cultural time course. This collaboration continues and it is hoped it will bear fruit in the near future.



Collaborations with Cultural Corridors Elders and Executive, Fellowship partners and Prof S. Heppell.

Appendix C Cultural Corridors

- e) Formation of a collective to progress Aboriginal interests.

A collective entitled the 'Space safe collective' has been established to progress a range of innovative applications of the new media visualisation techniques. This collective is created around the qCumber Studios Green Room.

- f) Support for Elders and Executive

Modest supporting funds were provided to contribute to the time spent on collaborations and information exchange with the Cultural Corridors Elders and Executive. The \$2,000 was greatly appreciated and contributed in no small way to the Elders time availability.

Signed

Dr David M Dooley

CEO Cultural Corridors Inc.

15th Dec, 2013