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It is with great pleasure that I write this message to welcome participants of the OURMedia International Conference 2014.

Before I begin, let me share with you a little about our home country.

Papua New Guinea is abundant in natural resources and has a population of about 7 million people sparsely spread across four regions and 21 provinces. Ours is a geographically challenged country with more than 800 language and cultural groups and is home to some of the most diverse flora and fauna in the world.

The largest of the South Pacific Islands, PNG shares a land border with the Indonesian Province of West Papua, another closely linked Melanesian society. Since independence in 1975, PNG has been through economic and political instability, a ten-year civil unrest on what is now the Autonomous Region of Bougainville, continued ethnic conflicts, law and order problems and much more. These events, however have not diminished the nation-state, it has strengthened our people’s ability to envision a better future, plan and move on.

We have been fortunate to receive assistance from the good people of Australia, New Zealand, China, Japan, the US and many more who not only offer us financial assistance, but technical expertise in the area of development.

As a member of the Melanesian Spearhead Group, PNG has become a helping hand for its fellow Pacific countries such as Solomon Islands.

In the core sectors of health, education, service delivery and infrastructure, PNG continues to foster development goals that not only meet world standards, but acknowledges our unique lifestyles, which include art and culture, indigenous knowledge and Melanesian Values. Recently PNG was host to the 5th Festival of Melanesian Art & Culture, the National Games kick off this month and we are hosting the South Pacific Games in 2015. We are proud to promote these activities as a tool for cultural identity and nationalism.

The one most important formula in the equation has been the role of media and communications. The diversification of media technology and its rapid up-take by people in PNG and the Pacific has innovated democracy and ushered on a new generation of thinkers.

Communication and development are two sides of the same coin, each affecting the other. The development of a country is as good as its communication flows. Promoting social justice, appropriate change and a dynamic and participatory democracy comes hand in hand with the role that media and communications play.

Take for instance the Think Tank Quiz, Tanim Graun, and New Dawn FM who are using media technology and systems to engage with the wider community and create an awareness of issues. Looking back to before independence, the role that films played in uniting a multicultural society like PNG. And now we have Facebook, Twitter, Instagram and various apps that continue to intrigue us with its reach - sometimes it’s the medium of communication that attracts more than the message.

The University of Goroka is privileged to host this year’s OURMedia International Conference and participate in the discussions and forward planning of media and communications both locally and abroad.

Let the mountains hear the echoes of your sessions and spread its messages far and wide. Be inspired this week because you only have to look at a country like Papua New Guinea to truly appreciate the challenges of communications and I hope that we will all learn from each other.

As the Vice Chancellor of a government institution, I anticipate some good recommendations that will help my government plan ahead, as it will for everyone else participating.

Once again, welcome to the Humilaveka plateau, home to the University of Goroka.

Dr Gairo Onagi, PhD
Vice Chancellor
University of Goroka
Dear conference participants,

We would like to welcome you to the 10th OURMedia Conference in Goroka. The conference brings together academics, activists, practitioners, artists, and policy experts working in community media and media for social change. We would like to welcome our national and international participants who are joining us in this important gathering. We are pleased to work with and through the OURMedia Network and bring attention to issues around participation in media to Papua New Guinea and the Pacific region.

We would like to thank the OURMedia network for supporting us in hosting this conference in Papua New Guinea. We thank the University of Goroka and the Vice-Chancellor Dr Gairo Onagi and his team for the support and enthusiasm throughout the preparations of the conference. We would like to thank our sponsors and partners who provided us with the necessary support to make this event possible. We thank the international committee members and supporters: Prof Clemencia Rodriguez, Dr Juan Salazar, Dr Nazan Haydari, Mr Alphonso Gumucio-Dagron, Dr Evangelia Papoutsaki, Dr Heather Horst, and Dr. Salvatore Scifo.

The members of our local organizing committee and key staff: Dr Verena Thomas, Dr Michael Mel, Dr Sam Karl, Ms Joys Eggins, Ms Cynthia Vetunawa, Mr Donald Gumbis, Mr Mark Eby, Ms Janet Munaup, Ms Klinit Barry, Ms Lenders Suming, Ms Lucy Wakai, Mr Reilly Tete, Ms Liane Munau, Ms Mandi Burns, Ms Grace Taruna, Ms Lilly Samuel, Mr. Arthur Hane-Nou, Dr Apoi Yaraapea, Dr Fraser MacDonald, Mr. Milan Boie, Ms Gabriella Ova, Mr Dilen Doiki and Mr Richard Mogu.

We thank all the staff and volunteers involved in the OURMedia conference.

And finally we would like to thank you for participating in this event and sharing your skills and knowledge with the conference group. We hope that you will find the OURMedia conference in Goroka fruitful and inspiring!

OURMedia Local Organising Committee

Goroka, July 2014
PROGRAM
The 10th OURMedia conference in Papua New Guinea (PNG) has the theme DIVERSE COMMUNITIES, DIVERSE MEDIA. The theme, with PNG being one of the most culturally diverse place in the world, supports the idea of the OURMedia network which seeks to promote diversity in media recognising that all communities need to communicate, to express themselves, to inform and be informed, to dialogue with others, and to network.

The OURMedia conference provides a space for collaboration in which needs and alternatives can be identified in the areas of communication and information infrastructure, policy, and research. Ultimately, the goal of OURMedia is to design and develop initiatives that can strengthen citizens’ media, community media, and alternative media in national and international arenas.

The conference includes over 70 presenters from over a dozen different countries. All conference submissions have been peer-reviewed. From the initial conference themes that were provided in the call for abstracts and after thematically organizing the submissions we have developed the themes for each day as follows:

Day 1: Diverse Communities, Diverse Media
Day 1 introduces the overall theme of the conference and showcases examples of media initiatives and critical thinking in the field of alternative and community media.

Day 2: Indigenous Values and Communication for Development
Day 2 discusses participation of indigenous communities in the media, with a critical discussion around issues of development and communication for development initiatives.

Day 3: Field Trips
Day 3 provides participants with an opportunity to spend time outside the conference venue and get to know people working for community organizations in and around Goroka.

Day 4: Social media, technology and mobile phones - opportunities and challenges for citizen participation
The theme of day 4 is around technology, social media and mobile phones and how these can be used as a tools to provide individuals and communities with access to communication.

Day 5: Shaping OURMedia – Bridging Community and stakeholder
Day 5 of the conference will discuss how we can actively shape OURMedia in recommending policies and processes for engaging stakeholders from organisations and institutions.
# SPECIAL EVENTS

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<th>Date</th>
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<tr>
<td>Sunday 20 July 2014</td>
<td>6pm: Welcome Dinner with cultural performances</td>
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<tr>
<td>Monday 21 July 2014</td>
<td>9am: Official Opening of the conference&lt;br&gt;6pm: Art Exhibition Opening at the UOG Library</td>
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<tr>
<td>Tuesday 22 July 2014</td>
<td>7pm: Film Screenings at the MSA</td>
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<tr>
<td>Wednesday 23 July 2014</td>
<td>All day: Field trips to organisations and communities around Goroka&lt;br&gt;(Please refer to separate flyer)</td>
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<tr>
<td>Thursday 24 July 2014</td>
<td>6:30pm Conference Dinner at the Steak House Restaurant</td>
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<td>Friday 25 July 2014</td>
<td>3pm: Official Closing of the Conference</td>
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<tr>
<td>Friday 25/Saturday 26 July 2014</td>
<td>RMIT ABC ID workshop on Media and Communication for Development in the Pacific&lt;br&gt;(for invited participants only)</td>
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*Please note that special events have separate programs which will be distributed during the conference.*
KEYNOTES AND PANELS

MONDAY 21 JULY 2014
Theme: Diverse Communities, Diverse Media

KEYNOTE:
Looking into the future: OURMedia’s new challenges
Professor Clemencia Rodriguez, University of Oklahoma, USA

Founded in 2000, OURMedia/NUESTROSMedios is a global network of academics, activists, practitioners, artists, and policy experts focussed on the goal of facilitating a long-term dialogue around alternative, community and citizens’ media.

OURMedia is founded on two principles. First, all communities and collectives need to communicate, to express themselves, to inform and be informed, to dialogue with others, and to network; and second, that every community and collective has the right to the appropriate communication and information technologies and know-how to meet its historical communication and information needs and wants.

Professor Rodriguez will present the history of the OURMedia network and her assessment of the future of citizen’s media at both local and international levels.

Professor Clemencia Rodriguez

Dr. Clemencia Rodriguez is Professor in the Department of Communication at the University of Oklahoma. In her book titled Fissures in the Mediascape: An International Study of Citizens’ Media (2001), Rodriguez developed her “citizens’ media theory,” a ground-breaking approach to understanding the role of community/alternative media in our societies. Currently she continues to explore how people living in the shadow of armed groups use community radio, television, video, digital photography, and the Internet, to shield their communities from armed violence’s negative impacts. This has involved fieldwork in regions of Colombia where leftist guerillas, right-wing paramilitary groups, the army, and drug traffickers made their presence felt in the lives of unarmed civilians. In her recent book, Citizens’ Media Against Armed Conflict: Disrupting Violence in Colombia (University of Minnesota Press, 2011) she reports many of her findings. She continues to teach in the areas of international communication, social change, and gender. In her spare time she explores Oklahoma’s back roads in search for good spots for trout fishing.

The keynote is followed by a panel. Panellists will share characteristics of community media in their countries.

Aloysius Laukai, New Dawn FM, Papua New Guinea

Abiodun Salawu, North-West University Mmabatho, South Africa

Takashi Kawakami, Facilitator of J-CAM (Japan Conference of Alternative Media) and ex-Associate Professor of Hiroshima International University, Japan
TUESDAY, 22ND OF JULY 2014
Theme: Indigenous values and communication for development

KEYNOTE:
Indigenous Communities and the challenges and opportunities in Communication and Development: Stories from the Highlands of Papua New Guinea.
Associate Professor Michael A Mel, University of Goroka, Papua New Guinea

Papua New Guinea (PNG) was a kaleidoscope of numerous indigenous cultures. Today the PNG cultural landscape is full of tensions and conflicts. Distinctive cultures were forced away from living in pockets of small isolated tribal communities and made to learn and accept new languages and ways of doing things. The emergences of a global economy, and new technologies that dazzle and beguile, have made communication using spoken, and even the written word, appear unwieldy and archaic.

In such a context the idea of ‘development’ when it was introduced in PNG, was viewed as a way for people progress away from and into the new – leaving their own ways behind. The ‘old ways’ in the development agenda were left out because they were deemed factors that could inhibit ‘development’.

This paper explores and discusses how community projects at the University of Goroka using media articulates the old ways elemental to communication and community development. In a cultural cauldron of extractive industries and agricultural land leases for development which have paid scant attention to communities and their cultures, the Universities’ efforts to recognize culture as basic aspects to media and communication projects have been both challenging for both the communities and the university.

Mel, Michael A

Michael Mel graduated from Flinders University of South Australia in 1996 with a Ph.D. in education and drama. Much of work through teaching, writing and performing explores and discusses indigenous processes of teaching, learning and performing based around his culture of the Moei in the Highlands of Papua New Guinea. In 2006 he was awarded a Prince Claus Award for his work in promoting and celebrating indigenous culture and development in Papua New Guinea and the Pacific by the Royal Family and Government of the Netherlands. He is an Associate Professor in indigenous processes of art making and art experience and is currently Pro Vice Chancellor (Academic and Innovation) at the University of Goroka, Papua New Guinea.

The keynote is followed by two presentations.

Contributor 1:
Representational Sovereignty: Nature, Culture, and Emergent Images
Professor Paige West, Barnard College and Columbia University, USA

This presentation examines the disjuncture between the understandings and representations of people, place, and culture in Papua New Guinea between international development funders and national activists and non-governmental organizations. It argues that the disjuncture rests on enduring images of Papua New Guinea as located in a prior state of humanity and development. It attempts to push our thinking about how to engage with funders in ways that allow for representational sovereignty at multiple scales: for individuals, for communities, for organizations, and for the nation state.

Contributor 2:
Sorcery, Media and Social Change
Monica Paulus and Mary Kini, The Human Rights Defenders Network and Kup Women for Peace

In recent years, sorcery issues in the highlands of Papua New Guinea have gained prominence though exposure in the media – most of the accounts being largely sensationalistic and focussed on the crime. Such media accounts are often counter-productive to the work the Highlands Women’s Human Rights Network are doing to achieve positive change within the communities. Monica and Mary will be discussing their ideas about how media can be used as a tool for positive change within communities.

The Highlands Women’s Human Rights Network – Simbu (Simbu Human Rights Defenders) are a network of leaders from seven Highlands Provinces who are working to promote peace, economic, social and gender justice in the Highlands. Monica Paulus has been working in Simbu to protect women accused of sorcery. The network is trying to tackle this very complex problem. Monica’s network pushes for such cases to be heard before the courts to bring perpetrators to justice and supports women through their ordeal.

Founded in 1999, the Kup Women for Peace mission is to promote peace, protect human rights and advocate sustainable development activities within the Kup LLG. KWP was built on the collective effort of leading women activists in Kup to address issues of tribal fights, violence against women and children, and build peace among the various clans and tribal groups.
THURSDAY 24 JULY 2014
Theme: Social media, technology and mobile phones - opportunities and challenges for citizen participation

KEYNOTE:
You Are The Media!
Emmanuel Narokobi, Masalai Communications, Port Moresby, Papua New Guinea

Social Media is over a decade old in PNG, yet it has only been in the last 3 years that social media growth has exploded primarily due to competition in the mobile phone industry. It is clear today that social media has completely changed the media landscape of PNG and good or bad what is important here is that finally it is you who is the media.

Various elements have come into play in improving the environment for social media and the growth of small businesses on Facebook are a great example of the results of these improvements in ICT.

The power of social media continues to grow in our lives in PNG, looking at the largest social media platform Facebook, we had 30,000 PNG registered Facebook users in 2010, in 2012 this had grown to 86,000 and today in 2014 we have 300,000 registered Facebook users in PNG.

Understanding the opportunities and challenges in social media will now be crucial to how effectively you are heard not only as a broadcast tool, but also for developing conversations to learn, shape and grow ideas in whatever aspect of your life.

In this presentation Emmanuel Narokobi will share his experiences in using social media as a personal and business tool, through examples of social media impact in PNG, especially in Politics. He will discuss opportunities and challenges faced in the social media space.

Emmanuel Narokobi

Emmanuel Narokobi graduated from the University of Papua New Guinea with a law degree. He then developed Masalai Communications through which he has engaged in media projects as well as touch screen applications, SM marketing, Digital Signature and photography. He also runs a popular Papua New Guinea blog, which receives up to 13,000 hits in a month. His interest in media has also brought him back to acting and film – in which had actively participated in Australia. In 2007, Emmanuel participated in the TropFest Short Film competition where his short film ‘Hands Up, Buai or Your Life’ became Best of the Rest in 7,000 entries. Emmanuel is now running the Tanim Graun Q&S show soon to be launched on EMTV in July.

The keynote is followed by a panel. Panellists will share their experiences around the impact of mobile phones and social media on individuals and communities from a variety of research projects.

Associate Professor Heather Horst, Director of the Digital Ethnography Research Centre in the School of Media and Communication, RMIT University, Australia

Professor Robert Foster, Chair of Anthropology and Professor of Visual & Cultural Studies, University of Rochester, USA

Dr Amanda H A Watson, Mobile Communication Research Consultant PNG Economic and Public Sector Program.
FRIDAY 25 JULY 2014
Theme: Shaping OURMedia – Bridging community and stakeholders

PANEL:

Participation in digital media culture: curating community in Australia

Diversifying the stories that are told, by whom, how, and in what forms is a key driver of Indigenous and community media movements. Australia has substantial Indigenous and community media sectors. They are made up of television and radio broadcasters and are extend into online initiatives as digital technology expands the possibilities for participation. Many of these initiatives are driven by independent producers, community-based artists, and activists who use digital media for a variety of purposes. These range from improving cultural and economic outcomes for local communities, to building international solidarity movements around human rights and environmental issues. Digital technologies also compel public service media to find new ways to engage with communities and their stories. Cultural heritage institutions are also trying to become more interactive.

The participants in this panel are involved in a national Australian research project that is investigating the role of indigenous, community media and arts organisations in propagating digital storytelling skills and opportunities for media participation on a population-wide basis. Each panellist tells a story about how the institutions they represent are being changed by the communities they seek to serve.

PANEL MEMBERS:

Nicola Joseph (Convenor), CEO, Community Media Training Organisation, Australia

Dot West, Director, Goolarri Media Enterprises, Broome, Western Australia

Helen Simondson, Public Programs Manager, Australian Centre for Moving Image (ACMI), Australia

Brad Haseman, Professor and Assistant Dean (Academic), Creative Industries Faculty, Queensland University of Technology, Australia

Jo Kenny, Lecturer, Film, Screen and Animation, Creative Industries Faculty, Queensland University of Technology.
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<td>8.00 – 9.00</td>
<td>Registration</td>
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<td>9.00 – 9.20</td>
<td>Welcome Guests to the University of Goroka and the MSA by Master of Ceremony. &lt;br&gt;The session includes performances around forms of communication in PNG</td>
<td>MC – Dr Michael Mel, Pro-VC Academic and Innovation, University of Goroka (UOG)</td>
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<tr>
<td>9.20 – 9.40</td>
<td>Official University of Goroka Welcoming of guests and speakers</td>
<td>Dr Gairo Onagi, Vice Chancellor &lt;br&gt;The University of Goroka</td>
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<td>9.40 – 10.00</td>
<td>Official Conference Opening</td>
<td>Honourable Jimmy Miringtoro, PNG Minister for Information and Communication</td>
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<td>10.00 – 10.20</td>
<td>OURMedia Representative &lt;br&gt;Introducing the OURMedia Programme (the week)</td>
<td>Dr Verena Thomas, University of Goroka, PNG</td>
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<td>10.30 – 11.00</td>
<td>Morning Tea</td>
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<td>11.00 – 11.30</td>
<td>PANEL</td>
<td>Keynote: Looking into the future: OURMedia’s new challenges</td>
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<td>11.30 – 12.30</td>
<td>Aloysius Laukai, New Dawn FM, PNG &lt;br&gt;Prof Abiodun Salawu, North-West University Mmabatho, South Africa &lt;br&gt;Takashi Kawakami, Facilitator of J-CAM (Japan Conference of Alternative Media) Ex Associated Professor of Hiroshima International University</td>
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<td>12.30 – 1.30</td>
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<td>1.30 – 3.00</td>
<td>(1) PARRALLEL SESSION – PARTICIPATORY MEDIA INITIATIVES (MSA)</td>
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<td>Hausline –Documentaries, Language Documentation and ethnographic Film. Making films in Napamogona, Bena. &lt;br&gt;(Presentation includes a film screening)</td>
<td>Dr Regina Knapp, Max Planck Institute Leipzig, Germany and Mama Daisy Samuel, Napamogona, Bena, PNG</td>
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<td>Café Niugini - A Culinary Journey through PNG</td>
<td>Jennifer Baing Waiko, SavePNG, PNG</td>
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<td>Nesar Studio: a model for youth and community media for change</td>
<td>Sarah Doyle, Further Arts Vanuatu</td>
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<td>(2) PARRALLEL SESSION – Arts-based Approaches (Conference Room)</td>
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<td>Artistic Interventions with the Contemporary Australian Media’s Asylum Seeker</td>
<td>Dr Prue Ahrens, Griffith University, Australia</td>
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<td>Tales of the Tribes: Animation as a tool for Indigenous Representation</td>
<td>Tara Douglas, Bournemouth University, UK</td>
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<td>3.00 – 3.30</td>
<td>Afternoon Tea</td>
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<td>3.30 – 5pm</td>
<td><strong>(1) PARALLEL SESSION – Re-thinking citizen’s media and participation (MSA)</strong></td>
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<td>Studying media at the margins: Lessons from the field</td>
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<td>Prof Clemencia Rodriguez, University of Oklahoma, USA</td>
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<td>How Effective is Papua New Guinea’s Community Media Services in Addressing Indigenous People’s Free, Prior and Informed Consent (FPIC) Protocols? A case study on Nautilus Solwara 1- Project New Ireland</td>
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<td>Dr Rachel E Aisoli-Orake, University of Technology, PNG</td>
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<td>Rhetorical Visions &amp; Affective Images</td>
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<td>Kate Britton, UNSW Australia</td>
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<td>3.30 – 3.50</td>
<td><strong>(2) PARALLEL SESSION – Environment, Land and Climate Change [Conference Room]</strong></td>
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<td>Adapting to Climate Change the Bougainville Way</td>
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<td>Aloysius Laukai, New Dawn FM PNG</td>
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<td>The Manam Volcano Disaster and the displacement of the Manams as Internally Displaced People</td>
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<td>Aaron Inamara, C SCM, PNG</td>
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<td>Mobile phones and Internet to highlight development issues</td>
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<td>Rosa Koian, Bismark Ramu Group, PNG</td>
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<td>6pm</td>
<td><strong>Art Exhibition Opening</strong></td>
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<td>UOG Library (Refreshments and Entertainment)</td>
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<td>Photography as a tool for cultural preservation</td>
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<td>Milan Boie, University of Goroka, PNG</td>
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<td>Remembering Grandfathers – Koka Nako</td>
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<td>Allison Jablonk, Shiva Yahaghi</td>
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<td>PNG Artists</td>
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<td>Apa Tengere, Bunesito Tharros</td>
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<td>9pm</td>
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<td>9.00 – 10.30</td>
<td><strong>PANEL: Indigenous values and communication for development</strong></td>
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<td>Indigenous communities and communication: Examples from Papua New Guinea</td>
<td>Dr Michael Mel, University of Goroka, PNG</td>
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<td>Representational Sovereignty – Nature, Culture and Emergent Images</td>
<td>Prof Paige West, Columbia University</td>
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<td>Sorcery, Media and Social Change</td>
<td>Monica Paulus, Mary Kini, The Highland Women’s Human Rights Defenders Network</td>
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<td><strong>Morning Tea</strong></td>
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<td><strong>(1) PARALLEL SESSION – Communication for Development (MSA)</strong></td>
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<td>Improving communication for development through arts based practice: Theatre in Conversations</td>
<td>Jacqueline Kauli, QUT Australia</td>
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<td>Strengthening citizen voice and participation through Communication for Development: Yumi Go Wer? NBC governance programming</td>
<td>Hare Haro-Tamarua, Isabel Popal, Angela Davis, Sam Freeman, Gaius Sabumei, NBC MDI Initiative &amp; ABC International Development, Australia</td>
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<td>Pacific islands rentier behaviour and community radio: revisiting MIRAB</td>
<td>Dr Linda Austin, Australia</td>
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<td>Looking through the eyes of a villager: Networking agriculture and culture through participatory video in rural Papua New Guinea</td>
<td>Lilly Sar, University of Technology, PNG</td>
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<td><strong>(2) PARALLEL SESSION – Cultural Diversity (Conference Room)</strong></td>
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<td>Celebrating and advocating cultural diversity within diverse communities in museums</td>
<td>Michael Kisombo, PNG National Museum</td>
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<td>Digitizing visual images of Papua New Guinea’s Traditional Dance Traditions-an ongoing activity of the institute of PNG Studies</td>
<td>Naomi Faik-Simet, Institute of PNG Studies, PNG</td>
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<td>Digital Storytelling- ethnomycology educational &amp; research benefits: a case study from the international mushroom collaborative project in the Highlands regions, Papua New Guinea</td>
<td>Stewart Wossa, University of Goroka PNG</td>
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<td>12.30 - 1.30</td>
<td><strong>LUNCH</strong></td>
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<td>1.30 – 3.00</td>
<td><strong>(1) PARALLEL SESSION – Gender and Human Rights in Media Initiatives (MSA)</strong></td>
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<td>The potential of the film medium in order to raise gender awareness and trigger social change</td>
<td>Maria Sagrista, Utrecht University, (The Netherlands)</td>
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<td>Pawa Meri – Exploring women’s stories through film</td>
<td>Joys Eggins, Llane Munau, Ruth Ketau, Janet Munaup, CSCM UOG</td>
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<td>Participatory Video and the Pacific Mamas: Exploring visual dialogue as an enabler for social and economic change</td>
<td>Malama Saifoloi, Evangelia Papoutsaki, Marcus Williams, Catherine Davis, Jarinda Stowers-Ama, Unitec, New Zealand</td>
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<tr>
<td>3.00 – 3.30</td>
<td>Afternoon Tea</td>
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<td>3.30 – 5pm</td>
<td>(1) PARALLEL SESSION - Environment and Climate Change 2 (MSA)</td>
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<td>Communication in rice innovation systems for rural livelihood in the Morobe province</td>
<td>Lucy Maino, Lilly Sar and Macquin Maino, University of Technology, PNG</td>
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<td>Media as a tool in bridging the communication gap on climate change</td>
<td>Elaine Vaina, Wildlife Conservation Society, PNG</td>
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<td>Environmentally friendly and sustainable approach for rural development</td>
<td>Daniel Aiyo, PNG</td>
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<td>Between Nature Games and Video Games- young people, media and the environment in Japan (via skype)</td>
<td>Dr Gabi Hadl, Kwansei Gakuin University, Japan</td>
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<td>3.30 – 3.50</td>
<td>(2) PARALLEL SESSION - Utilising media to address issues in health (Conference Room)</td>
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<td>Meeting dual challenges: producing rich media health information that breaks down the barriers of literacy, technology and economics, while creating the capacity to address diversity through multilingual production techniques</td>
<td>Helen Travers And Dr Ernest Hunter HiTnet Innovations, Australia</td>
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<td>Kumul- A new form of applied theatre for HIV and AIDS education in Papua New Guinea</td>
<td>Jane Awi, University of Goroka</td>
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<td></td>
<td>Utilising visual media to provide midwifery skills education to health workers in their own settings</td>
<td>Paula Puawe, Clerah Elia, Joyce Kuamba, Agnes Kissipnga, Emma Williamson, Jane Connell University of Goroka</td>
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<td>Photo Voice: capturing rural young men’s HIV risks through the lens of a Camera in Upper Bena of Eastern Highlands Province</td>
<td>Agnes Mek, Institute of Medical Research/ CSCM</td>
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<td>5pm</td>
<td>Presentations at MSA end</td>
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<tr>
<td>7pm – 9pm</td>
<td>Film Screenings</td>
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DAY 3  Wednesday 23 July

Fieldtrips

Option 1: AT Projects (Appropriate Technology Projects)
- Location: half an hour drive from Goroka town
- Morning: Walk through Gavesuka National Park
- Lunch and early afternoon: See projects at AT proejcts, Presentations by staff
- Be at Raun Raun Theatre by 2.30pm

Option 2: Various locations and organisations around Goroka town
- Goroka Agribusiness Training Institute
- Kafe Womens Association - Banana Block
- National Film Institute
- Be at Raun Raun Theatre by 2.30pm

Option 3: Collaborative Filmmaking with local communities
- Workshop with Mark Eby
- Visit Saispik and Okiufa

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<th>TIME</th>
<th>ACTIVITY</th>
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<tr>
<td>8.00 – 9.00</td>
<td>Registration</td>
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<tr>
<td>9.00 – 12.30</td>
<td>Field Trip</td>
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<td>12.30 - 1.30</td>
<td>LUNCH</td>
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<td>1.30 – 2.30pm</td>
<td>Fieldtrip continues</td>
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<td>2.30 pm</td>
<td>All fieldtrip groups meet at Raun Raun Theatre</td>
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<td>2.45 pm</td>
<td>John Doa, Director National Performing Arts Troupe</td>
<td>Raun Raun Theatre</td>
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<td>3.45 – 5pm</td>
<td>NPAT presents and showcases their work</td>
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<td>5pm</td>
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Lunch will be served at the main venue as well as on location during field trips.
The whole group will then convene at the Raun Raun Theatre at 2:30 pm.
This photo was taken at the Saispik Community where the Komuniti Tok Piksa Project’s Evaluation Component, M-Health Project was launched in 2013. In the photograph is CSCM postgraduate (honours) student Alesandra Mel (in blue) and CSCM Admin Assistant Lily Samuel doing a community introduction. This introduction process is an important part of the CSCM's community collaboration. This photo has been used to promote the 2014 OURMedia/NUESTROSMedios International Conference, Papua New Guinea.
## Day 4  Thursday 24 July

Social media, technology and mobile phones - opportunities and challenges for citizen participation

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<td>8.00 – 9.00</td>
<td>Registration</td>
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<tr>
<td>9.00 – 10.30</td>
<td><strong>PANEL Social media, technology and mobile phones</strong></td>
<td>Emmanuel Narokobi, Masalai Communications Port Moresby</td>
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<td></td>
<td>Opportunities and challenges for citizen participation</td>
<td>Heather Horst, RMIT Melbourne</td>
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<td>Robert Foster, University of Rochester, New York State</td>
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<td>Dr Amanda H A Watson, PNG Economic and Public Sector Program</td>
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<tr>
<td>10.30 – 11.00</td>
<td><strong>Morning Tea</strong></td>
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<tr>
<td>(1) PARALLEL SESSION – Social Movements [MSA]</td>
<td>From Pipigari to Parliament: pioneering online based offline social movements in PNG</td>
<td>Martin Namorong, PNG</td>
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<td>Let Freedom Ring: Music, Mobile Phones and Justice in Melanesia</td>
<td>Camellia Webb-Gannon, Thomas Dick</td>
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<td>Asylum seekers not seen and not heard: Can alternative media break through systemic silence?</td>
<td>Heather Anderson, University of South Australia,</td>
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<tr>
<td>(2) PARALLEL SESSION – Technology and Education [Conference Room]</td>
<td>Language Support Program: Using mobile technology and new media to engage student teachers</td>
<td>Sara Wiles &amp; Elvis Wagi, VSO</td>
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<td>Social Network Site (SNS) impacts in primary schools students</td>
<td>Russel Deka &amp; Lovii Komi, University of Goroka, PNG</td>
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<td>IP-video Streaming platform for PNG University of Technology: Department of Open and Distance Learning</td>
<td>Herman Kunsei, Alex Roalakona, Glenda Kolam, University of Technology, PNG</td>
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<td>12.30 - 1.30</td>
<td><strong>LUNCH</strong></td>
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<td>1.30 – 3.00</td>
<td>(1) PARALLEL - Mobile Phones and Development [MSA]</td>
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<td>Mobile phones in rural PNG: a transformation in health communication and delivery of services in Western Highlands Province</td>
<td>Mr. Henry Yamo, Consultative Implementation and Monitoring Council</td>
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<td>Childbirth Emergency Phone project</td>
<td>Gaius Sabumei, PNG Economic and Public Sector Program</td>
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<td>A mobile phone-based animal disease surveillance system</td>
<td>Dr. Nime Kapo, National Agriculture Quarantine and Inspection Authority</td>
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<td>SMS reminders for health workers</td>
<td>Dr. Justin Pulford, PNG Institute of Medical Research.</td>
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(2) PARALLEL - TECHNOLOGY AND INNOVATION – Challenges and Opportunities [Conf. Room]

Public’s perceptions on the Role of Media Technologies as a Mean to Promote Female Children’s Commercial Sex in Lae Morobe Province, Papua New Guinea
Wilma Molus, University of Technology, PNG

Misusing the Internet: Papua New Guinean Fast Money Schemes and Transnational Crime
John Cox, Australia National University

MLink – An ICT Farm- To- Table solution
Faumuina Tafuna’i, Women in Business Development (WIBD), Samoa

Media Technology - Rewiring the Soundscape
Luke Balane, University of Goroka, PNG

3.00 – 3.30  Afternoon Tea
3.30 – 5pm WORKSHOPS

(1) WORKSHOP - Blogging for Community Engagement
Emmanuel Narokobi, Masalai Communications

(2) WORKSHOP - Life Drama Workshop
Dr Jane Awi, Jaqueline Kauli and Prof Brad Haseman

(3) WORKSHOP - Using mobile phones in development communication
Dr Amanda H A Watson

(4) WORKSHOP - Video for Advocacy
Llane Munau and Dr Verena Thomas

5:30  End of Day 4
6.30pm Conference Dinner
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<td>Registration</td>
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<td>9.00 – 9.20</td>
<td><strong>PANEL: Participation in digital media culture: curating community in Australia</strong></td>
<td><strong>Nicola Joseph (Convenor), CEO of the Community Media Training Organisation in Australia</strong></td>
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<td><strong>Dot West</strong>, Director of Goolarri Media Enterprises, Broome Western Australia</td>
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<td><strong>Helen Simondson</strong>, Public Programs Manager at the Australian Centre for Moving Image (ACMI), Melbourne</td>
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<td><strong>Jo Kenny</strong>, Lecturer in Film, Screen and Animation in the Creative Industries Faculty at the Queensland University of Technology</td>
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<td><strong>Professor Brad Haseman</strong>, Assistant Dean (Academic) for the Creative Industries Faculty at the Queensland University of Technology</td>
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<td>10.30 – 11.00</td>
<td>Morning Tea</td>
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<td>11.00 – 11.20</td>
<td>Community Media and stakeholder engagement</td>
<td><strong>Kevin Marai, Kundu 2 TV, PNG</strong></td>
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<td>Broadcasting stories from Communities</td>
<td><strong>Jessica Noske Turner, QUT</strong></td>
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<td>Theories, terms and talkback: towards a reframing media, communication and development</td>
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<td>Advocacy Journalism</td>
<td><strong>Patrick Matbob, Communication Arts, Divine Word University, PNG</strong></td>
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<td>12.30 - 1.30</td>
<td>LUNCH</td>
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<td>1.30 – 2.30</td>
<td>Summary &amp; Feedback on Conference</td>
<td>Statements and Resolutions from Conference</td>
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<td>2.30 – 3.00</td>
<td>Official Closing</td>
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Blogging for Community Engagement  
Emmanuel Narokobi  

Emmanuel Narokobi will share his experiences as blogger, taking participants through the technical specifications of setting up a blog to how to engage readers. He will present specific examples from his own blog ‘Masalai’ and provide key insights around social media strategies for individuals and community groups. This workshop is aimed at people looking to engage with social media as a tool to promote relevant issues.

Life Drama: A sexual health program for PNG  
Dr Jane Awi, Jaqueline Kauli, Prof Brad Haseman  

The Life Drama project is a drama-based sexual health promotion project, developed by a cross-cultural team in Papua New Guinea (PNG) over the past six years. Recognising the limitations of established theatre-in-education and theatre-for-development approaches when working across cultures, the development team explored ways of tapping into the everyday performativity of PNG communities in order to communicate more powerfully about the personal and social issues involved in sexual health. This workshop will introduce participants to the Life Drama toolkit which uses games, exercises, image theatre and open stories for HIV and AIDS education. The workshop also demonstrates how the Folk Opera form, first developed by PNG theatre company Raun Raun Theatre in the 1980s, has been adapted and incorporated into the Life Drama program. Handbooks are currently being prepared for distribution to Life Drama trainers in PNG and draft versions of these handbooks will be made available to participants.

Mobile Phones and Development  
Dr Amanda H A Watson  

Want to focus your attention on how mobile phones can deliver services to poor, marginalised communities near you? Want to reflect upon the work you’ve already done using mobile phones in innovative ways? Want to consider how research could enhance your ability to assess the impact of mobile phones in your work? Want to attend a stimulating, hands-on workshop?

This workshop builds on the presentations of the panel session titled ‘Mobile phones and development in Papua New Guinea’. It will allow participants to think about and debate lessons learnt and guiding principles for strategic mobile phone use in service delivery and development in PNG and similar developing country contexts. The aim is to inspire participants to consider whether strategic use of mobile phones could enhance their work and ultimately the lives of people in disadvantaged comm

Video for Advocacy  
Llane Munau, Dr Verena Thomas  

Video can be a powerful tool to draw attention to certain social issues. Llane Munau and Verena Thomas will discuss participatory techniques for filmmaking and take participants through the process of creating videos for advocacy purposes. By engaging in brief exercises participants will be involved in creating a short advocacy video using OURMedia as an example. The facilitators will provide valuable advice to consider issues around production, representation, target audiences and distribution of media.
ABSTRACTS
Artistic Interventions With The Contemporary Australian Media’s ‘Asylum-Seeker’

‘Making pictures about these sorts of events seems in retrospect a little futile; however, my gut instinct is that it is good to bear witness. Artists should if they are so taken leave personal, subjective political recordings of the tenor of their times.’ - Jon Cattapan, Contemporary Australian Artist.

Cattapan’s ‘events’ that he refers to in this statement, are the waves of so-called ‘boat people’ seeking asylum in Australia in the twenty-first century. The arrival of refugees spiked from 1999-2001 and 2009 to the present, with heated public debate focused on detention centres from 2001. However, most artists like Cattapan, indeed most Australians, do not witness these events first-hand, but learn of refugees through intense media coverage. National debates and ethical dilemmas surrounding ‘illegal arrivals’, ‘people smugglers’, detention centres, mandatory detention and off-shore processing, are often played out through sensational headlines, articles and imagery that inflame contested politics and dehumanise the subject.

This paper will examine a selection of contemporary Australian artists who bear witness, not necessarily to the plight of the refugee, but more accurately, to the responses of the Australian media to the issue. It will consider how contemporary art can question, subvert and make self-conscious the dominant media tropes of the ‘asylum seeker’.

Biography

Dr Prue Ahrens is an art historian with special interest in the Asia-Pacific region. With Chris Dixon, she co-edited the first cultural map of modern networks across the Pacific, Coast to Coast: Case Histories of Modern Pacific Crossings (2010) and is co-author with Lamont Lindstrom and Fiona Paisley of Across the World with the Johnsons: Visual Culture and American Empire in the Twentieth Century (Ashgate, 2013). Her PhD awarded by the Power Institute investigated ‘The Missionary Agenda and George Brown’s Samoan Photographs’ (2004) and as a Post-Doctoral Fellow at the Smithsonian American Art Museum she researched ‘Travelling Modernisms: American Art and the South Pacific’ (2010). Prue’s research has evolved towards representations of refugees in contemporary Australian visual culture and in 2011 she co-curated ‘Waiting for Asylum: Figures from an archive’ at the University of Queensland Art Museum.
How Effective is Papua New Guinea’s Community Media Services in Addressing Indigenous Peoples’ Free, Prior and Informed Consent (FPIC) Protocols? A Case on Nautilus Solwara-1 Project in New Ireland

The principle of community consent is one of the most critical issues facing resource development on indigenous lands. Although relevant to large-scale development projects like agriculture and logging in Papua New Guinea (PNG), this paper focuses on a development project in the extractive sector. Around the world, local communities are increasingly demanding a meaningful voice in determining whether and under what conditions oil, natural gas, and mining projects take place. As conflicts and controversies relating to oil, gas, and mining operations have intensified in recent years, the principle of “free, prior, and informed consent” (FPIC) has emerged as a focal point in the broader debate around extractive industries. The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) promotes the right of indigenous peoples to give or deny their FPIC for projects that affect them, their land and their natural resources. FPIC is both a right in itself and can help protect other human rights including rights to property, culture, religion, livelihood, health and physical wellbeing. Multinational corporations have the responsibility to respect all internationally recognized human rights, including the right of indigenous peoples to FPIC. Based on a review of the literature on the application of FPIC surrounding the Nautilus Solwara-1 project off the west-coast of New Ireland Province of PNG and the report from the recent community awareness by the New Ireland Staff and Students Association (NISSA) of the PNG University of Technology in November 2013, the researcher has become aware of the lack of FPIC protocols implemented by both the New Ireland Provincial Government and Nautilus Minerals Limited prior to the Solwara-1 project agreement. In practice, such agreements are often reached without proper engagement with the indigenous communities. With reference to NISSA’s Sea-Bed Mining Awareness Report (2013) and the reviewed literature on case studies addressing indigenous peoples’ FPIC protocols, the researcher has proposed a framework of guiding principles and key issues that can establish the parameters for a common rights-based understanding upon which the requirement for FPIC can be implemented through community media services in PNG and other similar contexts elsewhere.

Biography

Dr Rachel Aisoli-Orake is a Senior Lecturer with the Communication and Development Studies (CDS) Department at the PNG University of Technology. She has been an academic with the CDS Dept. for 20 years. Her areas of research are ESL Writing, Curriculum and Pedagogy; Cross-Cultural Communication; Participatory Communication & Research and Development and Responsibility. She is the Co-ordinator for the English for Academic Purposes (EAP) program and is a Research Supervisor for students in the CDS final year undergraduate and Master in Communication students.
ANDERSON, HEATHER

Asylum Seekers Not Seen and Not Heard: Can alternative media break through systemic silence?

A growing body of literature demonstrates that current mainstream media coverage can lead to the dehumanization of asylum seekers (Esses & Medianu [2013], Klocker & Dunn [2003], Mahtani & Mountz [2002], Henry & Tator [2002]) and current legislation in Australia actively creates physical and informational barriers between asylum seekers in off-shore and/or community detention. These problems are even more apparent for asylum seekers who are classed as “unauthorised maritime arrivals”. Little direct information is available to the public to inform them about asylum seeker issues and, as a result, the media and political elites “take advantage of this uncertainty to create a crisis mentality in which immigrants and refugees are portrayed as “enemies at the gate,” who are attempting to invade Western nations” (Esses & Medianu 2013).

Not only are there few opportunities taken by the mainstream media to inform the public accurately about the plight of asylum seekers (especially those held in off-shore processing centres), but there appear to be few outlets for these people to have their own voice. This means there is very little opportunity for constructive discussion and debate within the public sphere on this topic.

This paper turns its attention to the ways that alternative media, being at the forefront of participation, can support such public discussion AND asylum seekers themselves in Australia. Previous research by the author has focused on prisoners’ radio and its ability, as a media form, to maintain community connections between those inside and outside prison while promoting awareness with the wider public about prison issues. This paper extends this research to consider those who are deemed “unauthorised maritime entries” by the Australian government and detained off-shore, without possibility of Australian settlement, as well as those who are held in Community Detention in Australia.

How can alternative media offer these people a voice and provide means by which they may not feel quite so isolated and disconnected from the world? What already exists and what is there the potential to develop?

Biography

Dr Heather Anderson is a Journalism lecturer at the University of South Australia. She is an expert on Prisoners’ Radio and published her first book “Raising the Civil Dead: Prisoners and Community Radio” with Peter Lang in 2012. She has over twenty years of experience with community radio and, prior to her academic career, was a producer with the Community Radio Network’s flagship current affairs program, The Wire. She received her PhD through Griffith University and has also published in Social Enterprise and Community Radio studies. She has a keen interest in both human and animal rights and likes to scuba dive in her spare time!
For nearly 30 years, the widely accepted economic-rationalist model used to explain Pacific island development has been variations of Bertram and Watters’ (1985) MIRAB model, or that of development based on the extraction of “rents” from Migration, Remittances, Aid and Bureaucracy. This paper revisits the MIRAB model through a culture-centred approach to investigate the phenomenon of community radio, specifically why there appears to be so little of it in the South Pacific islands and what can be learned from comparing the few successful community radio stations with those that have failed. One key difference relates to indigenous notions of rent extraction and wealth redistribution. Some theorists, such as Hau’ofa (2005), contend that all Pacific island cultures are defined in fundamental ways by the adaptive interactions between people and the sea. This “oceanic” orientation – one that is expansive, cyclical, open and fluid – stands in opposition to the bounded, stationary and seemingly changeless nature of land, which lies at the heart of Western development theories. This outward orientation predisposes islanders to anticipate the introduction of new technologies and ideas from exogenous sources, which are then interrogated, appropriated and transformed into “something meaningful” to island societies (Rainbird, 2000). In this way, Pacific communities have long sought rent-seeking relationships with the outside world to sustain their village lives and have redistributed this wealth through social networks. As will be demonstrated through case studies involving donor-initiated, faith-based, and women’s advocacy community radio stations, this rent-seeking orientation is pervasive throughout all levels of Pacific society, from civil society organizations that work with international donors to establish community radio stations, to the communities purported to benefit from the stations, to volunteers who work within them. How well the rent-extracted wealth is redistributed within culturally appropriate social networks is often the key to a radio station’s future sustainability. Such pathways to sustainable development within alternative islander-defined development models, however, are often opaque to international development actors working within Western-defined development theories, resulting in the widespread failure of many community media development projects.

**Biography**

Linda Austin completed her doctoral studies in communication for development at the University of Queensland in December 2013. She has worked in commercial and community media, higher education, and agricultural communication in the Western and South Pacific islands since 1991.
This research investigated the potential of folk opera as a tool for HIV and AIDS education in Papua New Guinea. It began with an investigation on the indigenous performativities and theatricalities of Papua New Guineans, conducting an audit of eight selected performance traditions in Papua New Guinea. These traditions were analysed, and five cultural forms and twenty performance elements were drawn out for further exploration. These elements were fused and combined with theatre techniques from western theatre traditions, through a script development process involving Australians, Papua New Guineans and international collaborators. The resulting folk opera, entitled Kumul, demonstrates what Murphy (2010) has termed story force, picture force, and feeling force, in the service of a story designed to educate Papua New Guinean audiences about HIV and the need to adopt safer sexual practices. Kumul is the story of a young man faced with decisions on whether or not to engage in risky sexual behaviours. Kumul’s narrative is carefully framed within selected Papua New Guinean beliefs drawn from the audit to deliver HIV and AIDS messages using symbolic and metaphoric communication techniques without offending people. The folk opera Kumul was trialled in two communities in Papua New Guinea: a village community and an urban settlement area. Kumul is recognisable to Papua New Guinean audiences because it reflects their lifestyle and a worldview, which connects them to their beliefs and spirituality, and the larger cosmological order. Feedback from audience members indicated that the performance facilitated HIV and AIDS communication, increased people’s awareness of HIV and AIDS, and encouraged behaviour change. Tellingly, in one performance venue, forty people queued for Voluntary Testing and Counseling immediately after the performance. Twenty of these people were tested on that night and the other twenty were tested the following day. Many of the volunteers were young men – a demographic historically difficult to engage in HIV testing. This encouraging result indicates that the Kumul folk opera form of applied theatre could be useful for facilitating communication and education regarding sexual health and safer sexual behaviours in Papua New Guinea. Feedback from participants, audience members and other research stakeholders suggests that the form might also be adapted to address other social and development issues, particularly in the areas of health and social justice.

Biography

Jane Pumai Awi is from Papua New Guinea (PNG). She has recently completed her PhD in Creative Industry with The Queensland University of Technology, Australia. In her PhD study, she pursuing a practice-led research on examining the indigenous performance elements and genres and harnessing them to create new form of applied theatre for HIV and AIDS education Papua New Guinea. Jane has a Bachelor of Arts in Literature and Performing Arts from The University of Papua New Guinea (1998-2002). She also has a Master of Arts from The University of Queensland from 2003-2004. She taught Literature and HIV and AIDS Education at the University of Goroka in Papua New Guinea for the last five year before undertaking a PhD study in 2010-2013. She has successfully completed her study and currently attached with the Creative Arts and Media Communication Division at the University of Goroka, PNG. Jane’s research interest is in HIV and AIDS education and awareness, community theatre and oral literature and cultural studies, indigenous theatre and performance, and community mobilisation and empowerment.
Biography

Jennifer Baing-Waiko is a marine science graduate, community leader, agriculturist, sustainable living and cultural advocate from the Markham Valley of Morobe Province. Jennifer is dedicated to improving the livelihoods and advancing the rights of rural communities in Papua New Guinea. Jennifer believes Melanesian people deserve equal rights and opportunities and should be equipped with the knowledge, skills and confidence to determine their own future for a prosperous Papua New Guinea that can engage richly with the rest of the world.

She has a Bachelor of Applied Science in Fisheries from the Australian Maritime College and is currently undertaking a Master of Arts in Communication and Social Change at the University of Goroka. She has experience in project management and planning on agricultural projects and international NGO programs. She is a young leader with fresh ideas to bring Papua New Guinea forward in the 21st century. She has a passion for the positive development of Papua New Guinea and this was demonstrated when she ran for the first time in the 2012 election in the Markham electorate and came 5th. She is dedicated to the development of Papua New Guinea, Morobe Province and the people of Markham Valley. She is also a strong advocate for agriculture and fisheries as key development targets to ensure the 80% of the Papua New Guinea population ca included in building the local, provincial land national economy. She has been educated both locally and internationally and understands global issues relating to politics, agriculture, fisheries and environmental development and protection.

Café Niugini - A Culinary Journey through Papua New Guinea

Food is central to the Papua New Guinean culture and as a society food has shaped our traditional activities through collection, production, preparation, sharing and celebration. Food production and consumption are linked to community wellbeing and certain types of food play central roles in initiation ceremonies marking changes in phases of life. The foodways of every society are an integral part of the cultural heritage and in a country like Papua New Guinea with over 1000 languages has a rich and diverse food culture, which is shared through the medium of video, in Café Niugini. Café Niugini is a 10 part television series, shot in over 25 communities throughout Papua New Guinea, in the Western Highlands, Eastern Highlands, Morobe, Oro, Milne Bay, East New Britain Provinces and the Autonomous Region of Bougainville. The series highlights the unique food cultures of Papua New Guinea and promotes local food as nutritious and healthy options to the modern diet. Café Niugini was developed to reinvigorate an interest in local food, to promote indigenous Papua New Guinean food and to strengthen the fragile relationship between land, culture and people expressed through the culinary art of food practices and traditional cooking. This is a unique TV series is presented by Jennifer Baing Waiko a local food enthusiast from Morobe Province for both local and international audiences. The series will be launched in late 2014 and will also be produced into an educational resource kit to distribute through schools in Papua New Guinea to improve nutrition.
The consumption of media has vastly changed. Convenience is the norm as media developers scramble to meet consumers’ demand. With the advent of new media, pictures music and movies have become electronic files making it easier to move, store and manipulate (space shifting).

Technology has afforded us with the tools to do just that and at the same time forced the media market to change drastically. Businesses (music record companies) have gone bankrupt and media companies are being forced to link up in order to survive and remain viable. What was one time a luxury available to those who can afford is available in mass production to the average person. The power has shifted from the brokers making the playing field nearly levelled. Technology has also created a perfect environment for plagiarism, piracy, P2P file sharing, digital downloads. The Double - Edge Sword – adapted from The National/Spin page 1, 28 April, 2014

In response to this article from The National, Spin/p.11, 28th April 2014, I offer a brief overview of the historical periods in Papua New Guinea music and media followed by a discussion of the concerns of musicians in the context of the larger body of creative works and media and a glimpse of the megatrends that will impact the future of music and media. I will close with highlights and discussion of why music matters in media, social justice movement and education.

Literature has it that every piece of technology was fought tooth and nails. Until it could no longer be contained, only then it was reluctantly embraced. The cacophonous endless loop in the music industry innovation cycle goes something like this: Ignore it → discredit it → stomp it out → litigate against it → attempt to reverse engineer it/copy it → buy a piece of it → own it → a start all over again (Kusek and Leonhard, 2005). It has been this way since the invention of the gramophone – except that today in a much lauded economy of knowledge and emotions, the change is powered by zeros and one – bytes and kilobytes. Socrates said, “only the extremely ignorant or the extremely intelligent can resist change.”

Biography

Luke Roland Balane is a Senior Tutor in Creative Arts specialising in Educational Leadership, Curriculum Studies, Music Business & Technology, Ethnomusicology at the University of Goroka in Papua New Guinea. He is currently studying (online) for a Master Certificate in Music Business & Technology at Berklee College of Music, USA. He is a member of the International Society for Education through Art (INSEA) and International Society for Music Education (ISME). Positions held include: Head of Department Creative Arts, UOG 2011 – 2012, Humanities Rep to University Research & Publication Committee (URPC) (2012 – 2014); and Primary Teacher College lecturer, head of strand and deputy principal at Madang Teachers College (2003 – 2008).
Photography as a tool for Cultural Preservation

“A photograph is worth a thousand words”

Ever since the dawn of man, mankind has tried to record events that may be of significant value at any point of time. And those records are evident even today in their visual form as cave paints. This painting has given us valuable information about human history and culture.

Invented in the 1820s the cameras then were used mostly for portraits of people to capture memories especially of family members and of love ones. Since then camera has evolved along with its use. Today it is a tool used in Science, Education, Medicine, Politics and almost in everyday life in today’s 21st century modern life. Thanks, to the invention of mobile phone cameras.

As we all know Papua New Guinea is culturally diverse country boasting with almost 800 different dialects which can be translated into 800 different cultures. Our society is a visual and oral base society which means our tradition, traditional norms, rituals, taboos, initiations and stories that makes our culture so unique is pass down visually and orally from generation to generation. Sadly to say, but the fact is some of this tradition may forever be lost as Papua New Guinea develops.

So, what role can photography play in this fast developing and rapid changing Papua New Guinea?

Today, younger generation of Papua New Guineans have less or no interest about culture and tradition. And as older generations are slowly dying away taking with them valuable traditional information that may never be recorded.

The development of our nation is as important as of our tradition but, it is through this development and modernity that we are losing aspect of our cultural heritage and tradition. In order for us to preserve and maintain this diverse culture, photography is one medium that can be used as a tool to visually record and document historical cultural events and traditional believes that is symbolic and significant to the identity of every Papua New Guineans.

Having photographic record is a visual image that can be used as information and visual reference by future generation to understand, practice and maintain our traditional ways and maybe, even guide us in the 21st century.

Biography

Milan Boie is a Lecturer Visual Art in the Division of Creative Art at University of Goroka. He is from Milne Bay with mixed Filipino, Milne Bay Heritage. He studied at UPNG in the field of Visual Arts and did further studies at Kingston University London. He has worked as Graphic designer and photographer in Europe and Africa.
While rapidly expanding, participatory visual research remains an emergent practice operational in diverse fields. Given this, there is a dearth of sustained critical writing in the literature, which tends to foreground process over product; laud practice at the expense of theory (Milne, Mitchell & de Lange 2012); and value socio-political or interpersonal outcomes over the aesthetic (Thomas & Britton 2012). Taking as its focus a participatory media project conducted in Papua New Guinea between 2009 and 2013 called Komuniti Tok Piksa, this presentation seeks to interrogate several assumptions operational in the field about how and why social change may come about. It seeks to make the case that in considering the actual conditions under which participatory media functions, the field can expand its critical understanding of itself and suggest new models of practice.

The Komuniti Tok Piksa project sought to address stigma and discrimination around HIV and AIDS in PNG’s Highlands provinces. It did so through the media training and project facilitation for a group of student and staff researchers at the University of Goroka. These researchers worked with communities throughout the Highlands to produce five short films related to HIV and AIDS. As the project unfolded, several key events indicated a need for the research team to revise our understandings of the conditions of participation, consent, and the cycle of research and media production at play. This presentation will draw on postgraduate research to highlight a number of complexities operational in Komuniti Tok Piksa and participatory visual and community media practice more broadly, and suggest a critical framework through which these may be unpacked.

Drawing from diverse fields such as aesthetics, affect theory and activist philosophy, it proposes participatory media-making as a primarily aesthetic activity, suggesting the experience of collectively viewing and embodying a media product is as or more significant in affecting social and individual change than the process of making it. This argument draws on contemporary understandings of aesthetics as a means of rethinking the relationship of art and culture to society and politics. In this context, “Artistic practices are ‘ways of doing and making’ that intervene in the general distribution of ways of doing and making as well as in the relationships they maintain to modes of being and forms of visibility” (Ranciere, 2004:8). Participatory media therefore becomes an aesthetico-political means of disrupting or negotiating who has a part in ‘the community of citizens’, ‘ways of doing and making’, ‘modes of being’ and ‘forms of visibility’. Rather than understanding media as a monologic transmission of information, the aesthetic event considers the broader dynamic unfolding of communities of interest and subjective encounters that cohere around the media product.

Biography

Kate Britton is an arts writer, curator and researcher. She is Co-Director at Firstdraft gallery and Executive Producer of Arts and Culture at FBi Radio. Her writing has been published in Art Monthly, Das Superpaper, Runway, Art Collector, Raven Contemporary and Time Out, among others, as well as numerous catalogue essays and academic articles. She has participated in the Firstdraft Emerging Writers program as a mentor, Archive Space Writers Program, and edited the critical writing platform Framework at COFA. Kate is currently a PhD candidate at the National Institute of Experimental Art, COFA. Her research explores the role of aesthetics in participatory video, based around a primary case study, Komuniti Tok Piksa, conducted in the Highlands of Papua New Guinea. She has worked as a Research Fellow with the Centre for Health Communication, UTS; iCinema, UNSW; and the School of Arts and Media, UNSW.
Advances in communications invariably have a shadow side. ‘Media initiatives’ do not always come from those with the public interest at heart and can be used to deceive and defraud. Nigerian email scams, for example, turn up in our inboxes daily and have been fooling people around the world for a decade or more. Every year in Australia, hundreds of people are known to send approximately AUD10 million to Nigeria under the influence of these scams.

In Papua New Guinea (PNG), fast money schemes (Ponzi or pyramid scams) have proliferated over the past fifteen years. These scams have defrauded hundreds of thousands of people and stolen millions of kina through devious means. The fast money schemes promised their ‘investors’ 100% returns on their deposits and made this seem reasonable through clever manipulation of the media and use of the internet. Very often, the success of fast money schemes in PNG was attributed to underdevelopment, to superstitious ways of thinking or to ‘financial illiteracy’. Yet many of the fast money investors were drawn from PNG’s urban middle classes. These were highly educated people with professional careers, bank accounts and great familiarity with the cash economy. Many had studied overseas and travelled widely. Indeed, the largest of the fast money schemes, U-Vistract, published all of its propaganda in English, often written by professional journalists.

The fast money schemes were initially understood as a local or national event. U-Vistract, for example, initially presented itself as ‘the Bank for Bougainvillians’ and claimed that it was helping to rebuild Bougainville after the crisis. As the scheme has grown and expanded its audience, it has changed its emphasis, claiming to be a ‘Christian ministry’ and even a self-proclaimed ‘kingdom’ based in south Bougainville and exerting a disruptive influence there.

Papua New Guineans seem to have tired of the deceptive promises that U-Vistract has been peddling. Few still hold out any hope of seeing their money again. Yet the scheme has adapted the websites that it used to scam Papua New Guineans and refocussed its efforts on people in the United States and other places outside PNG, including Australia. At least some of these people are known to have invested large amounts of money, apparently lured by the idea that Bougainville is an island paradise with substantial mineral wealth and sovereignty outside the conventional world system. In targeting these ‘investors’, U-Vistract appears to have joined forces with transnational criminal networks of fraudsters.

This paper analyses the story of U-Vistract in order to bring to light how communications technology can be put to deceptive purposes. Of particular interest is the question of how communications initiatives targeted at a particular (local) audience can be reformulated and integrated into global networks.

Biography

John Cox is a Research Fellow and Anthony Regan is a Fellow in the State, Society and Governance in Melanesia Program at Australian National University.
DEKA, RUSSELL AND KOMI, LOVII

Social Network Site (SNS) impacts in Primary School Students

Social Network Sites (SNS) is not new for the people of Papua New Guinea. But SNS has made big difference for the rural people and also school students too. Previously most of Internet access of PNG made from Desktop/Laptop PC but now local mobile phone service provider widely spread Internet data coverage (3G Network) so many people living in rural area also can access to the Internet through Internet ready device (Smart Phone). Many people start to use Internet browsing, e-mail communication and also use SNS especially Facebook for their communication purpose. SNS has made big impact for under age children especially Primary School Students. We make research for SNS usage of Primary School Students and also make submission to the government or relative agency to set-up cyber climate policy especially school students.

Biography

Lovii Komi is a senior teacher of Iufi-iufa Primary School. He has graduated Madang Teachers College and has teaching experience in Primary Schools over 10 years.

Russell Deka is an ICT Manager of the University of Goroka. He has graduated Open University in Japan with Master degree of ICT in Education. He manages all ICT relative issue in the university and also he has a lot of experience to manage student computer Lab and Internet access.
Post-colonial Vanuatu, a Pacific island nation-state, is one of the most culturally and linguistically diverse countries in the world. Ni-Vanuatu cultural performers present themselves as local, national, and international actors simultaneously by allowing outsiders to witness and engage with their living cultural expressions or “kastom”. Contemporary ni-Vanuatu communities are establishing themselves as distinct and differentiated “cultural villages”. These cultural villages operate as entrepreneurial entities leveraging cultural capital in a community context.

Taking the case of the Mwerlap-speaking diaspora from the islands of Gaua and Merelava who perform “water music”. I investigate the forces at play in the transitioning of the Mwerlap-speaking diaspora into the Leweton Cultural Village. I track the trajectory of the Leweton Cultural Village as an enterprise operating locally, nationally, and internationally, with these scales of activity providing markers for my research.

The project involves a single case study, the Leweton Cultural Group/Village with embedded or multiple units of analysis. Taking a critical realist approach I conduct an ethnography using semi-structured interviews and participant engagement to explore how these embedded units intergrade and provide critical recommendations about policy development in the areas of cultural heritage maintenance, tourism, and artistic and cultural development.

This presentation will draw evidence-based conclusions to stimulate further research and policy tools to inform arts and cultural policy for development while favouring research from marginalised groups: indigenous peoples, youth, and the region of Oceania. Overall, the presentation has a focus on extending the paradigm of entrepreneurial forms of media production and cultural transmission within cultural policy discourse.

Biography

Thomas Dick (Tom) is an independent, critical executive producer and researcher, who possesses extensive international experience in a diverse range of projects and events, with a demonstrated track record of success in producing large scale, professional events in remote locations. As a Producer and Researcher, Tom has more than a decade’s experience in Melanesia promoting and facilitating various cultural exchanges and a greater level of economic empowerment for Melanesian and indigenous artists and their communities. Tom is currently the Secretary and (Acting) Managing Director of Wantok and a Board member of Further Arts. He is doing a PhD through Southern Cross University.
DOA, JOHN

Building Theatre and Skills Training through The National Performing Arts Troup

Between 1975 and 1999, it was high time for theatre in PNG. After 1999, the provincial governments and national government’s interest for theatre changed. As we moved into development; infrastructure, health and education was their priority. Respective provincial governments withdrew their funding from Dua Du and Raun Isi.

The Raun Raun Theatre in Goroka and National Theatre in Pom were lucky that the national government took them on board and they are directly funded under the Arts Council now known as the National Cultural Commission.

In 1994, the National Theatre company and Raun Raun Theatre were abolished and merged to one company only now known as the National Performing Arts Troupe now based in Goroka.

The National Performing Arts Troupe performs works around legends, biographies, national events, awareness drama, comedy and traditional dance.

In 2005, a new concept was introduced into the operations of NPAT functions, due to the education system not accommodating many of PNG’s citizens, the migration of many youths from rural to urban areas and the impact of globalization and popular culture on the deterioration of cultural beliefs and practices.

The NPAT has introduced practical skills based workshops combining them with performance based activities around culture. The program include theatre training, community Development Training, Self Reliance Training and the Bilasim Skin project. John Doa will present about the various program NPAT has been running over the past decade.

Biography

John Doa is the Director of the National Performing Arts Troupe (NPAT). He has worked with NPAT for 32 years and he is the longest serving Director. In this role John changed the running of the National Performing Arts Troupe. He has developed and written 6 books relating to theatre and culture. Two of the books are currently used at Gabmazong Primary School in Nadzab, Morobe Province and Movi Primary School in Chuave, Simbu Province. John started documenting NPAT’s programs since 2006 on both audio and video. 60 DVDS are now currently being broadcast on air through the PNG National Broadcaster KunduTV.
The misrepresentation of indigenous cultures in colonial history has contributed to an ideology that is based on the purity of indigenous culture suspended in time where tribal art, perceived by anthropologists to be archaic and a remnant of the past, requires preservation in museums. (Coomaraswamy, 1977)

The traditional artistic practices of indigenous communities in India included painting, sculpture, weaving, pottery, basketry, music, dance and oral traditions of song and storytelling, and they created a sense of identity and belonging that intensified group consciousness and cohesion. (Sampson 1964) These traditional artistic and cultural practices have declined with the impact of colonialism and through the recent impetus of globalization and the introduction of popular television entertainment to the most remote areas.

Experimental animation was developed as a hybrid art form that attracted modern artists as a way of adding movement to their paintings and graphic designs (Star 1987) to explore their creative personality. Practitioners commonly worked on their own or with a small teams rarely seeking or finding popular success. (Halas and Manvell, 1959) The National Film Board of Canada supported experimentation by film practitioners that challenged the hyperrealism of Disney, as well as adaptation of indigenous content from Inuit culture. In addition to hand drawn cel animation other techniques included pixilation, oil painting on glass, and stop motion animation.

The marginalization of animation as a tool for artistic self expression can be studied with reference to India. The absence of indigenous representation in animation film in India is evidenced by research on the commercial animation industry where production is focused on maximizing profit and caters primarily to the outsourcing industry subcontracted by foreign companies. This has led to the dominance of an aesthetic of animation designed for universal appeal. The Tales of the Tribes research proposes the appropriation of the dominant language of animation for indigenous representation that ensures that ethnic detail is not merely providing local colour, but is the central feature that gives a specific reference point through the visual design, music, dialogues and indigenous values as cultural signifiers in the film. (Ashcroft et al, 1989).

The Tales of the Tribes sample collection of five short animation films based on indigenous narratives from tribal communities of Northeast and Central India have been developed through the workshop model in collaboration with indigenous communities. From this context, the practice includes interaction with elders to deconstruct the narratives and designs that reference traditional art forms. This paper presents a discussion on re-imagined links with the medium of animation as an artistic tool and the communication of indigenous values to young audiences worldwide.

Biography

Tara Douglas was born in India. Tara graduated from West Surrey College of Art and Design (UK) in 1993 with BA Hons Animation and she is based in Delhi. In 2002 Tara became the coordinator in India for an indigenous animation project The Tallest Story Competition (2006), produced by West Highland Animation in Scotland. She directed and animated one of the stories - How The Elephant Lost His Wings, from Chhattisgarh. (http://www.youtube.com/watch?v=g12URE_J5HM) In 2007 Tara screened The Tallest Story Competition films to 10,000 children in schools in Central India In 2008 she conducted screening programmes and creative workshops with school children in the United Kingdom. She has also conducted animation workshops in Nagaland, Sikkim, Manipur and Arunachal Pradesh for indigenous artists and storytellers. Tara is a co-founder and Secretary of the Adivasi Arts Trust, (www.advasiarstrust.org) Tara is currently working on a Professional Doctorate research project Tales of the Tribes: Animation as a Tool for Indigenous Representation for Bournemouth University (UK).
DOYLE, SARA

Nesar Studio: a model for youth and community media for change

This presentation is about the rise of Nesar Studio, an open access community multi-media studio in Port Vila, for the purpose of giving credence to community voices and stories. The studio is a model for Pacific Island community media promoting positive social change. In Vanuatu, oral methods of communication, such as storytelling, are still the most valuable and reliable sources of information. ‘Nesar’ means ‘Nasara’ in a local language – Nasara is the common name used throughout Vanuatu to talk about the ceremonial meeting place of a village where traditional Kastom knowledge and wisdom (through song, dance, art and other practices) is transmitted through generations. Taking on this word and its connotations, Nesar Studio becomes an urban nasara in an age of increased use and access to telecommunications and media platforms as ways to transmit messages and knowledge. Providing the community with education on these tools is a powerful means to enact change through engaging people with their rights.

Nesar Studio was created by the vision of Further Arts and its youth media team after several intensive training programs and international exchanges to develop technical skills in documenting, researching, and promoting and producing quality audio-visual products for development and education initiatives including: Blackbirding, Youth Justice, Action Against Climate Change, Youth Activist Leaders, Traditional Music Exchanges, and Biodiversity Conservation and Cultural Heritage. The young men and women that make up this team now deliver basic media literacy workshops at Nesar Studio to fellow community members on social media, photography, film, research and new technologies.

Through Further Arts’ network and existing partnerships in the region, Nesar Studio and its team have attracted interest from various institutions, government and non-government agencies, and community groups. Some current and upcoming initiatives include: presentation of the film, Lon Marum, at the Australian International Documentary Conference; training workshops and support from Pacific Media Assistance Scheme; participation in the Commonwealth Broadcasting Association’s Pan Pacific Master class for documentary films; and, collaboration with the Queensland Gallery of Modern Art for the Asia Pacific Triennial of Contemporary Art in 2015.

Through these and other important partnerships, Nesar Studio is developing strategic pathways for the promotion of ni-Vanuatu culture and development through media and multimedia. Nesar Studio: a model for sustainable youth and community media engagement for positive change. This presentation will provide a vignette of the power of youth and community media in a developing Pacific nation through words and images.

Biography

Based in Vanuatu, Sarah is involved with a number of youth and cultural organisations and communities working in the capacity of volunteer, educator, facilitator and community development practitioner. She engages daily with rural and urban youth, communities, musicians, artists and performers to reinvigorate respect for and maintenance of indigenous cultural heritage through creative arts and multimedia, while enacting positive social change through organising, participation and leadership.

Through various media-based initiatives with Further Arts’ Nesar Studio, Sarah has provided training and mentoring to studio members and staff in photography, multimedia and production techniques as accessible tools for people to express their stories.
Collaborative Filmmaking with local communities

The Centre for Social and Creative Media has worked closely with surrounding communities in a variety of research and production projects within the framework of communication for social change and participatory action research. This workshop is an opportunity to give OurMedia Conference participants an insight into how this process works locally. The workshop will begin with a brief overview of previous CSCM projects and community collaboration including Komuniti Tok Piksa, Pawa Meri and the Haus Piksa Film Advocacy Program and then we will show a short documentary, Nokondi’s Morning Call from the Yumi Piksa project, featuring a local artist, George Sari. George will be present in the workshop to answer questions about community collaboration and issues of representation. The workshop will include a walking tour to two local communities, giving participants a hands-on opportunity to engage in the collaborative filmmaking process.

Biography

Mark Eby has been an independent filmmaker for over 15 years collaborating with artists, musicians, and performance communities in Los Angeles, the Asia-Pacific region, and Africa. Currently, he is a lecturer, researcher and filmmaker at the Centre for Social and Creative Media (CSCM) at the University of Goroka in Papua New Guinea (PNG). At the CSCM, Mark works with PNG staff for training and capacity building purposes and is leading several research grants that explore local film production and distribution through village cinemas in PNG. Mark grew up in the Waghi Valley and throughout his life has lived and worked alternately in the U.S. or in PNG.
EGGINS, JOYS

Pawa Meri: role models to inspire; Exploring women’s stories through film
(with a 10-minute preview of one of the six films)

The Pawa Meri (power woman/strong woman) Project began in 2012 as a collaboration between Victoria University, Melbourne and the University of Goroka (UOG) under the Centre for Social & Creative Media (CSCM). The project aimed at exploring PNG women’s lives, their challenges and success as a way of providing inspiration for the young people in the country.

The films’ subjects come from diverse backgrounds and represent a variety of themes relevant to development in Papua New Guinea. Their stories are told through personal experiences and by people that are close to them, in order to create an intimate portrait of their achievements. It was anticipated that the stories would resonate with PNG audiences and provide stories of roles models for young Papua New Guineans.

Equally important during the Pawa Meri project has been the training of storytellers and filmmakers to ensure appropriate representation of PNG women leaders. Six female PNG filmmakers were trained as part of Pawa Meri, and have been taken through unique approaches to filmmaking in Melanesia developed by the CSCM. They were mentored by CSCM staff and overseas advisers.

The Pawa Meri project has been able to form a team of directors, crew, talents, mentors, that want to take storytelling and women’s issues to another level in Papua New Guinea. There is much potential for the films to be widely viewed and to have an impact on communities and individuals.

While the films serve their purpose of inspiring young people, it was a contribution to the film industry that had since become almost dormant. The training opportunities are sparse, with a few workshops being offered. There is a need for the industry to be revived to contribute to the media and communications landscape of Papua New Guinea engaging people in an artistic expression of many untold stories through films.

Biography

Joys Eggins works as a Media Officer at the University of Goorka. She is co-founder of the Centre for Social & Creative Media working alongside local and international scholars using filmmaking as a tool for researching Indigenous Melanesian perspectives. She is one of the six directors of the Pawa Meri: Role Models of Inspire film series recently launched. See www.cscm-uog.org for full profile.

Llane Munau is a Media Officer at the University of Goroka. She has a media and filmmaking background working previously with the National Film Institute. She is director of the Voice of Chance film in the series.

Janet Munaup has a theatre background and is the Head of Department of the Communication & Creative Arts Division at UOG. She is director for Yu Ken Mekim film in the series.

Ruth Ketau works as a film editor with the National Film Institute for almost 17 years. She has a wealth of experience in researching and producing films. She has a number of films under her belt and Never Give Up from the Pawa Meri series is one film she had directed.
Biography

Naomi Faik-Simet is a dance researcher with the Institute of Papua New Guinea Studies and conducts research on Papua New Guinea’s diverse traditional and contemporary forms of dance. She has published locally and internationally on issues concerning the study and practice of dance in Papua New Guinea. She is currently involved in research, investigating the processes of learning through dance in informal and formal education. Naomi holds a Bachelor of Arts degree in performing arts and a Bachelor of Arts degree (Honours) in literature from the University of Papua New Guinea.

My presentation will share the work in progress and the challenges faced in developing this project. It will focus on indigenous approaches of dances in local and modern settings. Particular elements of dance such as the costume, movement, music, choreography, local name, place of origin, meaning/description and oral history are important information that will accompany the video images. Anticipated to be one of the first dance projects the Institute has undertaken, this presentation also aims to publicize its appeal for net-working and partnership with other participants who may want to be a part of this project.

The Institute through the Music Department is currently undertaking a project aimed at putting together a video collection containing traditional dance performances from all provinces in the country. This collection will be used as material to aid school teachers and academics in the delivery of quality dance education in schools and tertiary institutions. With the increase in demand of cultural knowledge in learning institutions today, the Institute is embarking on this project to assist provided visual materials to develop the learning and understanding of dance in Papua New Guinea.

The Institute of Papua New Guinea Studies is a government cultural research institute established in 1974 with the primary function to conduct research on the country’s diverse cultures and traditions. It maintains an archive of Papua New Guinea’s traditional music, dance, oral history and literature. The Music archive at presents contains the largest collection of the country’s traditional music on cassettes, compact discs and reel-to-reel tapes compared to other archives of the world. Dance research was introduced as part of the Institute’s function in 2001 and has since contributed to the storing archiving of traditional dances in Digital Video formats.

“Digitizing Visual Images of Papua New Guinea’s Traditional Dance Traditions – an ongoing activity of the Institute of PNG Studies”.

Faik-Simet, Naomi
The famous biologist A. O. Wilson recently asked a group of young reporters: Why aren’t you young people out protesting the mess that’s being made of the planet? They did not know what to answer.

One reason: At least for the majority of young people in wealthy countries, the natural environment is at most a backdrop for lives lived inside a media bubble. Any effort to help them realize and care, and then act (as realizing and caring do not necessarily lead to action), needs to start in there, inside that bubble.

As a communicator and educator working with young people in Japan, I wondered what my part could be in the all hands on deck approach climate scientists say is necessary to avert the worst while preparing for though-not-worst-still-bad scenarios. This is the focus of my current project called eco media literacy, a curriculum to help Japanese students exit the media bubble. Workshops address a wide range of topics, from mainstream and alternative reporting on nuclear energy and coal to the ambiguous influence of animation characters on our perceptions of animals, from e-waste to environmental NPO’s websites.

In this paper, I will focus on workshops between nature games and video games, also the subtitle of a university course I am currently teaching. This includes media-assisted variants of classic nature games and nature-focused variants of classic citizen’s documentary workshops, as well as a critical look at commercial video games with environmental themes.

Biography

Gabriele Hadl, Ph.D, is Associate Professor in the Department of Sociology at Kwansei Gakuin University in Japan.
Strengthening citizen voice and participation through Communication for Development: Yumi Go Wer? NBC governance programming

The Media for Development Initiative has been working closely with the NBC to build capacity across central and provincial stations to deliver public service broadcasting that promotes good governance, and citizen participation and voice. Yumi Go Wer? is an NBC program designed to promote public discussion on governance issues, such as infrastructure, government transparency, health and education services. The program is available on radio, TV and social media. Research into community information needs is a key part of MDI and NBC programming. In order to provide relevant local content that reflects citizen needs and promotes access, MDI has conducted research into governance and media across seven provincial locations. The research focuses on key governance issues relevant to each community, access to authorities, perceptions of governance and decision making and the preferred media format for receiving and participating in governance related media and communications.

Findings from this research have been used by the MDI Communication for Development Advisor to assist provincial NBC stations to deliver Yumi Go Wer? programming that centralises community voice in the development of governance content.

To contribute to an assessment of the impact of Yumi Go Wer?, a national audience survey is currently underway, which will provide insights into the impact of the program. This presentation will draw specifically from the Yumi Go Wer? program as a case study to highlight the use of research and Communication for Development to better understand and address key governance issues in Papua New Guinea. It will focus on the key findings from the research, lessons learned from the programs implementation, and provide an assessment of the impact of the approach. The key learnings from the research will also serve to provide recommendations that can be utilised across similar programs outside the Papua New Guinean context.

Biography

Hare Haro-Tamarua, Communication for Development Adviser, Media for Development Initiative.
Hare started with MDI in November 2011 as Office Manager but after developing a strong interest in C4D, Hare successfully transitioned into the C4D Advisor role. She has received training in Bangkok and from various C4D specialists. Hare is currently overseeing all MDI activities including the Social Journalism Awards, provincial content collection, and the Yumi Go Wer? TV and provincial radio panel show programs.

Isabel Popal, Research Officer, Media for Development Initiative.
Isabel is responsible for the monitoring and evaluation of all MDI activities since taking on the position of Research Officer in October 2011. She has run focus groups across four regions in PNG, researching critical and sensitive issues such as health and gender - maternal health and domestic violence. In June 2012 she presented two papers at the International Association for Media and Communication Research (IAMCR) in Durban, South Africa. Isabel is currently working on a number of C4D papers for future publication.

Angela Davis, Research Officer, ABC International Development
Angela works on ABC ID projects across the Asia Pacific region to assist in the delivery of research insights and monitoring and evaluation. Angela has a degree in International Development (anthropology) from the Australian National University (ANU) and is currently completing a Master of Public Health at University of Melbourne.

Sam Freeman, Research Assistant, ABC International Development
Sam works for ABC International Development assisting in monitoring and evaluation for projects across the Asia Pacific region. Sam has a BA from Monash University, and is currently undertaking the Master of Global Media Communication at the University of Melbourne.

Gaius Sabumei, Research Assistant, Media for Development Initiative
Gaius works in the research component assisting in the monitoring and evaluation of MDI activities. He has a Bachelor of Arts (Community Development and Research) from Divine World University, Madang, Papua New Guinea.
THE PLIGHT OF THE INTERNALLY DISPLACED PEOPLE FROM MANAM ISLAND.

Manam volcanic eruption of 2004 caused the displacement of Manam islanders to mainland Bogia in Madang Province. About ten thousand islanders from fifteen villages had been ‘temporarily’ resettled on government purchased special purpose, free-hold lands on old plantations. They have been living at these care-centres as Internally Displaced Peoples for ten years now.

During the first couple of years, the government, international community and NGOs offered special assistance to them. There were substantial aide and disaster relief programs in the forms of monthly food rations, building materials and basic service infrastructures.

Since 2006, the plight of Manam Island IDPs has received little attention with lacking government interest and leadership. This forced the international community and NGOs to abandon their assistance programs. As result of these, Manam IDPs have been suffering from lack of food security, high health and sanitation risks, appalling standards of basic services, socio-economic marginalisation and ethnic conflicts.

This presentation is based on the personal experiences and research of the presenter. The materials compiled have been extracted from personal collections of interviews, audio-visual footages and photographs between 2011 and 2014. These are supported with references from publications and reports about the Manam saga.

The purpose of this presentation is twofold. The first is to highlight the lack of fair media coverage of the Manam IDPs issue over the last ten years. Though the basic human rights of the Manam IDPs have been violated, the media has been virtually silent. The second is to highlight the need for government and media community to collaborate and develop programs aimed at supporting community-based media initiatives and capacities in PNG. This would enable the ordinary citizens to have a voice about issues that affect them.

The presentation comprises of two segments. The first offers a background into the plight of the Manam IDPs and the second poses the challenge of developing the community-based media sector of PNG. This will be accompanied by a short multi-media presentation.

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Biography

Aaron Inamara holds a Bachelor in Education in Language, Literature and Commerce and a Diploma in Museum Studies from the University of Goroka. He holds a Certificate in Project Planning and Proposal Writing sponsored by Mapex Consultancy Ltd (1997) and has attended workshops on Community Development Leadership by the Kokoda Track Foundation (2012). In 2011 he joined the University of Goroka media team, as the production assistant, producing a documentary on the Kokoda Track initiative, on a government development program. In 2013, he re-joined the Centre for Social and Creative Media assisting in data entry for the PACMAS Innovation Haus Piksa Film Advocacy. Aaron is interested in researching and documenting people’s cultural livelihoods and issues around cultural preservation. He is currently undertaking a Masters in Communication and Social Change focusing on using media for Climate Change adaptation.
Fifty-one years ago Allison Jablonko and her husband Marek Jablonko journeyed to the Simbai Valley to live amongst the Maring-Speakers of the Bismarck Mountains. They joined the other four members of the Columbia University expedition who were documenting the human ecology of the rainforest. By the end of their year-long stay they had over 10,000 B&W and color photographs. They also collected the paintings and drawings made by the men, women and children whose lives are represented in the photographs. In 2002, Marek died, and now, Allison wishes to return with his memory and, in dialogue with her granddaughter, Shiva Yahaghi, a young artist, to exhibit the fifty-one year old material in urban and rural venues in Papua New Guinea. Their special goal is not only to find people who were in the photographs, the children who are now elderly, but also to meet their children and their grandchildren who, like Shiva, would like to learn more about the world of their grandfathers and grandmothers.

Together, Allison and Shiva have chosen a set of photographs and paintings to express their own cross-generational vision of the meaning of these now-historical images. Depicting a clan whose history depended on its oral tradition, these photographs not only belong in their land of origin but can be used to spark a discussion on the role of images in the preservation of history.

Inherent in the images are concepts, sensations, values, and dreams which can be brought into awareness by discussions, workshops and participatory activities associated with the exhibition. Allison’s knowledge of the subjects/authors of the images allows her to see the pictures in terms of personal relationship, individuality, and specificity of place and time. This personal approach is complemented by Shiva’s aesthetic/communicational perspective. The participation of visitors in mini-workshops will create the possibility of triangulation among these three basic angles of view. The final outcome will lead toward new insights into current issues of identity, multiculturalism and change.
Jimela Kialo, Dora

How Communication Education Can Harness The Potential Of Rural Folks In Development In Maprik District, East Sepik Province, Papua New Guinea.

The shift in development thinking and practice towards people-centred programmes and the participation of people and communities in decisions concerning their own lives is creating new opportunities for social change and the empowerment of both women and men in rural areas. Nevertheless, it is vital to stimulate their indigenous knowledge awareness, involvement and capabilities further. Indigenous knowledge and forms of communication is often dismissed as “traditional and outdated” and hence irrelevant to modern ecological assessment”. (Jacinta Mwende, 2011, pp.35-47).

This theoretical paper critically examines the arguments advanced to how community media as media for social change and commercial media can advance indigenous ecological knowledge to harness the potentials of rural people in development in Maprik District of East Sepik Province, Papua New Guinea. The central argument of this paper is that although the two systems are conceptually different, it would be fallacious to regard forms of commercial media as superior to the other merely because they are premised on different world view.

Community media through its non-governmental organization Communication therefore are more effective in rural settings and can harness the potential of rural folks and their traditional ecological knowledge in development through community media networks for social change. This should be done by recognizing the need to support sustainable communication media activities and relevant capacity building that promote traditional environmental knowledge awareness, conserve and protect the environment, respect wildlife, flora, biodiversity, ecosystems and cultural diversity, and improve the welfare and livelihoods of local communities by supporting their local economies and the human and natural environment as a whole.

The current governmental or commercial media set ups through its networks can also call for enhanced support for sustainable tourism activities and relevant capacity-building in PNG through community media in order to contribute to the achievement of sustainable development. Through the community media development and education processes, the government and the people as a whole can therefore acknowledge the need to further mainstream sustainable development at all levels, integrating economic, social and environmental aspects and recognizing their inter-linkages, so as to achieve sustainable development in all its dimensions.

Biography

Dora Jimela. M.Ed. B.Ed. (Lang, and Lit major), Dip. Ed., is an educationist by profession and a lecturer at the PNG University of Technology’s Teaching and Learning Methods Unit (TLMU) and Language Communication and Development Studies departments.

She has co-authored a book- titled ‘Introduction To Language Skills’ published in January 2014 and presented a paper on Traditional Environmental Knowledge of the Abelam People at the University of Goroka, 31 October – 2 November 2012.

She has a Language and Literature teaching background and her interest in this area culminates from her qualifications, teaching experiences as well as her research interest on TEK and knowledge of traditional rural life, philosophies, bio diversity, cultural heritage, social development, poverty reduction and media. She has also been contemplating writing a book on my Abelam people’s knowledge about their association with nature, their environment and how they embrace these with their way of life.

These and many other experiences have motivated her to present a paper on how community media and communication education can harness the potential of rural folks’ traditional knowledge system in social development and how they can use it to empower rural development and alleviate poverty in the long run in rural PNG.
KAPO, NIME

A mobile phone-based animal disease surveillance system

The National Agriculture Quarantine and Inspection Authority (NAQIA) is now able to send reports of sick and dead animals around the country using a new short messaging service (SMS) system. The SMS reporting is the first animal disease reporting project to be developed in the country. The project involves sending SMS messages through mobile phones to report any sick or dead animals. NAQIA officers, provincial Department of Primary Industry livestock officers and non-government organisations stationed in strategic locations all over PNG can now send messages using mobile phones.

The messages sent are automatically recorded in an online database, monitored by NAQIA. Reports are then analysed for possible field disease investigations. This project was developed in 2012 and was implemented in January 2013 by NAQIA in partnership with the Australian Department of Agriculture Fisheries and Forestry (DAFF) and the Australian Department of Foreign Affairs and Trade.

Biography

Dr. Nime Kapo is the PNG Chief Veterinary Officer with the National Agriculture Quarantine and Inspection Authority.
KAULI, JACQUELINE

Improving communication for development through arts based practice: Theatre in Conversations.

Theatre in Conversation is arts based practice developed as research and also a theatre for development model, devised to overcome some of the complexities linked to achieving an efficacious communication model. It draws on two established development concepts that have worked in PNG: Community theatre – specifically VSO’s Awareness Community Theatre and the Community Conversations Initiative.

Communication for development programs designed to foster social change in Papua New Guinea, have demonstrated limited impact in transforming lives despite increased efforts in recent years. The growing consensus is that communication strategies addressing social issues fall short of the emancipatory and social justice remit that underpin these strategies. For the most part, the remit is conceptualized to privilege predetermined outputs – success is measured by achieving fixed number of trainings and capacity building workshop carried out by respective organizations. And less time is spent investing and developing reflective practitioners and local capacities to deepen participants and community’s ability to understand social issues collectively. The issue is further exacerbated by the insistence of development agencies to implement interventionist strategies that regard individuals as autonomous bodies, capable of rational behavior. This premise reduces the social and cultural complexities individuals grapple with to develop and sustain change. These concerns have led to increased attempts to improve communication. In this regard, arts based approaches offer alternatives.

Theatre in Conversation recognized the power of performance and visual based communication embedded in traditional communication ecology of Papua New Guinea. Grounded in the idea that localized strategies privilege ethical ways of collaboration and therefore crucial to collective learning, my research maximized its impact by utilizing these concepts in its design and workshop ecology.

This paper will look at two crucial points that facilitated this premise: a) the development of capacities of local artists-facilitators and b) the considerations for effective communication and community engagements informed by indigenous epistemologies.

Biography

Jacqueline Kauli is a PhD candidate from Queensland University of Technology. Her PhD focuses on developing an applied theatre practice that attends to the constraints of current development work, particularly creating sustainable transformative applications with rural communities. She looks specifically at the applied theatre methodology – both performance and the community development engagement aspects– and how it facilitates effective and ethical ways communication and change. She draws on two established development traditions: Theatre for Development and Community Conversations methodology to devise this work.
KISOMBO, MICHAEL

Celebrating and advocating cultural diversity within diverse communities in museums

Museums are unique spaces that celebrate and advocate cultural diversity within diversified communities. These spaces hold great stories of human kind and invite a diverse range of audiences to listen to these stories, probably question them, develop them and retell the stories in many different ways.

This paper explores how various messages are delivered to the museum audiences? What roles are advocated by curators and museum educators? And how do museums operate the magic encounter that allows any visitor to understand the most difficult topics needed to be able to enjoy the wonders exhibited in the museum spaces? The paper share the experiences encountered by PNG National Museum and Art Gallery’s recent exhibition titled ‘lines that connects’ when attempting these questions. It then argues that museums are unique spaces to communicate and advocate cultural diversity to diversified communities.

Biography

Michael Kisombo served the PNG National Museum for 16 years is currently the manager of Access, Education and Public Programs. He holds a Museum Studies Masters from the University of Queensland in 2013 and a Bachelor’s Degree in Education from the University of Goroka. He also holds an advance certificate in museology from the National Museum of Ethnology, Osaka, Japan. Recently, he contributed an article titled “Papua New Guinean Masks and Performance: The Inner Layers” in the Asia Pacific Triennial Seven (7) catalogue published by the Queensland Art Gallery I Gallery of Modern Arts. Michael’s long term ambition is to design a museum education model for Papua New Guineans.
In this presentation I will show different ways in which audiovisual recordings collected during long-term research periods between 1997 and 2014 in the Bena community of Napamogona are compiled for specific purposes. The focus of my talk is on so-called „hauslain-documentaries”: films about and for the community that are produced according to the interests and wishes of the community. The anthropologist/filmmaker contributes in this context only the tools and technical skills to produce a film. The members of the community are the directors: the content and the way in which the footage is edited and compiled into a documentary is decided by them – with outcomes that may on occasions be quite surprising to outsiders. I will discuss the collaboration with the community in such projects and investigate in which ways their interests differ or are concordant with that of the researcher and filmmaker, what people in Napamogona understand as their cultural heritage and what they see as important to document for future generations.

As examples I will show short scenes from older hauslain documentaries as well as from my current project: the compilation of a 90min „hauslain documentary” in Bena language that covers a time-span of nearly twenty years and that tells the story of the Napamogona since 1997. The questions we will discuss here is in how far a hauslain documentary can become an ethnographic film of interest for outsiders as well as for the Napamogona.

In my current research project on the audiovisual documentation of Bena language that I am undertaking with my linguist colleague Carola Emkow I am dealing with similar questions. By presenting short sequences I will show how the footage is used in various ways: for the community, for science and for public screenings. I will address issues of interdisciplinary and intercultural team-work as well as questions of community collaboration, sketch problems that may occur in this context and suggest possible solutions. Members of Napamogona will attend the conference and give their views on our cooperation and the method of audiovisual documentation and the production of hauslain documentaries. We will discuss in which way the outcomes of audiovisual recordings match the expectations of researcher and community, where they differ and explain how we deal with difficulties that develop when a variety of cultural and personal views as well as different purposes and target audiences need to be considered.

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**Biography**

Regina Knapp is an anthropologist and filmmaker with extensive personal and fieldwork experience in Papua New Guinea. She studied anthropology and media studies at the Freie Universität Berlin and graduated in 2001 with her MA-thesis and an award-winning documentary film (‘Big Mama Daisy’) on the social role of women in Bena in the Eastern Highlands of Papua New Guinea. In her doctoral research she investigated questions of culture change and forms of syncretism in Bena. In 2011 she received the PhD degree in anthropology at the Australian National University. Since 2012 she is engaged in a DoBeS research project on the documentation of Bena language, funded by the Volkswagen Foundation and hosted by the Max Planck Institute of Evolutionary Anthropology, Department of Linguistics. One focus of her recent research is the audiovisual documentation of material culture and related Bena language. Since her time of studying in Berlin, Regina Knapp cooperates with the Ethnologisches Museum Berlin. For many years, she has been working as freelance lecturer in the Academy of the National Museums Berlin and as tour-guide in the South-Seas-Exhibition of the Ethnologisches Museum Berlin. As an independent filmmaker, she is involved in the production and editing of ethnographic films.
Papua New Guinea is considered one of the most difficult places in the region with rugged terrains and difficult transport and communication services. It has a high population and low development indicators in almost all areas.

In this day and age economic progress and development bring many hopes as well as challenges. For a growing nation, Papua New Guinea must deal with a myriad of complexities locally and internationally.

From a fast growing population, to resource extraction to poverty and HIV and AIDs in a rugged country, things can be pretty difficult.

Communication technologies have played a key role in helping to keep people informed, help communities organize, inform those in decision making spaces and keeping information flowing.

Almost ten years on since the arrival of the first mobile phones and despite the costs, some good things have been noticeable for advocacy groups such as the Bismarck Ramu Group.

Mobile phones initially were a talk medium among peers, families and business off course. At its introduction it was just a gadget to have.

Today for the young it is an entertainment center. For farmers it is an important tool for marketing communications. For health practitioners it has aided the health worker from walking long distances and giving simple health advices over the phone. Students are researching their science and social science questions online. Villagers are now using mobile phones to record and report events in their communities.

The Bismarck Ramu Group is an advocacy group working to raise awareness on the impacts of extractive development. From its humble history of using verbal communication to simple posters and flyers, it has taken advantage of mobile phones and internet communications to mobilize, organize and raise awareness on issues.

It currently runs an organizational facebook page (Bismarck Ramu Group), its staff from field workers to campaigners run personal facebook pages, its staff members are moderators of some group pages, it contributes to blogs and sends media feeds through twitter.

Here I want to share further how this medium of communication is helping to further development campaigns in Madang.
Since gaining independence in 1975, Papua New Guinea (PNG) has experienced considerable growth in all sectors of society. One of which was the adoption of the free education policy by the O’Neil-Dion Dion government, where large numbers of students are now enrolled in primary schools around the country. This in turn has resulted in a larger number of students moving on into secondary level.

However, a shortfall of this policy is the failure to cater for the needs of the next level of education i.e., tertiary education. Large numbers of these students have passed out of Grade 12, with satisfactory marks to gain a place at these institutions but miss out due to the lack of facilities available to accommodate for the demand. These students are then forced to turn to expensive, privately run colleges and skill training centers to develop careers to make a better life for themselves.

This paper addresses the need to fill rift that is currently been experienced in the national education system. The lack of proper learning facilities, bundled with the high influx of school-leavers at the major government-funded tertiary institutions has led to an overall drop in the quality of graduates.

By creating distance learning centers around the country enables students to have access to the same content as that been offered at the university campuses themselves. Two issues to address in this paper are the cost of accessing and producing the educational materials and distribution of materials to these distance learning centers. To reduce cost of accessing the content, we propose the implementation of national content delivery network. To address the need for content distribution, we propose the use of smart phones as a means to access live or recorded lectures or tutorial via the video distribution network.

We will analyze the current technical solutions, cost models and evaluate the possibility of adapting the most promising solution for PNG’s unique setup through measurement on live events. Results of the measurements of network performance and throughput from live events will be presented.

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LAUKAI, ALOYSIUS

Adapting to Climate Change the Bougainville Way

In late 2006 the Council of Elders (CoE) of the Carterets Islands held a series of meetings to discuss the worsening effects of sea surges on their islands. The CoE were concerned that progress in establishing a relocation program for the Carterets people was going very slowly, while the erosion of their islands and the destruction of food gardens as a result of sea water surges was increasing at a very fast pace. As early as 2001, the Bougainville government talked about relocation for the Carterets, but as nothing had ever eventuated, the CoE felt the process was not going to happen unless the Carterets people took charge, so they registered a NGO Organization called TULELE PEISA INC in 2007 which started fundraising and raising awareness of the flight of the Carterets Islanders as the first Climate Change Refugees in the World.

The Tulele Peisa inc operated without a Board of Directors until 2007 when they elected Aloysius Laukai as the Chairman. Since then they have undertaken the resettlement project in Tinputz, which is on the Northern part of mainland Bougainville. The Project in Tinputz is operating on a 38 hectares of land given by the Catholic Church of Bougainville which is part of the Church's own Tinputz Plantation.

Houses were built and over one hundred people moved to this location since 2009. This unique project resulted from many consultations between the host communities in Tinputz who have accepted them as their own people.

Consultations and exchanges of Chiefs and youths and women groups between the Carterets islands and the host communities included youth speaking tongues and many more activities.

This approach was chosen to avoid the same mistake made by the North Solomons Provincial Government prior to the Bougainville conflict, when they resettled Carterets islanders at Kuveria outside Arawa but they had to return home during the crisis. These people were not really supported by the Provincial Government and most of the times were not in good terms with the host communities.

The project in Tinputz is very different as the small resettlement has become part of the local COE with some Carterets leaders part of the Village Assembly members. One hectare each was allocated to the ten families that have been settled there with economic activities already happening. Because they have been resettled on a Plantation blocked and allocated to the settlers they are already growing food and harvesting Cocoa and Coconut from their own blocks. The project has also started planting trees at this site and 6,000 different species of Hardwood, Softwood and Palm trees, Bamboos are already growing. Aloysius Laukai will share various documentation about this project during his presentation.

Biography

Mr Aloysius Laukai is the founder and current owner of New Dawn FM Community Radio on Bougainville. He started work with the National Broadcasting Corporation of Papua New Guinea in 1978 as a Cadet Broadcast Officer and remained with the NBC, before becoming Director Provincial radio at Radio Bougainville and Radio Manus where he remained until 2003. Mr Laukai teamed up with other Bougainville broadcast officers to start up a separate radio station on Bougainville as at that time the local NBC Radio was only broadcasting in the evening and not putting out a lot of local programs but relaying from Port Moresby. New Dawn FM started broadcasting in April 2008 and joined the ARMAC (WORLD Association of Community Broadcasters in 2010. New Dawn FM since then has been in the spotlight from media groups in Europe and the Pacific.

Mr Laukai is also Chairman of the TULELE PEISA INC an NGO from the Carterets islands. Tulele Peisa Inc has the only successful resettlement program working in Bougainville. His work can be seen by visiting New Dawn FM blog: www.bougainville.typepad.com or www.tulelepeisa.org
MAINO, LUCY; SAR, LILLY; AND MAINO, MACQUIN

Communication in the rice innovation systems: Case study in Morobe Province

Rice production has remained as a small subsistence enterprise in Papua New Guinea (PNG) since its introduction in the 1800s; however, the demand for it has increased. This study used Agricultural Knowledge and Information Systems for Rural Development (AKIS/RD) framework to explore whether participatory communication could enhance productivity among smallholder rice farmers. The stakeholders in this framework include agricultural researchers, educationists, extension officers and the farmers. The study was done in two phases; phase one was through informal interviews with participants from the four stakeholder groups to develop the background to rice productivity and the communication processes used among the stakeholders. Second phase was a workshop bringing together all stakeholders to share and exchange ideas on potential strengths of the group and to plan collectively the way forward to increase rice productivity. The main results from phase one showed that rice is a popular food at the household level in comparison to the local food crops. However, rice is not a staple crop so production has to increase to meet the consumption level. The findings also revealed that linear communication processes where information is disseminated from research through extension to farmers does not allow for adequate feedback between the stakeholders. Through the workshop stakeholders were introduced to participatory communication processes using social mapping and historical timelines. The gaps that were identified in phase one were addressed through creating learning space where all stakeholders could work collaboratively towards a common goal. This study revealed that participatory communication is a significant process to increasing productivity in the rice innovation systems in PNG.

Biography

Mrs. Lucy Maino is from the Oro Province. She is currently attached with the Department of Communication and Development Studies at the PNG University of Technology (PNGUOT) as a part-time tutor. She holds a Bachelor’s Degree in Education obtained from the University of Goroka specializing in Language and Literature. She also holds a Diploma in Secondary School Teaching obtained from the then UPNG Goroka Teacher’s College specializing in teaching English and Social Science. Presently she is working towards submitting a thesis for a Masters in Communication and Development Studies at the PNG University of Technology.
Young people are often framed as high risk populations to HIV epidemic yet involving and empowering them in researches. While participatory action research advocates for youth involvement and empowerment, globally few studies included youth participants as researchers to understand youth issues. Photo voice is a participatory action research tool used by subalterns to identify issues, share their concerns, and give voice to those who are not heard. It is also used to mobilize communities to focus on social action and develop partnerships for change. This paper reports on a study conducted in rural EHP among young men using photo voice to identify, represent and discuss cultural practices, social issues, experiences and behaviors that put the young men at risks of HIV and their perceived interventions to reduce HIV transmission.

Photo Voice was one of the tools used in a multi method qualitative longitudinal study conducted among in-school and out of school youths in Eastern Highland Province. A total of ten young men from the longitudinal study participated in the three days training of photo voice following Wang’s and her colleagues (2004) guidelines. The youths took photographs, wrote up narratives and talked about each image in group discussions. Narratives were written either in Tok Pisin or English or digitally recorded, transcribed and translated verbatim where necessary. Thematic analysis of the data was done on themes emerging from the visual images and narratives.

Themes arising from the analysis, youths talked of broad social issues and cultural practices, the presence of HIV in the community, peer influences, gender violence and introduced structures that create opportunities for young men to HIV risks. The findings indicate young men are exposed to a more complex level of cultural and social environment that often leave them vulnerable to health discourses. Participants photographed scenes and representations of HIV risks, personal experiences and influences that affect their lives while trying to make sense of the presence of HIV in the communities they live in. Social issues and practices that are often hidden were also photographed and narrated.

Reflecting on the critical issues arising from the historical and cultural changes affecting the lives of young people and putting them at risk of HIV, programs must be developed to fit the realities of people’s everyday lives in PNG. Policy makers rather than borrowing from other countries experiences need to develop culturally relevant programs that promote positive attitudes and practices for young people to take ownership and value their lives.

Biography

Agnes Mek is a Social and Behavioural Researcher and Project Coordinator at the Institute of Medical Research currently working on a study titled Mobile Men with Money. She is also currently enrolled in the Master of Arts in Communication and Social Change Program at the University of Goroka. Agnes graduated from Queensland University of Technology, Australia with an under graduate degree in Business majoring in Human Resources Management. She has a background in nursing.

Co-authors: A Kelly (PNG Institute of Medical Research; International HIV Research Group, UNSW); V Thomas (University of Goroka, PNG; University of Technology Sydney); H Aeno (PNG Institute of Medical Research); R Nake Trumb (PNG Institute of Medical Research); R Siki (PNG Institute of Medical Research); W Safi (PNG Institute of Medical Research); W Lee (University of Queensland); and A Vallely (PNG Institute of Medical Research; Kirby Institute, UNSW).
AbstrAc ts

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Biography

Michael Mel graduated from Flinders University of South Australia in 1996 with a Ph.D. in education and drama. Much of work through teaching, writing and performing explores and discusses indigenous processes of teaching, learning and performing based around his culture of the Moge of the Highlands of Papua New Guinea. In 2006 he was awarded a Prince Claus Award for his work in promoting and celebrating indigenous culture and development in Papua New Guinea and the Pacific by the Royal Family and Government of the Netherlands. He is an Associate Professor in indigenous processes of art making and art experience and is currently Pro Vice Chancellor (Academic and Innovation) at the University of Goroka, Papua New Guinea.
Female children commercial prostitution is a global phenomenon and an oldest profession. In Papua New Guinea, it is rated illegal under the Conventions on the Rights of Children; however, it remains an extreme form of female exploitation for commercial reasons. The research aimed at finding out the public’s perceptions on the use of media technologies as a means to promote female children commercial sex, particularly the use of cell phones by female children commercial sex workers and their social relations. The result of the survey of 25 officers from different professional fields that deal directly or indirectly with children’s issues that used both the quantitative and qualitative methods revealed that, media technologies are potential tools for promoting female children commercial sex. The study further reveals that cell phones assist in aiding female children commercial sex workers’ ability to organize their sex work networks. The research findings about the public’s perceptions on the use of cell phones to promote female commercial sex are collected from six organizations that deal with children issues. They are namely parents, police, Save the Children International, schools, Juvenile Court and hospitals. The results affirmed communication theories that media technologies particular cell phones are supreme players that lead female children into all manner of deviant behaviors including crime, violence, prostitution, drug among others. Based on the findings recommendations for developing communication strategies were made for families, NGOs and for the government were made to combat this escalating issue.

Biography

Miss Wilma Molus is a lecturer with the Department of Communication and Development Studies (CDS) at the Papua New Guinea University of Technology (PNG UOT). She graduated with Bachelor in Education from the University of Goroka. She taught as a High School Teacher with state and private schools in PNG before joining the staff of the Department of CDS at the PNGUOT. She graduated with Master’s in Communication Studies with PNG UOT and currently lecturing at the CDS Department PNG UOT. Wilma’s professional academic experience comes from her ten years of teaching at high schools and universities in PNG.
In this paper I hope to describe the offline social impact of my online activism. In 2011, I became one of the first Papua New Guineans to openly criticize the Somare regime using my blog. I even posted ideas drawn from the Canadian community organizing movement Adbusters, on how people could take on the regime. Somare had been in power for nearly a decade and had enjoyed the windfall revenues of the resource boom of the mid-200s. Yet on the ground, social indicators weren’t improving.

Eventually, people began to notice. What fascinated most was the fact that I had done the unprecedented – I was blogging with my real name. I was able to link up with pressure groups from around the country and blog about things happening or not happening on the ground. There was now a grassroots movement of sorts to oust the PM. Fortunately, time was on our side. 2011 was just one year before the elections of 2012. Political leaders concerned about retaining their seats, unconstitutionally removed Somare as PM while he was in his sick bed in Singapore.

The Occupy Waigani movement would be born out of the political crisis of 2011-2011. Law student Nou Vada and I would be at the heart of this movement, framing the arguments as political debates ensued. Nou wrote the Edebamona Blog whilst I maintained the Namorong Report. The students protested the enacting of the Judicial Conduct Act by the illegitimate O’Neill regime. The Act would severely restrict the functions of the Courts in relations to Parliamentary matters.

The student’s protest would inspire a broader community movement. Around 10 000 city residents would gather at Sir John Guise stadium and demand that the Prime Minister receive their petition. Parliament was adjourned and the PM along with his deputy Belden Namah received the petition from civil society leaders.

Biography

Martyn Namorong is a 28 year old Papua New Guinean writer. He hails from Western Province. Martyn spent four years studying medicine and then dropped out in 2009. He sold betelnut for three years during which he wrote The Namorong Report Blog. Martyn has been recognized for his blog. In 2011, he won PNG’s highest literary Award, The Crocodile Prize, for an essay he posted on his blog. In 2012, he won the National Anti-corruption Reporting Award for blogging about the Land Grabs in East Sepik Province. He is currently a freelance writer having worked in corporate communications and a short stint on National Television.
Social Media is over a decade old in PNG, yet it has only been in the last 3 years that social media growth has exploded primarily due to competition in the mobile phone industry. It is clear today that social media has completely changed the media landscape of PNG and good or bad what is important here is that finally it is you who is the media. Various elements have come into play in improving the environment for social media and the growth of small businesses on facebook are a great example of the results of these improvements in ICT.

The power of social media continues to grow in our lives in PNG, looking at the largest social media platform facebook, we had 30,000 PNG registered facebook users in 2010, in 2012 this had grown to 86,000 and today in 2014 we have 300,000 registered facebook users in PNG.

Understanding the opportunities and challenges in social media will now be crucial to how effectively you are heard not only as a broadcast tool, but also for developing conversations to learn, shape and grow ideas in whatever aspect of your life. In my paper I will share my experiences in using social media as a personal and business tool, I will go through examples of social media impact in PNG, especially in Politics. I will then go through some opportunities and challenges faced in the social media space.

You are the media!

Biography

Emmanuel Narokobi graduated from the University of Papua New Guinea with a law degree. He then developed Masalai Communications through which he has engaged in media projects as well as touch screen applications, SM marketing, Digital Signature and photography. He also runs a popular Papua New Guinea blog, which receives up to 13,000 hits in a month. His interest in media has also brought him back to acting and film – in which he actively participated in Australia. In 2007, Emmanuel participated in the TropFest Short Film competition where his short film ‘Hands Up, Buai or Your Life’ became Best of the Rest in 7,000 entries. Emmanuel is now running the Tanim Graun Q&S show soon to be launched on EMTV in July.
NOSKE-TURNER, JESSICA

Theories, terms and talkback: towards a reframing media, communication and development

Although media and communication have been seen as tools for development since the formalisation of international aid and development assistance in the post-World War II period, from its very conception there has been a great diversity of competing frameworks for positioning media and communication within the context of development. In addition, there has been, and still remains, a profusion of highly contested terms and definitions which overlap and contradict in confusing ways. Examples of such terms coined by scholars include ‘communication for development’ (or C4D), ‘development communication’, ‘communication for social change’ (or communication and social change), ‘participatory communication’, ‘media development’. Each of these terms is loaded with a raft of debates about what is included and excluded in its definitions. These debates are exacerbated by differences in perspectives from academics, funding and implementation agencies and practitioners.

This paper draws on Manyozo’s (2012) recent typology of approaches of media, communication and development, to show that contemporary media, communication and development projects require a theoretically pluralist approach to reach a sophisticated understanding of the different dimensions of development and social change. Richer understandings of the theory of change is critical to a program’s overall design, and particularly for the design of appropriate monitoring and evaluation approaches. I illustrate this complexity by using examples from a media assistance project Cambodia where local radio staff have been introduced to talkback radio formats with the intension of contributing to improved governance. The first example is a talkback program on the topic of a new midwifery code of conduct. The second is an instance of authorities responding to citizen concerns about an unauthorised garbage dump site after the issue was raised in the talkback show. Together, these examples are used to illuminate the interplay of approaches to creating change in governance, power and social structures, health and development.

Biography

Jessica Noske-Turner is a PhD candidate at Queensland University of Technology. Her thesis explores approaches to evaluating the impacts of media assistance on governance. In particular, she is considering evaluation practices in relation to the Cambodian Communication Assistance Project being managed by ABC International Development and funded by AusAID.

Jessica is also a research assistant at DERC, RMIT University. She assisted with the State of the Media and Communication Report, a 14-country baseline study across the Pacific region. Currently, she is assisting with the Mobilising Media for Sustainable outcomes in the Pacific Region ARC Linkage project.
Puawe, Paula; Elia, Clerah; Kuamba, Joyce; Kissipnga, Agnes; Williamson, Emma; and Connell, Jane

Utilising media to provide networking, professional development, in-service and health education support to graduate midwives from the University of Goroka

The University of Goroka (UOG) has been educating midwives under the new national midwifery curriculum framework since 2010 with nearly 100 midwives having graduated. These midwives are now working in most provinces of Papua New Guinea (PNG), in hospitals, health centres, training institutes for midwives, nurses and community health workers and other settings, in urban and rural areas, in government, church supported facilities and non-government organisations. Many are isolated both by geography and by the lack of like-minded colleagues and may find it difficult to implement their new knowledge and maintain their newly acquired skills. After graduation they are expected to share their new knowledge and skills by providing education for their colleagues, mainly other midwives, nurses and community health workers in their own context. They are also expected to educate the community about the importance of accessing supervised birth and many other health related messages. Support for these activities within the health system is currently not available.

The midwifery educators at UOG feel that it is important to support Bachelor of Midwifery graduates, to encourage networking among the graduates and with UOG, and encourage continuing professional development by the midwives. With this aim in mind they have come up with the UOG Midwives project. During their studies at UOG, the students are exposed to information technology, most acquire laptop computers, all acquire an email account and are taught how to access the internet, they also gain skills in Word, PowerPoint and Excel, and many also acquire a smartphone. The university educators see a huge potential to use the internet and other forms of media to support their graduates.

One part of the project is to maintain ongoing communication with graduates via their phones and smartphones. The German government is funding some experts from the University of Osnabruck to visit Goroka to write a smartphone application to achieve this, collaborating with the midwifery team and the UOG Centre for Social and Creative Media (CSCM). Students will be encouraged to network between themselves and with their former educators with regard to their own continuing professional development and providing in-service to their health worker colleagues and health education to the communities they serve. Information and resources will be provided to them and they will be encouraged to share any experiences they have in the area of professional development and in-service education.

Biography

Paula Puawe is a nurse and midwife, with a Master of International Public Health and a Master of Health Administration. She has been the Bachelor of Midwifery course coordinator since 2012 and is the driving force behind the push to continue support for the midwives when they graduate from UOG.

Clerah Elia is a nurse and midwife, with a Diploma in Health Teaching. She has been working as a midwifery educator at UOG since 2013.

Joyce Kuamba is a nurse and midwife, she graduated with a Bachelor of Midwifery from UOG in 2013. She has many years of experience teaching at the community health training school in Kainantu and in 2014 joined the midwifery educating team at UOG.

Agnes Kissipnga is a nurse and midwife, she graduated with a Bachelor of Midwifery from UOG in 2013. She then went to work in the labour ward of the Angau Hospital in Lae before joining the midwifery educating team at UOG in 2014.

Emma Williamson is an English nurse and midwife, now residing in Australia, who has a Master of Public Health. She has recently taken the job of Clinical Midwifery Facilitator at UOG, working with the national educators to improve the standard of midwifery education in PNG.

Jane Connell is an Australian nurse and midwife, with a Master of Public Health and Tropical Medicine and a Post-graduate Certificate in Education. She has been working at UOG as Clinical Midwifery Facilitator since 2012, working with the national educators to improve the standard of midwifery education in PNG.
The aim of this study is to assess whether a text message reminder service designed to support health worker adherence to a revised malaria treatment protocol (NMTP) is feasible and acceptable in Papua New Guinea (PNG). The study took place in six purposively selected health facilities located in the Eastern Highlands Province (EHP) of PNG. Ten text messages designed to remind participants of key elements of the new NMTP were transmitted to 42 health workers twice over a two week period (two text messages per day, Monday to Friday) via the country’s largest mobile network provider. The feasibility and acceptability of the text message reminder service was assessed by transmission reports, participant diaries and group discussions. Findings indicate that the vast majority of text messages were successfully transmitted, participants had regular mobile phone access and that most text messages were read most of the time and were considered both acceptable and clinically useful. Nevertheless, the study found that PNG health workers may tire of the service if the same messages are repeated too many times and that health workers may be reluctant to utilise more comprehensive, yet complementary, resources. In conclusion, a text message reminder service to support health worker adherence to the new malaria treatment protocol is feasible and acceptable in PNG. A rigorous pragmatic, effectiveness trial would be justified on the basis of these findings.

Biography

Dr. Justin Pulford is head of the Population Health and Demography Unit (PHDU), at the Papua New Guinea Institute of Medical Research (PNGIMR).
Based on ethnographic research on media at the margins, this presentation proposes a shift in perspective at several different levels: 1) instead of focusing on individual technologies, our research should examine how grassroots communicators operating at the margins exist in a media ecology that offers different potentialities in each historical situation; 2) instead of trying to determine if the media technologies used at the margin are old or new, digital or not digital; we need to explore how embedded community communicators detect local information or communication needs and plug available technologies to address such needs; 3) our research on media at the margins should shed light on how grassroots communicators re-invent, hybridize, converge, and bridge technologies from one platform to another. In sum, understanding media at the margins is about embracing complexity, maintaining the notion of media ecologies, and understanding how grassroots communicators, deeply embedded in local contexts, wedge media technologies in everyday life.

**Biography**

Dr. Clemencia Rodríguez is Professor in the Department of Communication at the University of Oklahoma. In her book titled Fissures in the Mediascape: An International Study of Citizens’ Media (2001), Rodríguez developed her “citizens’ media theory,” a groundbreaking approach to understanding the role of community/alternative media in our societies. Currently she continues to explore how people living in the shadow of armed groups use community radio, television, video, digital photography, and the Internet, to shield their communities from armed violence’s negative impacts. This has involved fieldwork in regions of Colombia where leftist guerillas, right-wing paramilitary groups, the army, and drug traffickers made their presence felt in the lives of unarmed civilians. In her recent book, Citizens’ Media Against Armed Conflict: Disrupting Violence in Colombia (University of Minnesota Press, 2011) she reports many of her findings. She continues to teach in the areas of international communication, social change, and gender. In her spare time she explores Oklahoma’s back roads in search for good spots for trout fishing.
SAGRISTA, MARIA RODINO

“The potential of the film medium in order to raise gender awareness and trigger social change: audiovisual film about the local solutions to the high level of violence against Women accused of sorcery and witchcraft in Papua New Guinea.”

In response to the call for proposals for the OURMedia/NuestrosMedios International Conference, I would like to participate with a presentation followed by a roundtable/discussion about my work on progress.

As a Master student on the field of Gender, I am currently working on a research and a documentary film about the “Local Solutions to the High Level of Violence against Women Accused of Sorcery and Witchcraft in Papua New Guinea”, a topic enclosed within Communication for Development focusing on gender and social change. The pervasive gender-based violence in Papua New Guinea and the urgent topic of sorcery-related violence as a part of it, are extremely relevant issues for Papua New Guineans, which can be seen on how for the last years these have been two of the main concerns of PNG’s government, international agencies and local Human Rights Defenders.

With this research and the creation of an audiovisual product, my intention is to use the potential of the film medium in order to raise awareness and trigger social change. During the production of the documentary, I will be interviewing the main agents, capturing the solutions recommended by these local stakeholders, reflecting as much as possible the voices of the people from Papua New Guinea and, from all this, proposing a hopeful way forward. The research and the voices presented in the documentary will be very inclusive, taking into account different approaches and putting them in dialogue with each other.

During the OURMedia Conference, my intention is to present the main findings of my research, illustrated by some media clips that will be part of the documentary later on and that will show the active social movements that are taking place with the aim of achieving political and social change. As a second part of the presentation, I would like to open the floor for dialogue and discussion, so I have the opportunity to hear suggestions from the audience and from academics, activists, practitioners and policy experts regarding transnational connections, distribution and the best way to use the potential of this film to advocate for gender equality in general and, specifically, in PNG.

There is much literature regarding the specificities and effects of sorcery-related violence. However, the compilation and assessment of the local solutions and implemented initiatives to overcome this problem is still an undiscovered field of research. I believe it can be very useful to reflect on the implemented practices and propose innovative ways forward, using the film as a very powerful tool to make this information broadly heard and effective. This project pretends to exploit to the maximum the influence of audiovisual media to enhance the activism of Papua New Guineans in order to overcome such a major problem of gender-based violence.

Biography

Maria Rodino Sagrista is a second year student of the prestigious EU-supported Erasmus Mundus Master Degree in Women and Gender Studies GEMMA. Her previous BA in Media and Communication, took her to work on the National Spanish Television Channel as a journalist and as a producer. After that period, she undertook a postgraduate degree in Peace and Conflict Resolution at the University of Queensland, in Australia, and worked in the field of development in Thailand, collaborating with the community of Burmese refugees, and also in the Middle East, working as a communication advisor for UNRWA, the United Nations Agency for Palestine Refugees. She is currently conducting research for her Master Thesis and for a documentary film on “Local Solutions to the High Level of Violence against Women Accused of Sorcery and Witchcraft in Papua New Guinea”.

66
The maternal mortality rate in PNG is alarmingly high. In fact, PNG has one of the highest maternal mortality rates in the world: 733 deaths per 100,000 live births. In other words, there are “five women dying every day while giving birth” and “currently a woman in rural PNG has a one in 25 chance of dying in her lifetime as a result of childbirth”. It is sobering to note that the maternal mortality rate in PNG may have doubled between 1996 and 2006. In addition, infant mortality is “57 deaths per 1,000 live births”. There are “more women and children dying during birthing, than dying of malaria”, which is “a marker of both gender inequity and health system weakness”. Rural health workers are often uncertain of what to do when birthing complications arise. They typically have few support services or communication options.

This paper outlines the results of the first two phases of the Childbirth Emergency Phone project in Milne Bay Province. The project involved the establishment of a free-call phone, which rings in the labour ward of the Alotau Provincial Hospital. Health workers from around the province are able to call the phone for advice during childbirth emergencies. The Childbirth Emergency Phone project is a project of the Milne Bay Provincial Health Authority. The first two phases were funded by the Australian Department of Foreign Affairs and Trade, through the Economic and Public Sector Program.

The findings indicate widespread enthusiasm for the project, with both rural health workers and labour ward staff pleased to be able to communicate more effectively regarding childbirth complications. The phone has been well utilised. During the first seven months of operation (November 1 2012 to May 31 2013), labour ward staff noted down information about phone calls regarding 118 separate maternal health cases. The analysis has found that the discussions through phone calls are helping rural health workers to stabilise and manage cases, many of which would result in maternal death, if no intervention is provided. Therefore, the phone line can be said to be reducing the maternal mortality and morbidity outcomes for women in Milne Bay Province.

Biography

Mr. Gaius Sabumei is a research assistant with the Media for Development Initiative. He worked as a research assistant on the Childbirth Emergency Phone project. He previously worked as a field researcher with PNG Institute of Medical Research and Tingim Laip.
This paper is based on a pilot project that aimed to explore participatory video (PV), Pacific entrepreneurship and social change in the context of Pacific diaspora in Auckland, New Zealand. The authors explore how PV can be transferred to Pacific community groups and become an effective dialogic tool for their use to co-create and self-produce their own stories for wider dissemination and as a tool of reflection on their own experiences as a group and Pacific migrants.

Current research indicates that in the Pacific the use of participatory video in local communities is a new trend in research and community action. Visual methodologies for social change indicate that the camera can act as catalyst for community discussion; provide opportunities to record embedded practices and ways to reflect on the ideas articulated by engaging in feedback session; strengthen visual literacy within the community; and provide a space for self-determination and confidence and new opportunities for researchers to engage with the community. The authors argue that the PV could have wider implications for the Pacific such as adding to the existing work in enabling and empowering communities to share their stories and deal with social and other development related issues by working through the use of digital technology to access a bigger audience and/or market at their own convenience.

The research team collaborated with the Pacific Mamas located in the Pacific Arts and Cultural Centre at Corban’s Estate, West Auckland - an active and well organised niche group of migrant women motivated about keeping their respective cultures alive and transferring their unique and traditional skills onto families and community. As a group of matriarchs (and patriarchs), they represent Cook Islands, Samoa, Tonga, Niue, Fiji, Tokelau, Tuvalu, Tahiti and Hawaii. Prior to the PV project, the Mamas were involved in a range of activities such as exhibitions, small scale educational endeavours and other community participation. Keen micro-entrepreneurs, they wanted to build on existing capabilities and explore new ways to grow their customer base. Hence, our aim was to test the PV model and its effectiveness in communicating the Mamas voice about their entrepreneurialism and social contribution to their families in Auckland and beyond NZ. The rationale for choosing to work with this group has been reflected in the success of the pilot; facilitating ongoing, independent video work within the Auckland based, multi ethnic expatriate Pacific Island group, who are now approaching us the researchers, with proposals for partnering on larger scale PV projects in the Pacific. It is in this second phase, that the Mamas use of the PV model is threefold: (1) to capture historical mini stories of the participants’ islands of origin; (2) to better understand the source of raw materials characterstic of the Mamas type of micro-business and (3) to improve access to new markets. This paper provides valuable insights on the team’s approach, learning experience and reflections on the process and the Pacific Mamas participation and response to the use of PV in their community group.

Biography

Malama Saifoloi is a Lecturer in Management and Marketing at Unitec Business School in Auckland, NZ. Following 15 years of industry and management experience, she began her academic career in 2005 when she moved from Customer Services and Retail Operations management at BP to complete a Bachelor of Business at Unitec Business School. Upon graduation she was offered a fulltime position with the Centre for Pacific as an Academic Development and Support Lecturer to assist Pacific business students. Malama was subsequently offered a lecturer position in the Department of Management and Marketing (DoMM) in Operations Management in 2009. In collaboration with DoMM, she has completed two major international research projects GEM Tonga, 2009 and GEM Vanuatu, 2010.

Malama is a founding member and Chair of Vasa Pasifika Creative Learning Trust, a social enterprise created to fill a gap by providing academic and social services to Pacific youth at risk and the wider community; ongoing development of programmes and initiatives for targeted group. She has established an organisation Spacific Innovations as a vehicle to provide support to Pacific Women in Business in West Auckland.
Indigenous language media are critical to community communication. The traditional notion of community refers to a small, social unit of any size that shares common values. In the strict sense, a community of people shares the same language. Thus, the local language of the community becomes the most effective to communicate with such community. In this sense, we may see the correlation between community media and indigenous/local language media. Regrettably, not much attention is being given to the media using local languages. Local language media have their own peculiarities which require particular attention. However, journalism curricula have not been paying any attention to this sector of the media. The training of journalists working in such media is also not been accorded any importance. Working on the hypothesis that training of local language media journalists is apposite to the effective operation of community media, this paper proposes syllabi for indigenous language journalism using Nigeria and South Africa as templates. It also designs an informal training workshop for local language journalists.

Biography

Abiodun Salawu is Professor in the Department of Communication, North-West University, South Africa. He held briefly the Mazisi Kunene Chair in the School of Arts, College of Humanities, University of KwaZulu-Natal, South Africa. Prior to this, he was of the Department of Communication, University of Fort Hare, South Africa. He holds a PhD in Communication and Language Arts of the University of Ibadan, Nigeria. Prior to his coming to South Africa, he had taught journalism and media studies in various institutions in Nigeria, including The Polytechnic, Ibadan; University of Lagos and Ajayi Crowther University, Oyo. His major areas of research interest include indigenous language media, development communication, critical studies and new media.
Looking through the eyes of a villager: Networking agriculture and culture through participatory video in rural Papua New Guinea

Asked why he did not come when asked, the elder, without hesitation answered ‘mi les long ol tubud kam stilim samting biling mi, na ol pikinini na tumbuna bilong mi /i don’t want the white man to come and steal what belongs to me and my children and grandchildren/.

These were the words of an elder who decided not to be recorded on video sending messages on the garamut; a slit gong used to communicate within and between neighboring communities. He only allowed recording when he learnt community youth were recording cultural knowledge that would otherwise be lost. It was the unspoken desire of this elder to train the youth of his clan ‘pasin bilong tumbuna long strongim sindaun’ /cultural ways to maintain harmony and strengthen relationships/. Change agents advocating for community voice in rural development are faced with multiple challenges in creating conditions to genuinely ‘give voice’ to people who have been systematically silenced through government structures.

This research explored whether the use of the garamut would increase participation of smallholder farmers in rice productivity for self-sufficiency. The second purpose was to address concerns of widening generational gap between youth elders, and youth inability to connect with the land; their identity to belong in a community. The drum language is location specific and uses the local vernacular to encode and decode messages through drum beats. Selected youth used video to document garamut messages. Combining traditional media with video created an enabling environment for farm families to interact with the agricultural scientists on planning sustainable food security at the household level. The recorded cultural knowledge had two outcomes; learning skills in encoding and decoding messages using the garamut and learning agricultural content messages on rice productivity. This paper is based on on-going research in creating learning spaces within communities and to train champions ensuring development efforts are sustainable. Through the combination of participatory video and garamut, the process had truly begun in reducing the generational gap and creating networks in agriculture and culture.

Key words: Participatory video, Indigenous communication, Agricultural Innovation, Bargam community

Biography

Lilly Sar is a lecturer with Papua New Guinea (PNG) University of Technology. She has wide experiences in participatory development communication research. Lilly has qualification in Education from University of PNG and from James Cook University. Her PhD from the University of Queensland (UQ) was in the field of Natural and Rural Systems Management exploring communication using Indigenous Knowledge across social and natural sciences. Lilly did postdoctoral research in UQ, Centre for Communication and Social Change on facilitating participatory video to engage rural households in development processes. Her research interests include Visual Research Methods, Agricultural Knowledge Systems, Participatory Learning and Action Research.
SEFO, JOEL

“Alternate Approach to Communicating Adult Literacy programs in the Rural Areas of PNG: A Case Study on Usurufa Community

This research was carried out to find out the most appropriate communication strategies to be used in delivering adult literacy programs in rural areas of Papua New Guinea (PNG) and if utilising this approach would ever enhance other rural community development programs; a case study in Usurufa area. The problem that prompted the researcher to undertake this research was that PNG government as well as other development partners initiate many adult literacy programs in the rural areas; some of these programs operated for a while and close up while the others are never effectively run. The research was carried out to determine what the real problem was.

The research paradigm employed for this research was both quantitative and qualitative of which two specific methods were used; survey schedules were prepared and interviews were conducted by the researcher using the pre-prepared questions. Other related questions that were not on the schedules were also asked and both the answers and the questions were scribed on lecture pads. The data was then analysed by tallying the responses and coming up with numbers which was then used to create graphs and charts for graphical representation. The second method was a Participatory Rural Appraisal (PRA). Under this method the researcher used mapping, transect walking and discussions to verify information collected.

The primary finding was that missionary approach was used to teach literacy in reading a Bible using Tok Pisin vernacular, a local Creole. In addition the knowledge gained from this adult literacy program was basically for reading Bibles in Tok Pisin language. The skills and knowledge of adult literacy wasn’t evident in other development programs such as health, agriculture and hygiene.

It is recommended that different parties who are concern with communicating important information use Contextual Approach; an approach that require use of English language in a whole situational context. For example the adults learning the skills of sewing must use English language, study terms related with sewing in English, using English language as medium of communication; the same for other developmental programs. When this approach is encompassed the adult literacy programs would be evident in other development programs which will make it relevant to the livelihood of the community.

Biography

Joel Sefo is from Kainantu in the Eastern Highlands Province. He attained college education at the former Saint Paul’s Teachers Collage in East New Britain Province. After matriculating to Grade 12 level through Department of Distance Learning (DODL) he enrolled at Pacific Adventist University for four years to complete his Bachelors Degree in Secondary Education, majoring Language. He holds a Masters in Communication Studies, degree from University of Technology. He is also currently enrolled in a Masters in Educational Leadership through extension mode at Divine Word University Madang. As an educationist by profession Joel has taught at all levels (primary to tertiary). After he obtained his masters qualification he taught both communications for development, media studies and language at college levels.
Faumuina Felolini Tafuna’i is an experienced media and communications professional who has worked in New Zealand, London, and Samoa. Currently, she is a columnist for Spasifik magazine and the media specialist for Women in Business Development Samoa (WIBDI). She is also the owner of Flying Geese Productions, a boutique communications company. In 2013, she collaborated with author Robert Oliver to produce the cookbook Me’ai Samoa: Recipes from the heart of Polynesia. Tafuna’i has also been recognized with the Pacific award and the African/Caribbean/Pacific award for her work in organic agriculture. Prior to WIBDI, she worked as a magazine editor with Te Rūnanga o Ngai Tahu, New Zealand.

WIBDI is a non-profit organization committed to assisting rural farming families in creating sustainable incomes. They have launched an ambitious Farm To Table project to bridge the missing links in the value chain, including marketing, quality assessment, agroprocessing, transport, and bridge financing. The project connects smallholder farmers to restaurants and hotels. Currently, WIBDI is developing an ICT solution, 'mLink', which utilizes SMS and a suite of apps to communicate with farmers and identify crop availability. These apps include 'mExtension', 'mFarmer', and 'mKitchen'. The 'mExtension' app provides a mobile database of farmers, crop and organic compliance information, and ongoing issues. 'mFarmer' allows farmers to access a knowledge bank and create business accounts, while 'mKitchen' enables restaurant managers to order produce and access a knowledge database.

Consequently, WIBDI has established its own ICT solution, which can be replicated across Pacific states. The organization has created an ICT system called 'mLink', which leverages SMS and a suite of apps to communicate with all farmers to mitigate organic compliance breaches. The suite of apps includes 'mExtension', 'mFarmer', and 'mKitchen'. In 'mExtension', WIBDI workers have access to a mobile database of farmers, crop and organic compliance data, and ongoing issues. In 'mFarmer', farmers can access a knowledge bank and create business accounts for recording income and expenses, setting budgets, and planning planting and harvesting campaigns. They can also access market information and read WIBDI, local, regional, and international farming news. In 'mKitchen', restaurant managers can order produce online, view crop seasons, and access a knowledge database describing produce from a cuisine viewpoint.

According to the 2015 Samoa Census, mobile phone penetration was over 70 per cent. However, internet uptake is low due to high data costs. WIBDI has looked at existing ICT tools but found that many could not be implemented cheaply because of WIBDI's small size. Consequently, WIBDI has developed its own ICT solution, replicable in other Pacific states. The organization has created an mLink system that uses SMS and a suite of apps to communicate with farmers and identify crop availability. The suite of apps includes mExtension, mFarmer, and mKitchen. In mExtension, WIBDI workers have access to a mobile database of farmers, crop and organic compliance information, and ongoing issues. In mFarmer, farmers can access a knowledge bank and create business accounts for recording income and expenses, setting budgets, and planning planting and harvesting campaigns. They can also access market information and read WIBDI, local, regional, and international farming news. In mKitchen, restaurant managers can order online, view crop seasons, and access a knowledge database describing produce from a cuisine viewpoint.

This Farm To Table system was designed by award-winning chef Robert Oliver, who developed it in the Caribbean where he was the executive chef for several resorts. He is consulting on the Samoa project.

In mFarmer, farmers can access a knowledge bank that they and the extension workers can contribute to. They can also create their own business accounts to record income and expenses, set budgets, and plan planting and harvesting campaigns. They can also access market information and access WIBDI, local, regional, and international farming news.

In the third app, mKitchen, restaurant managers can order online, view crop seasons, and access a knowledge database describing produce from a cuisine viewpoint.

Women in Business Development Inc (WIBDI)

Women in Business Development Inc (WIBDI) is an organization dedicated to assisting rural farming families create a sustainable income where they live and with the resources they have. It has embarked on an ambitious Farm to Table project to provide the missing value chain links – marketing, quality assessment, agroprocessing, transport, and bridge financing – to connect smallholder farmers to restaurants and hotels. It is also working with restaurants to tailor their menus to incorporate local produce. Currently around 70% of hotel/restaurant food is imported. However, a FAO survey in Samoa in 2009 noted that 85% of these outlets would use local produce if the supply and quality were consistent. For farmers, the short period of notification from restaurants was unworkable.

This Farm to Table system was designed by award-winning chef Robert Oliver, who developed it in the Caribbean where he was the executive chef for several resorts. He is consulting on the Samoa project.

Farm To Table operates a supply guarantee system, whereby WIBDI creates a list of available produce based on farmer information and if produce is ordered, WIBDI guarantees it will be delivered. Currently extension workers, with the aid of computer databases and mobile phones, carry out the project. But there is an opportunity to integrate ICT into the project to assist all the actors.

According to the 2011 Samoa Census, mobile phone penetration was over 70 per cent. However, internet uptake is low due to high data costs. WIBDI looked at existing ICT tools but many of the existing tools could not be implemented cheaply because of WIBDI's small size. Samoa has a population of 193,000 people spread across five islands. WIBDI has a membership of around 1000 farming families, with 600 farmers being organically certified to international standards.

Consequently, WIBDI created its own ICT solution, but also one that could be replicated in other Pacific states. The organization has developed the mLink system, which will use SMS and a suite of apps. The SMS is used in two ways: to communicate to all farmers to mitigate breaches in organic compliance; and to identify crop availability among Farm to Table farmers. In the suite of apps, there are mExtension, mFarmer and mKitchen. In mExtension, WIBDI workers will have a mobile database of farmers, access to crop and organic compliance information, and ongoing issues.

In mFarmer, farmers will be able to access a knowledge bank that they and the extension workers can contribute to. They will also be able to create their own business account for which to record income and expenses, set budgets, and plan planting and harvesting campaigns. They will also be able to access market information (inputted weekly by WIBDI) on crop pricing. They will also be able to read WIBDI, local, regional, and international farming news.

In the third app, mKitchen, restaurant managers will be able to order online, view crop seasons, and access a knowledge database describing produce from a cuisine viewpoint that includes nutritional information, possible uses, and recipes.

Biography

Faumuina Felolini Tafuna’i has almost 20 years’ experience in media and communications that includes stints in New Zealand, London, and Samoa. Currently she is a columnist for Spasifik magazine and the media specialist for Women in Business Development Samoa. She also has her own boutique communications company Flying Geese Productions. In 2013, she collaborated as the cultural editor with author Robert Oliver to produce the highly acclaimed cookbook Me’ai Samoa: Recipes from the heart of Polynesia. In 2012, she won the Pacific award, followed by the African/Caribbean/Pacific award for best agricultural journalist. Prior to 2011, she was a magazine editor with Te Rūnanga o Ngai Tahu, New Zealand.
TRAVERS, HELEN AND HUNTER, ERNEST

Meeting Dual Challenges: producing rich media health information that breaks down the barriers of literacy, technology and economics, while creating the capacity to address diversity through multilingual production techniques.

Through a program of continuous innovation HITnet has developed a proprietary and unique means of delivering integrated social change programs to remote and poorly resourced indigenous Australian communities.

Its ‘Communications for Development’ approach – the combination of its multi-delivery media platform, national network of touch screen kiosks, and strategies for direct community involvement – is making HITnet one of the more effective health promotion interventions taking place in Indigenous Australia.

The program has over ten years experience supporting an interactive media network across remote Australia, with 60 community-based touch screen kiosks delivering engaging, broadcast-quality health information – interactive films, music, documentaries, games and animations. Content is produced with local communities and delivered nationally, promoting diversity and creating career opportunities that build on unrecognized skills and talents in places dominated by high unemployment.

HITnet will demonstrate its potential to build on a decade of experience in remote Indigenous Australia, to introduce a new model of information delivery to other indigenous communities marginalised in the global knowledge economy.

Indigenous populations in need would thus be able to capitalise on a unique set of assets including HITnet’s technology platform, delivery network, established management systems, and successful strategies for direct community involvement, to establish their own networks of information kiosks.

These networks would enable them to push customised, reliable self-help information out to hard-to-reach populations independent of professional staff, via kiosk, Web and mobile applications. Community kiosks would provide a simple, attractive end-user interface – a gateway to highly personalised, interactive health content, produced using local creative cultural practices, and requiring minimal literacy and computer skills. The kiosks also offer transparency, providing system feedback to community clients and investors built on real-time, tailored kiosk usage data.

Biography

Helen Travers is Director of Creative Production at HITnet, a ‘Media for Development’ company that produces rich learning media for marginalised communities. Using new technology to co-create interactive learning materials, HITnet then deploys them to their network of public touchscreen kiosks, mobile devices, DVD and web, enabling democratic access to learning.

Dr Ernest Hunter is Regional Psychiatrist with Queensland Health. He has provided clinical services to remote Aboriginal communities in Cape York and the Torres for two decades. He previously held a chair in Public Health (UQ) and is now an Adjunct Professor with James Cook University. He is also the Founder of HITnet.
The impacts of climate is a growing environmental issue within Papua New Guinea and will pose a major challenge for much of Pacific region, particularly for the most vulnerable rural coastal communities who will be hardest hit by sea level rise and increasingly severe weather events. One of the challenges of transferring appropriate information on the causes and effects of climate change is the communication gap between environmental organizations, the main stream media, and vulnerable communities; information on climate change mitigation and adaptation measures are not reaching or being understood by the most important communities. The gap in communication highlights a major challenge that the Wildlife Conservation Society (WCS) and partner organizations face when carrying out climate change adaptation and mitigation activities in the country, particularly in WCS project sites in Manus and New Ireland Provinces. Two of the most common challenges faced by WCS in this area are; 1) Lack of awareness of the subject matter by the information disseminators be it journalists or community facilitators, and 2) The lack of adequate use or utilization of proper mediums by authorities to disseminate climate change information. WCS feels that these are important aspects for communicating effectively on climate change and this paper highlights WCS’s experience and makes recommendations for the most appropriate types of media and approaches for effectively disseminating information on climate change to the key target audiences.

Biography

Elaine Vaina graduated with a Bachelor of Communication Arts in journalism from Divine Word University. Before joining the Wildlife Conservation Society – Papua New Guinea program, Elaine served as a Radio Broadcasting journalist with Papua New Guinea FM Limited and then moved on to work with the Papua New Guinea University of Technology’s Public Relations Office. Currently, as WCS’s Media and Communication Officer, one of her duties is to digitally archive both locally and internationally the data collected as a ‘snapshot’ of the present day cultural use of wildlife in Papua New Guinea and the interaction between wildlife and culture to allow for future referencing and use.
This paper examines the disjuncture between the understandings and representations of people, place, and culture in Papua New Guinea between international development funders and national activists and non-governmental organizations. It argues that the disjuncture rests on enduring images of Papua New Guinea as located in a prior state of humanity and development. It attempts to push our thinking about how to engage with funders in ways that allow for representational sovereignty at multiple scales: for individuals, for communities, for organizations, and for the nation state.

Biography

Paige West is the Tow Professor of Anthropology at Barnard College and Columbia University. Dr. West’s broad scholarly interest is the relationship between societies and their environments. More specifically, she has written about the linkages between environmental conservation and international development, the material and symbolic ways in which the natural world is understood and produced, the aesthetics and poetics of human social relations with nature, and the creation of commodities and practices of consumption. She has conducted ethnographic fieldwork in Papua New Guinea since 1997 and is the author of two books about the county as well as numerous articles.
The Language Support Program is a three-year project designed by Teacher Education Division of the Department of Education and Voluntary Services Overseas (VSO), an international charity, to improve teacher training in reading, writing, speaking and listening English at primary teachers colleges across Papua New Guinea (PNG). It is an ambitious project that works collaboratively with PNG lecturers and VSO international education volunteers to re-design the language teacher training curriculum and embraces new technology to help share good practice.

The groundbreaking approach to use teaching videos to give visual support to the training has already proved popular in the teachers’ colleges and ensures that trainee teachers have a firm grasp of how best to teach in English. The mass availability and enthusiasm for mobile technology in PNG is in its infancy so utilising this key way of sharing information ensures a strong foundation for future educators.

The teacher training videos have been shot in a variety of provinces in PNG to ensure that all contexts and demographics are represented. They are fast-paced and provide onscreen text prompts to reinforce key messages. The resources combine video and still photography to great effect to provide a stimulating learning tool. The videos are being disseminated to all trainee teachers as compressed MP4 files so that they can be watched on their smart phones or on their college intranets.

To compliment the curriculum a contextual audio resource called singsing na stori tambuna is being produced. The resource combines Tok Ples songs suitable for early childhood teaching, Tok Pisin and English songs for elementary and lower primary and legends for upper primary. The resource was recorded with Papua New Guinean voices from a range of provinces and will be a valuable and relevant resource for PNG classrooms.

The project is also embracing social media and has a Facebook page to engage and communicate with the lecturers working on the project: www.facebook.com/languagesupportprogram. The aim of encouraging lecturers to use this increasingly popular communication tool is to help them feel part of a community and to encourage them to network and share best practice. Language lecturers and other stakeholders also receive a weekly email and regular text messages using Frontline SMS.

As well as the LSP video resources the VSO team have created similar resources for the new early childhood curriculum. Again using a similar approach but combining video and photographs from both an urban and a rural setting. Showing best practice is imperative but it is also important not to alienate teachers from more challenging rural settings where facilities and resources are very limited. These resources show the benchmark and the reality.

All video resources can be found at: www.youtube.com/pngteachingvideos.

Biography

Ms Sarah Wiles is a Multi-Media Producer working for Voluntary Services Overseas (VSO). She is currently living in Madang but travels between provinces to create video, audio and photographs for the education and the advocacy team. Ms Wiles is from the United Kingdom and has a broad knowledge of communications and media in the charity sector. She is particularly adept at finding creative solutions to share messages with diverse audiences. Mr Elvis Wagi is a lecturer at Sonoma Adventist College in East New Britain. He has a keen interest in film making and has contributed to the writing of two teacher training courses for the Language Support Program, as well as taking video footage and photographs at the second, national language conference. He is a Pacific Adventist University graduate and will be completing a Masters in Leadership and Management in 2016.
WOSSA, STEWART

Digital Storytelling - Ethnomycology Educational & Research Benefits: A case study from the International Mushroom Collaborative Project in the Highlands Regions, Papua New Guinea.

Since early this century, digital storytelling has become a powerful instructional tool in secondary and tertiary education. The concept of combining traditional storytelling with today’s emerging digital tools is rapidly spreading around the world. Unsurprisingly, digital storytelling has increased our students’ 21st century skills, knowledge and inspiration. Since 2008, our staff and postgraduate students from University of Goroka, School of Science has been engaging in a joint international collaborative mushroom research project to document traditional knowledge in Papua New Guinea. We employed community based participatory research (CBPR) approach to understand and gather traditional mycological knowledge, skills and practices from communities. We have critically assessed and evaluated the way new technologies such as the Internet, digital cameras, computers, and mobile phones are used to promote indigenous scientific knowledge. This paper examines an importance of integration of digital storytelling in our ethno science curriculum.

Biography

Stewart Wossa (presenter) is a teaching staff in the School of Science and Technology at the UOG. He is currently pursuing PhD qualification at the Research School of Chemistry at the Australian National University under the mentorship of Professor Russell Barrow. While his work is concerned with new drug discoveries, he has also been a keen follower of the schools of thought on knowledge theories to help understand how his work on traditional knowledge systems relates to modern sciences.

Mr. Wossa attained his BSc and MSc qualifications from the University of PNG in the areas of natural products chemistry with Professor Topul Rali and has been teaching chemistry at UOG since 2006.

Co-authors: Stewart Wossa, Wasa Sibiya, John Nema, Jerry Anae, Anson Barich, Alfred KIK, Ronald Aknonero, Savitha De Britto, Basil Marasinghe, Michael Mel, Jeyarathan

CNRRD, The School of Science, University of Goroka
Corresponding author: Jeyarathan
YAMO, HENRY

Mobile phones in rural PNG: a transformation in health communication and delivery of services in Western Highlands Province:

Broadband telecommunication services are growing rapidly and spreading at a remarkable pace. Globally, mobile phones are one of the most universally available technologies today that have affected people’s lives, both in developed and developing countries. This mode of communication has spread at such an astonishing rate that it has leapfrogged certain stages of communication in some developing countries. The introduction and use of mobile phones in Papua New Guinea (PNG) is a new phenomenon. The mobile phone has become a necessity in every home and can be found almost everywhere - in urban centres or the most isolated parts of PNG. In rural areas where basic government services have progressively ceased to exist, people perceive the mobile phone as a beacon of hope, keeping them connected to the outside world. The mobile phone has in a remarkable way lessened the ever increasing ‘digital divide’ between telephone users and nonusers in a country where computers and fixed-line telephones were viewed as luxury items affordable only by the well-to-do and working people. Mobile phones are useful for people both in developed and developing countries. It is a means of conducting business and a potential tool for delivery of basic services.

This study explored how the flow of communication through mobile phones can assist to meet the challenges of delivering health services to the rural areas. The research among health care workers (HCWs) in Western Highlands Province confirmed that HCWs need up-to-date information that is useful for efficient service delivery. The findings also show that communication through the mobile phone has supported both administrative and clinical aspects of health workers’ jobs in the province.

Use of the mobile phone contributed to: decrease in administrative costs for health facilities as well as for the Western Highlands Provincial Health Authority; greatly reduced unnecessary road travel and associated risks to health staff; increased patient care time, meaning more people were assisted; and enhanced resource sharing including transport and drug sharing during emergencies and shortages. Where health facility mobile phone numbers were made available to the public, patients were able to call ahead before walking to seek treatment or to ascertain the availability of a health worker or certain drugs. Mobile phone communication also enabled HCWs to seek and receive information from specialist medical practitioners. HCWs were able to share this information among colleagues to save lives, through improved patient care, assisted delivery of babies and conduct of emergency patient evacuations.

Biography

Henry Yamo is a journalist and holds a Master of Communication with Honours Degree from the Auckland University of Technology in New Zealand and a Bachelor of Communication Arts (Journalism) from Divine Word University in Madang. He was awarded a Bronze Medal for Academic Excellence at DWU and recently the Storyboard Award and SPASIFIK Magazine Prize for Diversity Journalism by a graduating student of Auckland University of Technology. Henry contributed a chapter to the book ‘Communication, Culture and Society in Papua New Guinea Yu Tok Wanem?’ published by the DWU Press. He is the Deputy Executive Officer for the Consultative Implementation & Monitoring Council (CIMC) of Papua New Guinea.
Monday 21 July 2014

Laukai, Aloysius

Mr Aloysius Laukai is the founder and current owner of New Dawn FM Community Radio on Bougainville. He started work with the National Broadcasting Corporation of Papua New Guinea in 1978 as a Cadet Broadcast Officer and remained with the NBC, before becoming Director Provincial radio at Radio Bougainville and Radio Manus where he remained until 2003. Mr Laukai teamed up with other Bougainville broadcast officers to start up a separate radio station on Bougainville as at that time the local NBC Radio was only broadcasting in the evening and not putting out a lot of local programs but relaying from Port Moresby. New Dawn FM started broadcasting in April 2008 and joined the ARMAC (WORLD Association of Community Broadcasters in 2010. New Dawn FM since then has been in the spotlight from media groups in Europe and the Pacific.

Mr Laukai is also Chairman of the TULELE PEISA INC an NGO from the Carterets islands. Tulele Peisa Inc has the only successful resettlement program working in Bougainville. His work can be seen by visiting New Dawn FM blog: www.bougainville.typepad.com or www.tulelepeisa.org

Salawu, Abiodun

Abiodun Salawu is Professor in the Department of Communication, North-West University, South Africa. He held briefly the Mazisi Kunene Chair in the School of Arts, College of Humanities, University of KwaZulu-Natal, South Africa. Prior to this, he was of the Department of Communication, University of Fort Hare, South Africa. He holds a PhD in Communication and Language Arts of the University of Ibadan, Nigeria. Prior to his coming to South Africa, he had taught journalism and media studies in various institutions in Nigeria, including The Polytechnic, Ibadan; University of Lagos and Ajayi Crowther University, Oyo. His major areas of research interest include indigenous language media, development communication, critical studies and new media.

Takashi Kawakami

Takashi Kawakami is Facilitator of J-CAM (Japan Conference of Alternative Media) and ex-Associate Professor of Hiroshima International University, Japan.

Tuesday, 22nd of July 2014

West, Paige

Paige West is the Tow Professor of Anthropology at Barnard College and Columbia University. Dr. West’s broad scholarly interest is the relationship between societies and their environments. More specifically, she has written about the linkages between environmental conservation and international development, the material and symbolic ways in which the natural world is understood and produced, the aesthetics and poetics of human social relations with nature, and the creation of commodities and practices of consumption. She has conducted ethnographic fieldwork in Papua New Guinea since 1997 and is the author of two books about the county as well as numerous articles.

Paulus, Monica

Monica is a founding member of the Highlands Women’s Human Rights Defenders Network and works on rapid response with the Police to respond to sorcery cases. She also works in partnership with the YWCA on counselling and violence against women. In the past, Monica worked with Meri Kirap Sapotim, a local CBO, as a volunteer to help women and children who are accused of sorcery. She also helped to repatriate and settle them in safe avenue and assist in courts and village mediation. She further documented cases of abuse with UN, Oxfam and Amnesty International. Monica holds a graduate certificate in Tropical Agriculture from Popondetta College.
Thursday 24 July 2014

Horst, Heather

Dr Heather Horst is Director of the Digital Ethnography Research Centre in the School of Media and Communication at RMIT University. Her research focuses upon understanding how digital media, technology and other forms of material culture mediate relationships, communication, learning, mobility and our sense of being human. Her books examining these themes include The Cell Phone: An Anthropology of Communication (Berg, 2006), Hanging Out, Messing Around and Geeking Out: Kids Living and Learning with Digital Media (MIT Press, 2010) and Digital Anthropology (Berg, 2012). Her current research, supported by the Australian Research Council, explores transformations in the telecommunications industry and the emergence of new mobile media practices across the Asia-Pacific region.

Foster, Robert

Robert J. Foster is Professor and Chair of Anthropology and Professor of Visual & Cultural Studies at the University of Rochester (USA). He has done field research in Papua New Guinea since 1984. He is the author of Social Reproduction and History in Melanesia (Cambridge 1995); Materializing the Nation: Commodities, Consumption and Media in Papua New Guinea (Indiana 2002); and Coca-Globalization: Following Soft Drinks from New York to New Guinea (Palgrave Macmillan 2008). His current research interests include globalization, corporations, and commercial media.

With Dr. Heather Horst (RMIT), Robert is undertaking a new research project titled “The Moral and Cultural Economy of Mobile Phones in the Pacific” funded by the Australian Research Council. Through a comparative study of mobile telecommunications markets in Fiji and Papua New Guinea, this project will investigate how companies, consumers and states shape the social consequences of new digital technologies.

Watson, Amanda

Dr. Amanda H A Watson is a communication researcher and trainer, with expertise in new communication technology for developing nations, and research background in development-related communication issues. Dr. Watson is currently working as Mobile Communication Research Consultant for the Economic and Public Sector Program. Dr. Watson completed her doctoral research on mobile phones in rural areas of Papua New Guinea, through Queensland University of Technology. Dr. Watson is currently affiliated with the Centre for Health Communication at the University of Technology Sydney. Dr. Watson has published in Pacific Journalism Review, Media Asia, Australian Journalism Review and The Australian Journal of Emergency Management. www.ahawatson.com

Friday 25 July 2014

Joseph, Nicola

Nicola Joseph is currently the CEO of the Community Media Training Organisation in Australia. She has previously worked in both public and community radio as a presenter, a producer and an executive producer. In all of her work Nicola has been primarily concerned with empowering marginalised communities with media skills in an effort to work towards a more diverse media in Australia. She has worked closely with indigenous and ethnic communities in Australia on media and arts projects. Nicola is committed to the idea of communities controlling their own media and developing the skills to frame their own representations, messages, conversations and contributions to a wider dialogue. As a media trainer, she is aware of the some of the shortfalls in media courses and C4D projects aimed at bringing about change. The challenge for those involved in media education and training is finding ways to facilitate new forms of expression and innovative media which discards many of the old forms of representation we have seen.
West, Dot

Dot West is a Director of Goolarri Media Enterprises based in Broome Western Australia. Dot has a long media history within the Kimberley and has played a major role in the training and development of the region. She has also been instrumental in the development of Indigenous media nationally assisting its growth and development. Dot facilitates the vision of Indigenous media playing an intricate role in communications and the arts in the Kimberley and across Australia. She is a Director of the Special Broadcasting Service as well as Ramu Productions and the Pilbara and Kimberley Aboriginal Media Association. Dot was the Inaugural Vice Chairperson of NITV. She has also served on the boards of Screenwest, Australian International Documentary Conference and the National Indigenous Radio Service. Dot currently works freelance as a scriptwriter and a consultant in the Indigenous Media sector.

Simondson, Helen

Helen Simondson is the Public Programs Manager at the Australian Centre for Moving Image (ACMI), Melbourne. Helen has been responsible for initiating and developing the award-winning digital storytelling program at ACMI which has seen Helen and her team work with many individuals and communities, empowering them to tell their own stories in their own voice, while learning invaluable technology skills. Helen has presented on the ACMI digital storytelling program internationally and has contributed to several publications about digital storytelling practice. Beyond digital storytelling, Helen is also responsible for overseeing the programming of many of ACMI’s public events.

Haseman, Brad

Brad Haseman is Professor and Assistant Dean (Academic) for the Creative Industries Faculty at the Queensland University of Technology. He also Chairs the strategy panel on Capacity Building for the Australia Council for the Arts. From 2007 to 2011 Brad served as a community interest representative on the Australia Council for the Arts. During this period he chaired the Community Partnerships Committee of Council, which manages a range of funding programs for community cultural development activities, Arts in Education, Arts-Health and Artist in Residence programs for Australian schools and communities. Brad is a member of various research teams concerning the role of the arts and creative practice in learning including the Australian Research Council funded project Developing applied performance programs for HIV and AIDS education in Papua New Guinea. He is currently leading a research project in Papua New Guinea developing applied performance programs for HIV and AIDS education.

Kenny, Jo

Jo Kenny grew up in Papua New Guinea from 1959 – 1977, returning home in 2003 to assist a school on Nusa Lik near Kavieng. A visually rich childhood full of stories shared around cooking fires at night influenced her future life in Australia. Starting out as a researcher and storyboard artist, Jo worked in film and television production management for 25 years before joining Creative Enterprise Australia at the Queensland University of Technology. During her time at QUT CEA, Jo was instrumental in facilitating the Production of “Letterbox”, NITV, and “Go Lingo!” for Carbon Media and ABC 3 / NITV. In her role as an Industry Advisor, Jo also mentored Indigenous start-up film production companies in South East Queensland. Jo now lectures in Film, Screen and Animation in the Creative Industries Faculty at the Queensland University of Technology.
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