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**MOBILE STORY  
MAKING IN AN AGE  
OF SMARTPHONES**

Edited by  
**Max Schleser**  
**Marsha Berry**



# Mobile Story Making in an Age of Smartphones

Max Schleser · Marsha Berry  
Editors

Mobile Story Making  
in an Age  
of Smartphones

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## CHAPTER 1

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# Introduction: Creative Mobile Media II—Making a Difference

*Max Schleser and Marsha Berry*

**Abstract** *Creative Mobile Media II: Making a Difference* provides an overview of the edited collection and outlines its structure in the three sections: Story-making, Making spaces and Making change. This introduction frames the book theoretically and illustrates the continuation from *Creative Mobile Media in an Age of Smartphones*. While our previous volume focused on creative projects as inspiration for debates relating to aesthetics, space and place, knowledge and stories and the self, *Creative Mobile Media II* explores how smartphones may influence to social change and can further expand the definition of creative practices relating to the field of screen media. Story-making can contribute to formulating democratic processes and equity, which are imperative to create change and challenge traditional models of media production and consumption.

**Keywords** Story-making · Making spaces · Making change

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This volume outlines how story-making contributes to co-creation, co-design and co-production with “the people formerly known as the audience” (McGuinness 2016) and explores people’s engagement in the process of production as more than that of pure consumers or passive agents. As media-making has moved from broadcasting channels to digital platforms, the contemporary media environment is characterised by Manovich’s “media mobility” (2008, p. 203), ephemeral media (Grainge 2011) and what Jenkins labels as “spreadable media” (Jenkins 2013). The now well-established recognition of audience engagement through participatory culture is a baseline for the discussion of story-making. Digital enterprise has developed content creation strategies that embrace these developments. Here, one could point at Google’s content creation guidelines (CCC—content framework: Create, Collaborate, Curate—Google Brand Lab); “rather than using video exclusively as a storytelling mechanism, think of it as a tool for story-making, in which consumers get to take part” (Larson 2015). In *Mobile AR: Creating Augmented Experiences*, David and Schleser (2013) point at the significance of participants in defining the meaning for MR (mixed-reality) works. This article also cites Danah Boyd’s (Principal Researcher at Microsoft Research and the founder of Data & Society) critique of the term “user” as having drug-user associations. By means on shifting the conversation from the horizontal to a vertical plane of co-producers and co-creators, a conceptual shift takes place. Even in user-centric design and user-based storytelling the dichotomy is maintained. Through modifying the context of “the other” as opposed to the professional or amateur, creator or user, a different model of thinking and engagement is presented. Smartphones as nodes in networked media have illustrated how local networks and visual communication structures are shaped and co-produced.

While our previous volume, *Creative Mobile Media in an Age of Smartphones*, focused on creative projects as inspiration for debates relating to aesthetics, space and place, knowledge and stories and the self, *Creative Mobile Media II* explores how smartphones contribute to social change and add further nuances to the definition of creative practices related to smartphone media and screen production. Story-making can contribute towards formulating democratic processes and equity imperatives to create change and challenges traditional models of media production and consumption. This edited collection further investigates how the smartphone has been taken up for story-making and includes research fields such as children’s

book design, screenwriting, personal media, Aboriginal knowledge, music sharing, place-making and play, mobile virtual realities, experimental film-making, MR experiences, smartphone–spacetime, vertical video and Pasifika youth empowerment.

The chapters in this volume have been arranged according to three themes.

## STORY-MAKING

Story-making can lead to self-representation and can engage twenty-first-century citizens who understand the risks of commercial and political discourses anchored within social media. According to the 90-9-1 formula (Arthur 2006; Nielsen 2006), there is a participation inequality on the internet with only 1% of people creating content, 9% editing or modifying that content and 90% viewing content without actively contributing. *Mobile Story Making in an Age of Smartphones* challenges this formula. The binary opposition of author/audience or producer/user and active/passive cannot move the conversation forward as it is framed in a traditional broadcasting model of thinking, with traditional vertical structures of media production.

In the context of design, Chapter 2 explores mobile media as a development for children’s book design and illustration. In order to capture young audiences (children aged 8–10) through audio-visual means or as Campbell terms it, a “screened book”, the chapter focuses on iTunes publications and multimodal storytelling.

Chapter 3 explores what a digital script development tool entails. Craig Batty and Stayci Taylor argue that digital development has the potential to offer a new language for writing screenplays. The chapter outlines the relationship between the technological changes and how this resonates in screenwriting practice and processes.

Chapter 4 illustrates how mobile story-making and Aboriginal knowledge are fused for “culture-making”. The chapter describes mobile story-making in relation to the *Aboriginal young people in Victoria and Digital Storytelling* project. The collaborative and participatory method, inclusive of Aboriginal “ways of knowing, being and doing things”, defines the connections to culture, representations, identity and belonging according to the story-maker’s vision.

Dean Keep points at the more informal and spontaneous approach to media production and story-making. By means of considering the networked media element, Chapter 5 discusses mediated memories. In the context of story-making, Keep's reference to the "digital Wunderkammer" further develops the discourse related to personal expression in a rapidly changing new media ecology.

Marsha Berry and Jess Kilby contextualise walking as a creative practice research method through non-representational theoretical concepts. Their smartphones in combination with social media become tools for their individual dynamic and organic art practices. In Chapter 6, they present new expressive potentials in relation to the everyday realities of networked co-presence, virtual proximity and what these can mean for our everyday social activities and rituals.

## MAKING SPACES

The essays in this section develop novel understandings towards space-making, exploring the prospects and opportunities of augmented reality (AR), MR, virtual realities (VR), mobile music and playing with mobile media. *Mobilarte* (Cammaer 2017) displays how mobility is seen as a creative concept, as being made on the move and made to move ones perception.

Chapter 7 examines mobile phone-oriented music sharing practices among groups of university students in the town of Madang in Papua New Guinea in 2015. The chapter draws upon the cultural politics surrounding music sharing and direction of power dynamics between youth.

Hjorth and Richardson link everyday storytelling to place and co-presence. Within this context they draw upon ludification and cartography through play workshops and games of being mobile with school children aged 7–16 years. Chapter 8 critically thinks through the possibilities of mobile play and urban futures.

Chapter 9 situates the mobile video poem *Mobilarte* (12 minutes, 2014) within the context of the Slow Media movement and mobile art. The filmmaker Gerda Cammaer summarises her production process and shaping of a visual narrative through image editing.

Michael Saker looks at hybrid reality games, in particular Pokémon GO, which became a global phenomenon in 2017 following its release in July 2016. His Chapter 10, provides a reassessment and an updated understanding of play and its connection to the ordinary space of daily life in the wider context of the “mobile movement”.

Patrick Kelly discusses the use of mobile devices for AR walking trails including the production process of smartphone applications, Bluetooth Beacons and drone videography. In Chapter 11, he documents the process of creating the Tyrendarra IPA app, which was produced in collaboration with Winda Mara Aboriginal Corporation.

In Chapter 12 Rewa Wright draws on conceptual developments in mathematics and physics to propose that the smartphone’s unique technical interface, which uses capacitive touch, affectively conjoins our bodies to the devices and that smartphones have become an actual place.

## MAKING CHANGE

This section is concerned with how smartphones may be utilised for change. Knowledge and stories are integral when creating meaningful experiences. Through the process of story-making with smartphones, young Aboriginal people can represent “who they are and where they come from in the best way possible” (Fran et al. 2017).

Smartphones can make a difference to twenty-first-century citizens and communities around the world, as exemplified through Chapter 13 by Lorenzo Dalvit and Alette Schoon. Their chapter illustrates the potential for citizen journalism in Africa through three case studies of *The Daily Sun*’s Facebook page, which challenges the mainstream media’s narrative of transformation.

Chapter 14 by Brazilian art and technology researchers Tiago Franklin Rodrigues Lucena, Ana Paula Machado Velho, Vinicius Durval Dorne and Diana Maria Gallicchio Domingues showcases how participatory design in combination with smartphones apps can be used to combat dengue, zika and chikungunya diseases, which are transmitted by *Aedes aegypti* mosquitoes in Brazil. Bringing the community to the centre of mobile media-making was an opportunity to promote a healthier environment, wellbeing and welfare.