

Create World 2011

A hand wearing a dark sleeve reaches out from a light-colored wooden crate. The hand holds a thin, silver paintbrush and is applying a stroke of yellow paint to the surface of a large, glowing Earth in space. The Earth is partially illuminated, showing blue oceans and green landmasses. The background is a dark, starry space with several bright stars and a soft glow around the planet.

Professional Development for
Digital Arts Professionals
28 - 30 Nov 2011
Griffith University, Brisbane

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Welcome to CreateWorld 2011

Delegates,

Welcome to the sixth annual CreateWorld. This event is the result of a strong partnership between Apple and the AUC, and is aimed at people who use Apple technology in the creative spaces. It sits alongside X World (for system administrators and technical staff) and /dev/world (for software developers) to form a trio of annual events that support the three major subsets of our membership.

Special thanks are due to our keynote speakers Tom Ang and Ian Taylor (both travelling from New Zealand), and Ernest Edmonds from UTS. Tom has significant experience in photography, broadcasting and writing, Ian brings experience in broadcasting and animation graphics, and Ernest brings experience in HCI, creativity and digital art. All three sit at the intersection of creativity and technology - the focal point of CreateWorld - and we're delighted that they are able to share their experiences with us.

Thanks too to Phil Long for hosting the panel session "Creative Spaces" along with highly regarded architect Richard Kirk, stage designer Anna Tregloan, and policy maker and academic Hael Kobayashi, who have all taken time out of their busy work schedules to join him, and to Roly Sussex for his creative input and for driving a bold final session on future creativity.

CreateWorld wouldn't be the same without live performances, and here we thank Tralala Blip for making the trip up from Northern NSW, "ConCussion - an iPad Ensemble" from the Queensland Conservatorium who show the cross over of performance and research with a number of performers also presenting sessions at the conference, "Pentaphonics" for showing the skills and talent of students within the AUC, and Scott Baker for performing as "Abre Ojos" and running a Quartz workshop.

Still on the workshop front, thanks to Matt Hitchcock for his session on Logic Pro, and for their session on iOS development we thank Loius Cremen and Paris Buttfield-Addison - both of whom have had long associations with the AUC, and great examples of the student becoming the teacher. Paris has also developed this year's conference App - a first for CreateWorld.

I'd also like to thank our regular session speakers - too numerous to list here, but equally important in allowing us to bring you an engaging and informative event.

Thanks are also due to the many people who work behind the scenes: Michael Docherty (QUT) and Matt Hitchcock (Griffith) managed the peer review of the papers, and Michael and Stephen Atherton (Apple) managed the agenda; Kai Mohrholz, Antony Bowe, Liam Stewert and David Bennet from the Music Technology Technical Support group at the Conservatorium have helped with this and the past 5 conferences (in particular our thoughts are with David); Christian Garcia from Griffith; and finally Andrew Jeffrey - the AUC's very capable Programs Manager.

As well as the formal program, one of the major objectives of any AUC conference is to bring people of like interests together to foster networking and collaboration. Please take the opportunity during the breaks and social events to make new contacts and build new friendships.

I wish you a warm welcome and a great conference!
Tony Gray, AUC Chair

Agenda

Monday 28 November

			Location
10:00	13:00	Optional Workshops	Various
12:30	14:00	Registration & Lunch	QCA Courtyard
14:00	14:30	Opening & Welcome	QCA Auditorium
14:30	15:00	Performance - Tralala Blip	QCA Auditorium
15:00	15:30	Stream Session 1	
		Dr Steve C Dillon & Kate Fletcher, QUT	S07 1.23 Graduate Centre
		Neil Gladwin, QUT	S07 2.16 Graduate Centre
15:30	16:00	Afternoon Tea	QCA Courtyard
16:00	17:00	Keynote - Tom Ang	QCA Auditorium
17:00		Free time to explore SouthBank. No organised event tonight.	

Agenda

Tuesday 29 November

			Location
09:00	10:00	Panel - Place & Creativity	QCA Auditorium
10:00	10:50	Stream Session 2	
		Technology in the Performing Arts (see page 10 for session details)	S07 1.23 Graduate Centre
		iPad in Teaching & Learning (See page 10 for session details)	S07 2.16 Graduate Centre
		Apps & More... (See page 11 for session details)	QCA Auditorium
10:50	11:15	Morning Tea	QCA Courtyard
11:15	12:00	Stream Session 3	
		Technology in the Performing Arts (see page 12 for session details)	S07 1.23 Graduate Centre
		The Virtual World (See page 12 for session details)	S07 2.16 Graduate Centre
		Apps & More... (See page 13 for session details)	QCA Auditorium
12:15	13:00	Stream Session 4	
		Technology in the Performing Arts (see page 14 for session details)	S07 1.23 Graduate Centre
		Gamification (See page 14 for session details)	S07 2.16 Graduate Centre
		Mixed Bag (See page 15 for session details)	QCA Auditorium
13:00	14:00	Lunch	QCA Courtyard
14:00	14:30	Performance - ConCussion	QCA Auditorium
14:30	15:20	Keynote - Ian Taylor	QCA Auditorium
15:20	15:50	Afternoon Tea	QCA Courtyard
15:50	16:30	Performance - Abre Ojos	QCA Auditorium
		Free Time	
19:00	22:00	Conference Dinner	Rydges Southbank

Agenda

Wednesday 30 November

			Location
09:45	10:00	Opening & Housekeeping	QCA Auditorium
10:00	10:30	Performance - Pentaphonics	QCA Auditorium
10:30	11:15	Keynote - Ernest Edmonds	QCA Auditorium
11:15	11:45	Morning Tea	QCA Courtyard
11:45	12:30	Stream Session 5	
		Film & Animation (See page 16 for session details)	Griffith Film School Cinema
		Teaching & Learning (See page 16 for session details)	QCA Auditorium
12:35	13:20	Stream Session 6	
		Film & Animation (See page 17 for session details)	Griffith Film School Cinema
		Technology in the Performing Arts (See page 17 for session details)	QCA Auditorium
13:20	14:20	Lunch	QCA Courtyard
14:20	15:30	Panel - Envisioning Future Creativity	QCA Auditorium
15:30	15:45	Closing Remarks	QCA Auditorium
16:00		Bus Departs from Grey St to Brisbane Airport	

Keynotes

Tom Ang

Monday 16:00 to 17:00 - QCA Auditorium

Tom is a photographer, writer, and broadcaster. Not new to the academic world, Tom was Senior Lecturer in Photographic Practice at the University of Westminster, London for over 12 years. He has had 22 books published on photography and video. The popular "Digital Photographer's Handbook" has been translated into about 20 languages. "Digital Photography Masterclass" has proven popular with readers and reviewers: it won the Library Journal's 'Best How-to Book of 2008' and was chosen by Shutterbug as its 'Crème de la Crème' of Top Digital Imaging Books of 2008. <www.tomang.com>

Ian Taylor

Tuesday 14:35 to 15:20 - QCA Auditorium

Ian Taylor is recognised as one of New Zealand's leading Maori innovators.

A lawyer by training, Ian was lead singer for 70's band Kal-Q-lated Risk, and a television presenter for Play School, Spot On, Fast Forward and NZ Funniest Home Videos. He is also an award winning producer of a number of documentaries including Back Yard Visionary/ The John Britten Story, Burt Munro, The Worlds Fastest Indian and the highly acclaimed 'Aramoana'.

After a 20 year career with Television New Zealand, Ian left in 1988 to establish three successful technology businesses from his base in Dunedin: Taylormade Media - a television and multi media company; Animation Research Ltd (ARL), one of the country's most celebrated high tech companies; and BookIt, a specialist on line booking company. <www.arl.co.nz>

Ernest Edmonds - Art & Interaction

Wednesday 10:30 to 11:15 - QCA Auditorium

Ernest Edmonds is a pioneering digital artist, an international expert on human-computer interaction and, specifically, creativity and the Creative Industries. He first used computers in his art practice in 1968. He is Professor of Computation and Creative Media in the Faculty of Engineering and Information Technology at the University of Technology, Sydney. He is Editor-in-Chief of the Transactions, fast track, section of the MIT Press journal Leonardo and a Co-Editor of the journal. His art is in the collection of the Victoria and Albert Museum, who are collecting his archives as part of the National Archive of Computer-Based Art and design. <www.ernstedmonds.com>

Panel Sessions

Place & Creativity

Tuesday 09:00 to 10:00 - QCA Auditorium

Chair: Prof Phil Long with Hael Kobayashi (UTS), Anna Tregloan (www.anarko.com.au) and Richard Kirk (www.richardkirkarchitect.com)

What is the relationship between place and creativity - as process, as interaction, as product? Is architecture an external representation of our inner workings? Does space provide a context for creative engagement with each other, with ideas, and with things found or constructed? The negotiation of space and particularly the dynamic relationship between audience and performance is a discussion of boundaries. The intersection of spatial creative practice implies, like the technologies that are driving it, a continual evolution that now adds the fourth, lived dimension, challenging how we quantify & negotiate the 'spaces of creativity,' How is this negotiation shaped by our digital tools?

John Kao tells us "place confers tangibility to creativity". What tangibles do we ask place to bring us to conjure into existence?

Before I built a wall I'd ask to know
What I was walling in or walling out
—Robert Frost, "Mending Wall"

Walls stifle creativity, whether real or intangible. Creativity then is in part destroying walls in an environment that is safe, encouraging and tolerant of error, expectant of the fruits of failure. Join the panelists as they talk about what space and creativity means to them, their work the ways they encourage it.

Envisioning future creativity: How the digital world will change the production and reception of creative work

Wednesday 14:20 to 15:30 - QCA Auditorium

Chair: Prof Roly Sussex.

A surprise session - all we can say until CreateWorld kicks off is that there is a prize involved - an iPad 2!

Performances

Tralala Blip

Monday 14:30 to 15:00 - QCA Auditorium

Tralala Blip is a regional NSW collective of special artists who meet on a regular basis to create, produce and perform original electronic music. Using a variety of midi controllers, Apple laptops, iPads, digital and analogue musical instruments, Tralala Blip discover new forms of musical expression that are accessible, experimental and most of all, fun.

Collective members have a range of disabilities and the Tralala Blip set up is all about immediate and spontaneous access to sound and music making. Some ways TLB collaborate are through exchanging remixes, music production workshops, collaborations with visual artists and live improvised performances. Through TLB's sophisticated & original use of these technologies, the collective have established strong connections and respect from both local & international music communities. <www.tralalablip.com>

ConCussion - An iPad Ensemble

Tuesday 14:00 to 14:30 - QCA Auditorium

The iPad ensemble is a gathering of (Qld Conservatorium) minds, fingertips and sonic goodness all generated by human digits, electronic digits, iPads, laptops and a strange assortment of oddly shaped ethnic instruments that make noise in a mostly organised fashion. The collaborative textual improvisations and sonic imagery gained through mimetic knob-twiddling draw inspiration from late nights, jelly beans and spectromorphological typomorphology.

Abre Ojos - Meditative AudioVisualism

Tuesday 15:40 to 16:10 - QCA Auditorium

With 15 years experience as a multi-media artist working across the areas of art and experimental music, Scott Baker has for the past five years been creating and performing synesthetic meditative experiences using sacred geometric animations and sacred sounds with the audiovisual project Abre Ojos. <www.abreojos.net>

Pentaphonics

Wednesday 10:00 to 10:30 - QCA Auditorium

Pentaphonics is a 13 minute long composition that blends precomposed music, improvisation, audio/video feedback and generative visual art. The visuals and audio directly affect each other, and are both driven by custom written software that tracks coloured lights in the audience using a webcam. This data is then sonified whilst being supported musically by realtime improvisation and loops.

Progressive Engagement

Creating and Designing an Audio Journey in Student Assessment Feedback

Zofia Pawlaczek, Institute of Teaching & Learning, Deakin University

This composition charts the journey of student assessment feedback that was given to a group of health education students, studying teacher education programs, in both on and off-campus modes of study. Telling students about their learning performance, via audio recordings bounced as MP3s and then emailed to them, provided an opportunity for more nuanced and effective feedback. Writing - “this is a borderline pass” always conveyed a bluntness that students mistook as detachment. Saying it on the other hand, with a deliberate inflection that conveyed concern and support resulted in students’ having faith in my judgments on assessment. Using the original tutor feedback that was recorded directly into Logic pro using a Rode podcaster, the composition has been embellished with voice-over comments that came from unsolicited student feedback expressing appreciation and genuine surprise at the form used for feedback. In addition the feedback is located within all original - podcast recordings, audio from documentaries, sound design and music that was used in the design of learning activities pertaining to the unit of study, which builds the context and therefore, narrative for this audio journey; all of which was recorded, edited and bounced using Logic Studio 9.

This presentation is being delivered as a “progressive engagement” through an elive session and so, those interested in participating will need to register their interest by emailing me -

To register – email <zofiap@deakin.edu.au>

- You will receive a link to an elive session that will be “live” throughout the duration of the conference.
- You will receive a link to download the audio presentation that can be listened to on a mobile platform (two formats available MP3 and WAV).
- I will also post my audio presentation in elive and on SoundCloud for those preferring alternative methods of receiving the audio presentation.
- I will be available asynchronously, for discussion posts, on elive, throughout the duration of the conference.
- I will be available in ‘real-time’ on Tuesday 29th 10:00-11:00 for anyone wanting to discuss the presentation (this can change to any time that best suits the conference organizers).
- I am available to meet in person to discuss this work – just email me and we can catch up over a coffee.

Stream Session 1

Monday 15:05 to 15:30

Technology in the Performing Arts - S07 1.23 (Graduate Centre)

Together Red eBILITY: The Promise and Possibilities of Arts, Digital Media and Well-being.

Dr Steve C Dillon & Kate Fletcher, Queensland University of Technology

This is a workshop demonstration session showing how digital technologies with agency can be used in Music Therapy. This session shows how Down Syndrome Association of Queensland electronic ensemble and choir Together Red expand their creative interaction using generative technologies.

Teaching & Learning - S07 2.16 (Graduate Centre)

Evolving tools, teaching and methods in technology enabled learning

The student perspective from a multi-disciplinary 'Creative Technologies' degree

Judit Klein, AUT University

Education is a big part of our lives and is the fundamental factor of how we come to define ourselves.

I am part of the generation that has had this education experience molded by the emergence and integration of the computer. The face of learning and teaching has evolved around the exponential rate at which technology is developing. In particular, there is the need for universities to tailor their degrees for these changes that now unfold over a very short period of time. They need to prepare students for careers that don't even exist yet with technologies that are still being imagined. In another interesting shift, what comes to this generation as intuition must be learned by the older generations.

This talk looks at how learning spaces, tools and methods are adapting to the dynamic nature of technological change. It also includes discussion around the shifting roles of the student and the teacher - where does learning start and where does it end?

Stream Session 2

Tuesday 10:05 to 10:50

Technology in the Performing Arts - S07 1.23 (Graduate Centre)

Using the iPad for real-time music collaboration and performance

Jamie Gabriel, Macquarie University

This presentation will explore how the iPad can challenge real-time music collaboration and traditional views of what a musical instrument is. It will present the iPad as a device that allows us to move away from game-based music collaboration models (such as Guitar Hero, Wii Music) toward new possibilities in real-time music collaboration between professional musicians. It will explore the idea of ensemble performances no longer being location dependent and also the possibility that teaching the craft of playing a musical instrument may involve getting learners to practice on an iPad.

Using iPad2 to assess students' live performances and actively engage students with tutor and peer feedback

Julia Wren, Edith Cowan University

This paper describes a two phase, qualitative, action research project that trialled the use of an innovative, digital technology supported, assessment tool designed to improve the efficiency and effectiveness of assessment and moderation of live performances. The digital assessment tool enabled students to engage with the assessment and feedback from tutors and peers multiple times. The project was initially trialled with 170 Bachelor of Education students (in phase one) and then 200 (in phase two) enrolled in an arts education unit in the third year of their course.

iPad in Teaching & Learning - S07 2.16 (Graduate Centre)

Challenge, Collaborate, Create. A pilot project using iPads as Convergence Tools for Professional Learning

Dr Jenny Lane, Edith Cowan University

In this project iPads are used as convergence tools to deliver professional learning for teachers and pre-service teachers. The paper describes how traditional models of delivery are replaced with a student-centred inquiry approach integrated into a challenge-based learning model as presented in the ACOT2 (2008) report (Apple Classrooms of Tomorrow–Today). This project is in the context of Teacher Professional Learning yet the findings of the project are relevant in all sectors of formal and informal education.

Introduction of iPad into the MBA Program

Brett Fordyce, The University of Waikato

The purpose of this study is to understand how course material can be delivered into the iPad simply and effectively. The objectives of this study were to identify technical and logistical issues in e-delivery of course material via the iPad; determine how to distribute the iPads and have the students ready for class; and determine how students accept this technology as a learning tool.

Stream Session 2 (cont)

Tuesday 10:05 to 10:50

Apps & More... - QCA Auditorium

Creating ePub files for iBooks

Matt Gray, Australian National University

Learn how easy it is to create simple ePub files that are used in iBooks and other readers such as the Amazon Kindle. The ePub technology is basically just HTML and XML files, and you will learn how to create flowing and fixed format books. We will look at more advanced books and features, such as how to add audio and video to your books, and how to use the new 'Read-aloud' functionality to have your book read out in sync with the words on each page. Come along if you want to know how to make your own iBooks.

Stream Session 3

Tuesday 11:15 to 12:00

Technology in the Performing Arts - S07 1.23 (Graduate Centre)

Dynamic EEG Mapping as artistic expression

Dr Jason Zagami, Griffith University

Use of encephalographic (EEG) signals of brain activity to generate dynamic representations of emotion and feelings as artwork. Works were produced from emotional stimuli, reaction to existing artworks and forms (images, music, dance and tactile examination), reaction to existing EEG artworks, and recursive reaction to the dynamic representation of the artists own EEG artwork. Amplification of artistic experiences through EEG augmentation, provided a complementary visual experience in which the observers neural reactions to an artwork formed an additional component of the work.

Windtraces: Accessible Sonic Art

Aengus Martin, The University of Sydney and Kirsty Beilharz, The University of Technology Sydney.

Windtraces is a multi-channel, site specific sound installation which will be exhibited as part of the Sculpture by the Sea exhibit in Sydney in November, 2011. It uses data from meteorological sensors as inputs to algorithmic processes, which generate a dynamic soundscape in real-time. We describe its development from practical, conceptual and artistic perspectives.

The Virtual World - S07 2.16 (Graduate Centre)

Do virtual worlds have a role in increasing student engagement as measured by their higher academic grades?

Sue Gregory & Brent Gregory, University of New England

Student engagement has become an increasing focus for higher education institutions in the market driven environment. Improved student engagement leads to improved student performance and this also results in higher levels of student retention. Virtual worlds appear to provide a venue for students to engage with academics, other students and the material they need to master. This article examines the impact of the virtual world Second Life on student engagement.

Countdown to the Long Count: Virtual Native Lands and the Development of Maya Island

Keith Kirkwood, Victoria University

Keith's presentation will include an introduction to the Virtual Native Lands project, and then a live walkthrough of Maya Island, with the globally-dispersed developers of the island as well as the Executive Director of Virtual Native Lands available inworld during the presentation as guides and to answer questions about the projects. On December 21, 2011 Maya Island will be staging a Countdown to the Long Count event, as this will mark the one-year date to the end of the Maya calendar Long Count on December 21, 2012.

Stream Session 3 (cont)

Tuesday 11:15 to 12:00

Apps & More... - QCA Auditorium

Telling stories with iOS street art

Sarah Vardy, The University of Queensland

Street art and graffiti present an extremely accessible medium for minds of all ages to start creating and engaging with contemporary art. The "City Story Machine" presents users with an interactive suite of tools to create their own contemporary masterpieces using iOS devices and web technologies. This presentation will outline how the City Story Machine iOS app and website work together to provide users with a portable "art" machine that allows users to create their own stories based around elected locations in cities which are in turn exhibited in an online, mediated, public art environment.

Assessing live performance with the iPad2: Touch matters

Dr Alistair Campbell, Edith Cowan University

Future generations will look back at current assessment practices and wonder why it took so long to replace pen and paper assessment with quality digital forms of assessment. Digitization of the assessment process, from student work to the recording of marks, is already occurring. However, the process is haphazard and is often only a replication of the paper assessment process.

Assessing live performances, be they individual or group, is one of the most challenging tasks teachers face, because the nature of performance is in the moment. This session will showcase a number of innovative examples that bring together the unique features of the iPad2 and best practices in assessment. This session will demonstrate that touch does matter as the app eliminates all the busy unproductive activities involved in marking, such as writing student names and adding up marks, while the rubric provides educative feedback. In addition, the cognitive load is reduced as the app interface mirrors what the markers have been accustomed to in the paper world. The session will conclude with a discussion on how these types of apps might augment and enhance the assessment process through ways not achievable by traditional marking methods.

Stream Session 4

Tuesday 12:15 to 13:00

Technology in the Performing Arts - S07 1.23 (Graduate Centre)

Digital Audio Workstations: Master or Slave?

Marshall Heiser, Queensland Conservatorium, Griffith University

There's no doubting that the Digital Audio Workstation (DAW) is here to stay. A variety of platforms have been sufficiently refined, re-priced and re-marketed over the last twenty years to bring about a veritable revolution in how professionals, and novices alike, create their recordings. This paper will explore relevant aspects of creativity and play theory in order to assist budding DAW enthusiasts to utilise these powerful tools as their master, rather than as an unwitting slave.

Zoomusicology, Live Performance and DAW

Robert Burrell, Queensland Conservatorium

The field of practice-led research in music is diverse, encompassing creation, performance, and production. This project attempts to bring together traditional notated music composition practice with electro-acoustic techniques. In this project I attempt to create an interaction between the motifs of a particular bird's call and the responses of a live performer.

Gamification - S07 2.16 (Graduate Centre)

Gamifying relatedness... an iPad app-in- progress

Dr Catherine Styles, National Museum of Australia

Sembl is an iPad 'board' game about relatedness; the challenge is to consider an object's attributes — composition, shape, colour, use, provenance or anything else — in order to find something it shares with another object.

In this presentation I'll zoom in from a big picture perspective on the game to some of its close-up features; and Paris Buttfield-Addison, Sembl developer, will (I hope!) chime in with insights on game mechanics and interaction design.

From 'hands up' to 'hands on': harnessing the kinaesthetic potential of educational gaming

Dr Helen Farley and Adrian Stagg, University of Southern Queensland

Traditional approaches to distance learning and the student learning journey have focused upon closing the gap between the experience of off-campus students and their on-campus peers. Whilst many initiatives have sought to embed a sense of community, create virtual learning environments and even build collaborative spaces for team based assessment and presentations, they are limited by technological innovation in terms of the types of learning styles they support and develop. Mainstream gaming development, such as the Xbox Kinect, Wii and PS3 all have a strong element of kinaesthetic learning from early attempts to simulate impact, recoil, velocity and other environmental factors to the more sophisticated movement based games which create a sense of almost total immersion and allow untethered (in a technical sense) interaction with the games' objective.

Stream Session 4 (cont)

Tuesday 12:15 to 13:00

Mixed Bag - QCA Auditorium

Spatializing Music at the Academy

Dr Malcolm Riddoch, Edith Cowan University

This paper outlines the technical, historical and aesthetic approaches to the electronic and electroacoustic production of spatial music currently utilized in teaching and learning at WAAPA Composition and Music Technology, Edith Cowan University. A distinction is drawn between 5.1 and other surround sound industry standards for DVD Video production and the compositional concept of spatial music as it has developed in electronic music over the 20th century.

The entertainment industry notion of surround sound is generally targeted toward multichannel soundtrack production for cinema and home entertainment audiovisual systems, along with a growing market for the multichannel music and gaming DVD. Spatialized music composition on the other hand has developed from acoustic and multichannel electroacoustic performance as well as sound art installation. The modern composer must creatively negotiate the aesthetic and practical differences between these entertainment industry and new music approaches in an increasingly multichannel world. With this creative innovation in mind, several multichannel models will be examined that extend the notion of the stereo field of perception as it applies to contemporary music practice.

How can iPhone/iPad technology be used by visitors to New Zealand's National parks?

Grant Baxter, University of Otago

Over the course of two semesters, design students enrolled in an interaction design paper were asked to respond to the question: How could iPhone/iPad technology be used by visitors to New Zealand's National parks. In the first half of the paper, the students proposed and storyboarded their ideas/concepts. These ideas were then filtered out, based on merit and achievability. In the second half of the paper, the students worked in groups to produce working prototypes.

This presentation will start with a general discussion of iPhone development process, and will then show some of the actual concepts generated, will talk about the process of ideation, will share the experiences and insights gained from incorporating iOS development into a design course, and will (hopefully) demonstrate some of the prototyped applications to come out of the course.

Stream Session 5

Wednesday 11:45 to 12:30

Film & Animation - Griffith Film School Cinema

Pad Apps for Film Production and Film Education

Luke Monsour, Griffith Film School

This presentation provides an overview of currently available apps suitable for student based film and video productions, looking at the benefits of utilising an iPad in all phases of production from pre to post. Also discussed will be future applications of the mobile technology within a film education context, looking at potential ways to better connect students and teachers to the production work and the assessment outcomes.

The Digital Cinematography Revolution & 35mm Sensors: Arriflex Alexa, Sony PMW-F3, Panasonic AF100, Sony HDCAM and the Cannon 5D DSLR

Dean Chircop, Griffith Film School

This presentation compares several of the latest professional digital video cameras from a range of manufacturers with a sensor that is similar in size to a standard 35mm film frame. Once, only a handful of companies were making 'full sensor' digital cameras that were solely the domain of the high-end filmmaking sector. Since the DSLR revolution of the past few years, the technology is now more readily accessible.

Teaching & Learning - QCA Auditorium

Understanding Serious Games: Beyond Games and Fun

Dr Tim Marsh, James Cook University

While interaction design, new media and creative arts the world over have incorporated video games design in the curriculum, interest in the emerging area of serious games has been moderate. At the same time, while there is huge demand for literature, TV programming, film and on-line content beyond fun, it can be argued that there is a distinct lack of widely available and successful interactive serious gaming-related content and titles for personal and home use.

This paper argues that our inability to understand and frame serious gaming (what they are, what they can be in the future) and the experience they provide, is largely responsible for the slow take-up and development of serious games.

Define : Pedagogy : The use of digital research environments in undergraduate teaching

Kerry Kilner, The University of Queensland

This paper will discuss and demonstrate the ways that students have engaged with digital creative learning methods over the past two years, presenting the results of student surveys of the course, the assessment items produced, and our own growing understanding of what is and isn't working in a course that blends contemporary Digital Humanities research practice with traditional humanities practice.

Stream Session 6

Wednesday 12:35 to 13:20

Film & Animation - Griffith Film School Cinema

"Playtime" – a screening and discussion

Thomas Verbeeck, The University of Otago

laytime is a 3D short film about two children playing at home in their backyard, and a curious alien cube that comes to visit. The children explore their curiosity and investigate the cube by playing music and making sounds. Watch an adventure unfold as the cube plays along!

Ishq: A collaborative film and music project – art music and image as an installation, joint art as boundary crossing.

Dr Kim Cunio, Queensland Conservatorium Griffith University & Louise Harvey, Griffith Film School

This paper is a reflective response to the process of creating a new installation art music partnership at Griffith University in 2011. The paper responds to the aesthetics of working collaboratively on a themed installation as well as defining the significance of new artistic collaborations between the participants and their host institutions, the QCGU and GFS.

This project follows on from the AUC Crossing Boundaries paper of 2010 (Hitchcock, Cunio, Harvey, Chircop), which documented student led collaborations, and recommended increasing staff collaboration as between key academics.

Technology in the Performing Arts - QCA Auditorium

Analysis of the Structure of Popular Music Videos

Julia Stefan, Queensland Conservatorium Griffith University

Music videos are almost as prevalent as the music songs themselves, yet while there is quite some detailed musicological analysis of songwriting form and structure, there is relatively little attention to the structure and patterns of music videos. This presentation will present the finding of an analysis of 50 videos from the most recent 'Hottest 100' list songs compiled by Tripple-J. The presentation will show how these videos can be broadly categorised by their adherence or not to narrative structures, will examine in what ways and with what variance they the video structure deviates from the musical structure and will report on ways in which these patterns of video structure can be algorithmically described with a view to potential application for computational video generation.

Radio IMERSD

Matt Hitchcock, Queensland Conservatorium Griffith University

This paper presents a report on the creation of an online publication and dissemination project titled Radio IMERSD at Queensland Conservatorium Griffith University. Radio IMERSD, supported by a 2007 AUC Development grant, is an ongoing experiment in web distribution of rich media via multiple forms, including podcasting, streaming, audio and video content-on-demand, text and image with a central goal being to reflect professional communities where the responsibility for knowledge creation is shared or socially constructed among the members rather than 'delivered' to students by a lecturer.

Meals

Breakfast

Breakfast each day is at your own arrangements.

Morning & Afternoon Teas

Morning and afternoon teas will be served in the QCA Courtyard area outside.

Lunches

Lunch will be held in the QCA Courtyard area outside. Please note that the QCA Café is privately owned and operated and not part of the catering for CreateWorld. You are welcome to purchase food and beverages from the Café at your own cost.

Vegetarian meals will be available during lunches and the dinner on Tuesday night only for those who have requested them in advance.

Toilets are located around the corner from the Auditorium.

Dinner on Monday night is at your own arrangements. We encourage you to explore the SouthBank area and the numerous restaurants available locally. www.visitsouthbank.com.au

CreateWorld 2011 Dinner

On Tuesday night make the short walk to the Rydges SouthBank to join us for dinner on the 12th floor. With spectacular views over the Brisbane River towards the city we promise an enjoyable evening of good food and great company.

Please arrive by 7.00pm and you will be allocated a table.

You may find that people elsewhere in your region are doing some interesting things with Apple technology. Share your knowledge, create some lasting friendships and enjoy yourself!

*Rydges SouthBank
12th Floor Function Area
9 Glenelg Street, South Bank
Brisbane QLD 4101*

Dinner will be a 3 course meal, with the main course alternate drop. If you have requested a special meal (vegetarian) please let your waiter know when you sit down.

General Information

Griffith University Security

Griffith Security Services operates a service centre next to the Auditorium. Phone Griffith Security on ext 7777 or call 1800 800 707. For emergency situations please call 000.

Transport Contacts

Translink	13 12 30
www.translink.com.au	
Black & White Cabs	13 10 08
Yellow Cabs	13 19 24

Internet Access

Internet access will be via WiFi in the Auditorium and lunch areas.

Network Name (SSID):

CreateWorld2011

Username:

createworld2011

Password:

griffith

Banking & Retail Services

A number of ATM's are located within the SouthBank area. Local bank branches are located nearby in Brisbane across the river. Numerous retail shops and restuarants are located in the SouthBank area.

www.visitsouthbank.com.au

Airline Contacts

Qantas	13 13 13
VirginBlue	13 67 89
Regional Express	13 17 13
JetStar	13 15 38

Accommodation Contacts

Rydges SouthBank	1300 857 922
Stamford Plaza	07 3221 1999
Quay West Suites	1800 672 726
Royal on the Park	1800 773 337

Organiser Contacts (Emergencies)

Andrew Jeffrey	02 8005 7870
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Griffith University Room Locations

226 Grey Street, Southbank

QCA Auditorium

QCA S07 1.23

QCA S07 2.16

Film School Cinema

- S05 Room 2.04

- S07 Level 1, Room 23

- S07 Level 2, Room 16

- S08



