

MICRO NATION - MICRO-COMEDY

Situation comedy and post-broadcast television

Liz Giuffre

University of Technology Sydney <liz.giuffre@uts.edu.au>

Abstract

This article considers how the concept of micronationality served as a launching pad for a broadcast comedy, the 2012 Australian television series, *Micro Nation*, set on the fictional island of Pullamawang. I argue that by setting the series within a fictional micronational environment, the creators were able to develop a distinct type of situation for the comedy, embedding the theme of relative size and isolation as a key aspect of the show's content and utilising unusual production and broadcast techniques. The article's analysis draws on literature from Television and Broadcast Studies, Island Studies and Genre Studies and reflects on the media representation of micronations more generally.

Keywords

Television; online television; comedy; micronations, Pullamawang Island

Introduction

Micro Nation is a short form Australian comedy series, set in a fictional micro-nation/state (see discussion below) first broadcast in 2012. Written by Andrew Garrick and funded by a grant issued as part of the national funding body, Screen Australia (through its 'All Media Program'), the series consisted of 15 five minute episodes that were broadcast on week nights on digital television channel Eleven, and also made available online via the broadcast network's website, Tenplay.com.au.¹ The series also engaged directly with online audiences with the addition of production and story extras on the Tenplay.com.au site and the creation of a fictional Tumblr account for the micronation's population, entitled *The Pullamawang Tribune* (2015). The Tumblr site was set up as a virtual newspaper for the community, written from the perspective of the characters and covering 'local stories' that included events and places depicted in the *Micro Nation* series. Each of these encouraged audiences to engage with the series during its original broadcast on weekday evenings as well as continuing to explore the characters and stories on additional devices. The show was praised by industry commentators as an important exploration into cross platform storytelling (Mumbrella, 2012: online; Knox, 2012: online) as well as for engaging genre and narrative techniques using methods other than a traditional thirty minute situation comedy format. Audiences were also responsive, with the program achieving solid ratings for its initial broadcast on weeknights, as well as a repeat broadcast for all episodes at once some months later.

I. *Micro Nation* - a situational comedy

Micro Nation is set in the fictional Pullamawang, an island imagined to be (somewhere) off the coast of Australia. The series was shot around the coastal village of Patonga, at the mouth of the Hawkesbury River, on the New South Wales Central Coast, north of Sydney. The series has a somewhat complicated relation to notions and definitions of (island) micronationality, as discussed in Hayward (2014a), in that it sits somewhere between a micronation (a small territory that has been asserted as independent but not received recognition) and a micro-state (which is similarly small but has been granted recognition by neighbouring states and/or international bodies such as the United Nations). (NB, following its designation in the series' title, Pullamawang will be referred to as a micronation in subsequent discussions.)

The story of Pullamawang was originally developed by writer Andrew Garrick for a commercial radio comedy program and "Pullamawang" was initially imagined as a country town. The program, called *The Day Before the Day Before Tomorrow* (2009), was written and directed by Garrick and was recorded after winning the Semi-Pro radio competition run by Austereo and national radio network Triple M. The concept of micronationhood was still present but less formed - with the opening minute of the radio play introducing the setting of "the small nation of Tripolis, originally the small township of Pullamawang ... [now] seceded from Australia following an argument in the UN Boys' toilets". Pausing for laughter from the live audience for the recording, the radio play announcer continued to explain how, "ten years ago the small town of Pullamawang declared itself independent from Australia. The reasons for this declaration were somewhat unclear". A series of apparent testimonials from Pullamawang townspeople followed this which included deliberately ridiculous claims, like "Australia took all my horses", "Australia kept stealing my wheelie bins after garbage night" and "Australia were just being dickheads".

Following the radio play the story of Pullamawang was commissioned for television as the short series *Micro Nation*. The television series used the original idea of exploring micronationality for comedic purposes but the relationship between Pullamawang and Tripolis was changed. Instead of the two-stage process, the TV series features only Pullamawang, now recreated as an island off Australia rather than as a small town on the mainland. As well, rather than actively asserting micronationhood after a series of (albeit relatively absurd) provocations, in *Micro Nation* the television series, micronational status was more a mistake than an active assertion of independence. As series writer Garrick explained, while *Micro Nation* was not modelled or inspired by any actual micronation, the situation was one he perceived as being "inherently comedic" because of "the idea of very small issues suddenly being taken to very heightened levels by people who take it very seriously" (interview with author, August 2015).

The anomaly central to the island's assertion of independence is of a type that is not uncommon in the reality of international politics in that the local community and its officers perceive it to be independent due to an administrative glitch. In the case of Pullamawang in *Micro Nation*, this glitch becomes a central theme for the television series - a community that is too relaxed for its own good. In particular, their micronation status was granted not by a desire for independence but, rather, from a failure to return the necessary paperwork to have been included in the Australian Commonwealth at its inception in 1901 (when the previously separately administered colonial states were federated). As described on the program's website:

When Australia federated in 1901, the island of Pullamawang forgot to mail in their paperwork, and they remained a separate country. Over the years, they've created their own customs and rules of government without anybody outside the town really noticing. (2012: online)

Comedy is drawn from the use of a micronation as a setting - a particular twist on the expectations about how micronations come about. Instead of a territory that is independent by choice or actively liberated from a larger entity, the micronation of the television *Micro Nation*, Pullamawang, is a place that has been left independent because it was never actively included in federation. Such a ridiculous oversight is also exaggerated by the name, Pullamawang (a word play on Australian slang term 'pulling my wang' [ie penis]). This risqué term alerts the audience to the fictional setting by spelling out the joke (the phrase being equivalent of 'pulling my leg'). Writer and creator Garrick's use of colloquial wordplay, as well as an emphasis on exaggerated characters and place, makes the program comparable to other forms of location based comedy produced in Australia, notably work like Barry Humphries' exaggerated elevation of the (real) Melbourne suburb of Moonee Ponds through his Dame Edna Everage persona, or Chris Lilley's creation of the fictional Summer Heights High (School) in the eponymous series (2007). Garrick also confirmed that inspiration for the show's comedic style was taken from internationally success television series like the BBC's *Fawlty Towers*, (1975 and 1979), also a story based in a small space "where everything is very serious, but actually only for very small stakes" (Garrick, interview with author, 2015).



Figure 1 – Map of Australia and Pullamawang from *Micro Nation*'s website (note the specification in the bottom left-hand corner "not to scale")

Grydehøj has argued that "an element of comedy is often present when discussing micronations" (2014: 35). Writing about the development of the micronation of Forvik, north of the Scottish mainland, Grydehøj explained that the association between comedy and micronations is often "a mixture of circumstance and design", given that "many would regard the idea of a single individual or handful of individuals declaring

independence as inherently humorous... [due to the] very futility of this gesture” (ibid). The description cited above about the system of government in Pullamawang is a perfect example of Grydehøj’s micronational ‘futility’. This insistence that customs and rules were created “without anybody outside the town really noticing” emphasises an apparent isolation, and even insignificance of the place, but also aligns with it a tradition of Australian screen humour where relatively small scale stories or characters are given prominence (McFarlane, 2005: 34-5). As shown in the television show’s opening moments, and on the accompanying website, this emphasis on relative scale is played with visually as part of the Pullamawang fictional narrative, with ‘official maps’ of the island showing the island drawn ‘not to scale’ as the micronation’s land mass appears to be significantly bigger than the entire Australian continent (see Figure 1 above).

Micro Nation’s creators appear to have directly drawn on the apparently given comedic elements of a micronational setting, emphasising the development of headstrong and independent characters, as well as a relative enthusiasm for self government (even if such enthusiasm ultimately results in little actual difference). The show features a cast of 10 main characters all clearly identified as part of the quirky paradigm, including Pullamawang’s self-appointed “Incumbent Kingess” Betty Cosdosca (Roz Hammond), “small-town big wig” Menzies MacFadden (Liam Amor), “the biggest goody-two shoes imaginable”, Little Timmy (Kit Brookman), and “the most bizarre citizen of Pullamawang [and] also the oldest, and most crotchety”, Tottie Nesbit (Rowena Wallace) (*Micro Nation* website, 2012).

The descriptions above, taken directly from the promotional material for the show and echoed through the series’ progression, orient the show within a clear situation comedy television tradition. The emphasis on developing characters that are somehow other to those found in a domestic suburban sitcom, notably strong female characters, helped ensure a freshness of the production. However these exaggerated features used the micronation as a setting (both of the fictional Pullamawang, and real micronations) as a justification for the relative unusualness of the people featured in the series. For example, when the citizens of Pullamawang meet for their “Annual National Photo” on episode five, the scale of the community is brought into sharp focus. This relative intimacy is replaced with a virtual infancy as the photo is staged like conventional primary school photo, with the citizens seated in a horizontal line with their hands in their knees and a plaque placed in front of them (Figure 2). Although we are never told the exact size of Pullamwang’s population (and in its opening episode the small hall appears to be full of people, we are encouraged throughout the series to focus on the nation and its population as small, and close-knit and perhaps also naïve as a result.

The program’s comedy also relies on the contrast between the behaviour and perceptions of citizens of Pullamawang, and characters from the Australian mainland. As the series progresses, Emma Cosdosca (Harriet Dyer) strives to leave the island to explore Australia, with this impulse growing as her fellow citizens develop increasingly more elaborate plans for self-government. Their endeavours create further humour as it becomes apparent that Australia is unconcerned by the islanders’ micronational claims. This is emphasised when an Australian citizen, Lindsay MacFadden (James Mackay), arrives in episode three of the series to investigate Pullamawang’s apparent financial crisis and the competency of its leader. It transpires that he has invited over by his cousin, aspiring Pullamawang leader Menzies MacFadden), creating a situation where the visiting Australian and islanders struggle to find common ground.



Figure 2 – Pullamawang Founding Day celebration photo - image from series website

Lindsay's position is an outsider who arrives by boat to the island relatively unannounced and unwanted represents a play on the way that unauthorised or unexpected people arriving in Australian waters are treated. As Garrick later confirmed, this broader political issue was one that the creators were aware of as they were writing. It was also a particularly topical issue at the time of the original broadcast "we were in the early Rudd years³ so refugee ideas were certainly a part of it. And it was for a commercial television station so they didn't want us to hit it too hard, but certainly that was an allegory for us" (interview with author, 2015).⁴ Although *Micro Nation* is a fiction, the concept of relative marginality and the inversion of power that the Australian character Lindsay comes to discover provides a comedic counter to many existing micronational narratives of active independence and resistance. Although Garrick does not appear to have been inspired by any individual micronation in the Australia-Pacific region Australia, there is a history of micronations on the Australian continent and offshore (see, for instance, Johanson, 2013 and Lattas, 2014). In addition, there are broader ideas of individual nationhood manifest in aspects of Australian indigenous discourse (see, for instance, Creative Spirits, 2015). Plays on indigenous and non-indigenous relations have previously been inverted for comedic purposes in the short series *Babakiueria* (ABC TV, 1986). Created as a one off program, it was told from the perspective of black colonisers of white land, with the "Babakiueria" (pronounced "barbecue area") being the focus. Like with *Micro Nation*, comedy was drawn from the exaggerated relationship between local people and external observers, again with a white Australian comically marginalised rather than in a position of authority.

Micro Nation's creation of a local situation comedy where Australia is, as a nation, dominant, is in itself humorous because of the way it flips contemporary media conventions. Given the usual dominance of American and British content on commercial broadcasters, the production of drama and comedy series delivered with an Australian voice (excluding news, reality and sport) is relatively marginal. As of 2015 it has been some time since a local Australian situation comedy was produced on commercial television – with notable exceptions of series developed first on public service broadcasters like the ABC's *Kath and Kim* (2008-9). As well as working within an existing genre form and context, the show's producer, Linda Ujuk, has argued that the

micronational setting also functions as a metaphor; “*Micro Nation* is a smart and completely absurd comedy that cleverly reflects current Australia and how it finds its place in the world.” (Knox, 2011: online). This final point is particularly brought to light with the series final episodes 14 and 15, as Pullamawang’s proposed war with Australia is overcome due mostly to relative apathy. The war does not occur, but rather is appeased with the receipt of a letter, apparently from the Australian government, where the Prime Minister claims to be sufficiently put off by threats from various Pullamawang citizens to pull back from the dispute. The letter concludes with an agreement to leave the micronation in peace. This accord also allows Emma Cosdosca to finally leave the island, departing for the mainland to become Pullamawang’s Australian ambassador.

II. *Micro Nation* and micro television

Micro-nation was developed as series of 15 short five minute episodes, able to be broadcast on traditional television schedules as well as to be easily digestible as online pieces. As writer/director Garrick explained, “it’s 15 five minute episodes that compile over the course of a week” (Mumbrella, 2012: online). This can be considered within what Brown calls the “Byte-sized Television” tradition, something that builds on existing concepts of ‘webisodes’ or broadcast extras, allowing for the creation of entire TV series for easy online consumption (2011: 2-3). This can also be thought of as part of a larger tradition of “flexible microcasting”, a kind of “personalised TV” where audiences choose their own materials from online and broadcast spaces (Parks, 2004: 134), including the development of short programs called “intersodes”, short six minute programs released at a regular weekly time as if they were part of a broadcast schedule, but also available online any time after (ibid: 150). These are distinct from trailers, promos, clips previews and other types of “media paratexts” as Gray defined them (2010: 6), or of “convergence television and the digital short” (Dawson, 2011: 204) in that they ‘round out’ the meta-narratives of complete series that are small in individual episodic length.

Before the technology for internet television allowed on demand and additional content, short television programs and episodes had also been produced to fill gaps – from children’s cartoons and short news segments, as well as magazine music programs such as Australian music program *GTK* (1969-1974). Relatively short programs remain popular with particular genres and audiences today across traditional broadcast television in its convergent era – notably with pre-school children’s programming like *Peppa Pig* (UK, 2004-) *Thomas the Tank Engine* (UK, 1984-) and *Bananas in Pyjamas* (Australia, 1992-) – all episodic programs with recurring characters which last for only a few minutes each so as to suit the relative attention spans of their young audiences.

The ‘micro’ concept is clearly an idea that follows through for both the content and format with *Micro Nation*. In the same way that real micronations have become something of a curiosity because of their relative size, isolation and somewhat alternative approach; the series also drew attention to itself due to the artistic choice of delivery. With each episode not much longer than a conventional advertising break on commercial television, and programmed on weekday evenings during a traditional ‘after school, before the prime time’ early evening slot, the element of curiosity was also evoked from viewers. With some episodes only four and a half minutes long rather than the full five minutes, there was a ‘blink and you’ll miss it’ element to the show, but also

enough to draw audiences towards trying to catch the rest either on a catch-up platform online or to look for next evening's broadcast.

Micro Nation writer/director Andrew Garrick had previously worked on a small-scale series similar to the length and scope of the 2012 series, a "minisodes" or "webisodes" offshoot companion series of long-form drama *Offspring* called *The Nurses* (2010). *The Nurses* series served more like extra additions or a spin off for the main program than a standalone series, featuring on the main Channel 10 website (Loads, 2014: 48). There's little doubt that Garrick's previous work helped secure the funding and support gained for *Micro Nation*, this time with free reign to develop standalone characters and plot rather than a supplement to an existing series. It allowed for the development of a new audience for the show, notably those likely to be engaged with multiplatform viewing and short form storytelling.

The short series can also be considered as part of an evolving international broadcasting strategy, particularly when considered in the context of its production company, Freehand Productions. The Sydney based company appears to have been fairly unusual in its support of *Micro Nation*, given that the bulk of its current investment is dedicated to creating local versions of international program franchises like *Dancing With the Stars* and *Top Gear*. The company emphasise their vision to "to develop and deliver innovative programming, formats and intellectual property that's relevant to diverse audiences for a range of traditional broadcasters and evolving new media clients" (Freehand website, nd), something that *Micro Nation*'s mixture of alternative format and content focus does align with, albeit in a relatively small-scale way.

III. From Micro-Comedy to Macro Appeal

Micro Nation was a relatively successful experiment for television Network Ten and its offshoots digital channel Eleven and online on-demand service tenplay.com.au. The program was described as being as part of the "off-broadway" broadcast strategy for the network (Mumbrella, 2012: online) and according to industry reports "Apart from *Neighbours*, *Micro Nation* has consistently been the highest rating program for the channel [Eleven]" (ibid). Since the completion of *Micro Nation*, Garrick has continued on at Network Ten as a Development executive, as well as going to on to work for other major networks like SBS and ABC, and on longer form traditional and multiplatform television projects. He has also secured work as a Comedy Project Development executive for private firm Shine Australia, continuing to develop the focus on new forms of comedy in crossover media platforms. In addition to this, many other personnel from the program have continued to develop their careers in forms of media and artistic endeavour that are slightly different to traditional outlets. For example, Rebecca De Unamuno, who appeared as the character of Tracy in *Micro Nation*, has continued to develop her own live stand-up and solo writing (a path that is distinctly different to her previous bit parts on existing sketch and comedy series previous). Meanwhile much more established actors like Rowena Wallace (who played the character of Tottie in *Micro Nation*), were able to use the alternatively delivered series to return to television broadcast and experiment with new genre forms (Wallace had spent much time in Australian soap operas in the 1980s and 1990s, notably *Sons and Daughters* [1981-87]).

There remains potential for *Micro Nation* itself to also continue to be discovered and rediscovered by new audiences beyond the initial 2012 Australian broadcast. At the

moment the series remains available in Australia via the tenplay.com.au website, however if other Australian productions are anything to go by, there remains potential for it to be picked up for distribution in other regions either in its existing format or with a new production context. As Turnbull argued with regard to the international success of the ABC Australia sitcom *Mother and Son*, (1984-1994), despite apparent expectations that non-American or British regional comedies will only appeal to audiences from that region, if a series is strong it is possible for it to translate to different cultural contexts and continue to find audiences well beyond its initial broadcast period (Turnbull, 2010). In particular, Turnbull argues that a series that uses “a timeless premise with universal appeal” is able to succeed internationally and over generations, even “once (and this continues to be a sticking point) the cultural specificities of character and place have been taken into account” (ibid: 107).

Turnbull’s argument about *Mother and Son* centres on the central relationship between the main characters in the situation comedy’s setting - the Mother (played in the original by Ruth Cracknell) and Son (played in the original by Gary McDonald). She notes how well this series has sold in its original format, including to relatively unlikely markets for Australian content like the Middle East and Africa, as well as various international adaptations of the format, which included locally made remakes like “a Chilean version, *Madré y Hijo...* a French-Canadian adaptation, *Maman, Chérie...* a Swedish version, *Glöbe inte Mamma* and a Danish version, *Pas På Mor...* and a Turkish version *Yente Anne*” (Turnbull, 2010: 106). Although there has been no word on any possible ‘post broadcast life’ for *Micro Nation* yet, successes like the case study above, achieved over many years and as different formats and markets arose, demonstrate that a strong concept and its execution can continue to advance in future years. Garrick has also confirmed that there have been some preliminary discussions for development of *Micro Nation* in international markets including the USA and Holland (Garrick, interview with author, 2015).

The concept of a micronation continues to attract periodic mainstream media attention in Australia. A typical example is an ABC (Australian Broadcasting Corporation) Radio segment for its prime time national *Drive* program in May 2015, covered with the headline “[Australian] micronations Atlantium and Liberland are no joke, but don't take them too seriously” (Carter, 2015: online). The piece explained the concept of micronations as well as featuring an interview with Atlantium’s Emperor George II, noting that “Atlantium is one of many micronations around the world, each with its own history, but all sharing a common bond: none of them are recognised by world governments or major international organisations” (ibid). The feature also included advice from Emperor George II about what makes a “good micronation”, which included “not taking yourself seriously [as] a really good start” (ibid). The article demonstrated international experience of micronations as a concept (which could, in turn, point to possible international audience for the *Micro Nation* series should the producers want to seek out one), but also shows a continued interest in the concept of micronations as a place to consider alternative, and perhaps light hearted, ways of life. The feature article also emphasised the longevity of micronations as an international movement - again providing context for the possibility of a longer shelf life for the television series, should the creators and their backers choose to pursue this.

Conclusion

Micro Nation was an experiment in terms of form, delivery and content for Australian television. Developed at a time when local comedy production is in relatively short supply for broadcast beyond the ABC and SBS, the series was a promising test for what might happen if commercial broadcasters, along with government funders, continue to support artists with innovative ideas for both content and its delivery. Since *Micro Nation*'s original airing, interest in local situation comedy has enjoyed something of a renaissance; in particular with series like the ABC's *Upper Middle Bogan* (2013-4), *It's a Date* (2013-4), and *Please Like Me* (2013-5). The latter has been particularly successful internationally, including being nominated for an International Emmy. Like *Micro Nation*, these all experimented with relatively extreme characters and situations – demonstrating a continued vibrancy in the local industry. In a classic example of life imitating art, Australia had another incidence of absurd island micronationality in 2013 when Lamb Island in South Moreton Bay, in Southern Queensland, was *represented* in the media as declaring independence. The specific reference to representation – rather than reportage – is due to the fact that the media story around the event (discussed in Hayward, 2012b) resulted from casual remarks made by a disgruntled resident, island store owner, Tony Gilson, that was picked up on by a journalist friend and rapidly escalated into an international media story. Media coverage went for the absurdist angle, even running stories that Klingon (an alien language featured in the *Star Trek* TV series and films) was likely to be declared the new micronation's official language (ibid). In the event, the micronationalist impulse on Lamb Island (such as it was) quietly subsided in synchrony with the media's rapidly diminishing attention to the novelty of the idea and the Australian state remained unruffled by the secessionists. Although operating entirely outside of the arena of TV comedy programming, the media coverage paralleled many of *Micro Nation*'s multimedia strategies, demonstrating a blurring of aspects of news and entertainment programming and the general perception of the humour of micronationality.

End Notes:

¹ All of the episodes as individual pieces, as well as one series, are available online at: tenplay.com.au/channel-eleven/micro-nation - accessed April 14th 2015.

² Archived online at: www.andrewgarrick.com/#!short-comedy/crlq - accessed August 6th 2015.

³ Kevin Rudd was Australian Prime Minister in 2007-2010 (and again, briefly, in 2013).

⁴ Australia's refugee policy, particularly in relation to 'boat people' arriving without authorization, has continued to intensify during the last few years. For an overview from the time of *Micro Nation*'s broadcast see ABC News item 'Coalition toughens refugee policy', June 9th 2012, online at: www.abc.net.au/news/2012-06-09/opposition-toughens-refugee-policy/4062132 - accessed April 25th 2015.

⁵ This quote is from the video interview included in this online source, from 0.32 seconds into the embedded multimedia piece, online at: mumbrella.com.au/off-broadway-channel-eleven-to-broadcast-local-comedy-micro-nation-as-full-length-feature-122612, - accessed April 14th 2015.

Bibliography

Brown, R (2011) *Byte-Sized Television: Create Your Own TV Series for the Internet*, California: Michael Wise Productions

Carter, JS (2015) 'Micronations Atlantium and Liberland are no joke, but don't take them too seriously', ABC Radio National *Drive*, May 22nd, archived online at: www.abc.net.au/radionational/programs/drive/micronations-are-no-joke-but-not-serious-either/6487748 - accessed August 6th 2015

Creative Spirits (2015) 'Aboriginal Nations Declaring Independence', Creative Spirits website: www.creativespirits.info/aboriginalculture/selfdetermination/aboriginal-nations-declaring-independence#axzz3jgd2y7oe – accessed August 24th 2015

Dawson, M (2011) 'Television's Aesthetic of Efficiency: Convergence Television and the Digital Short' in Bennett, James and Strange, Nikki (eds) *Television as Digital Media*, Durham: Duke University Press: 204-229

Freehand TV Website (nd): www.freehandtv.com.au/ – accessed May 5th 2015

Gray, J (2010) *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts*, New York and London: New York University Press

Grydehøj, A (2014) 'Captain Calamity's Sovereign State of Forvik', *Shima: The International Journal of Research into Island Cultures* v8n1: 34-48

Hayward, P (2014a) 'Islands and Micronationality: An Introduction', *Shima: The International Journal of Research into Island Cultures* v8n1: 1-8

----- (2014b) 'In a Stew: Lamb Island's flirtation with micronationality and the related consideration of a local representative body for the Southern Moreton Bay Islands', *Shima: The International Journal of Research into Island Cultures*, v8n1: 95-103

Johanson, M (2013) 'Create Your Own Country: Australia leads in the number of micronations: If you're unhappy with your own country, start a new one', *International Business Times* October 11th: www.ibtimes.com/create-your-own-country-australia-leads-number-micronations-if-youre-unhappy-your-country-start-new - accessed August 24th 2015

Knox, D (2011) 'Rowena Wallace joins ELEVEN comedy project', *TV Tonight*, November 26th, online at: www.tvtonight.com.au/2011/11/rowena-wallace-joins-eleven-comedy-project.html - accessed March 14th 2015

Loads, M (2014) 'Transmedia television drama: Proliferation and promotion of extended stories online', *Media International Australia* n153: 41-52

McFarlane, B (2005): 'Australian Comedy: What's That?', *Metro Magazine* n142: 34-37

Micro Nation website (2012): tenplay.com.au/channel-eleven/micro-nation/about - accessed May 5th 2015

Mumbrella (2012) 'Off-Broadway' channel Eleven to broadcast local comedy Micro Nation as full length feature', online at: mumbrella.com.au/off-broadway-channel-eleven-to-broadcast-local-comedy-micro-nation-as-full-length-feature-122612 - accessed April 14th 2015

Knox, D (2012) 'Comedy Directors embracing Veteran Actors', online at: tvtonight.com.au/2012/10/comedy-directors-embracing-veteran-stars.html - accessed May 5th 2015

Parks, L (2004) 'Flexible Microcasting: Gender, Generation, and Television-Internet Convergence' in Spigel, L and Olsson, J (eds) *Television After TV: Essays on a Medium in Transition*, Durham: Duke University Press: 133-156

Pullamawang Tribune (2012) online at: pullytribune.tumblr.com/ - accessed April 14th 2015

Screen Australia (2011) 'Screen Australia All Media Programs Announced', online at: http://www.screenaustralia.gov.au/getmedia/7c8c74dc-b6ae-4ef3-b82e-24eb97b0b895/mr_111020_allmedia.pdf?ext=.pdf - accessed April 14th 2015

Turnbull, S (2010) 'The Long Tail of 'Mother and Son': The Transnational Career of an Australian Situation Comedy', *Media International Australia* n134: 96-108