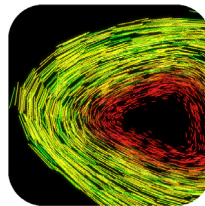


CreateWorld 2010



Development & Training for
Digital Arts Professionals
29 Nov - 1 Dec 2010
Griffith University, Brisbane

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Welcome to CreateWorld 2010

Colleagues,

For some of us it might be hard to believe, but this year's CreateWorld will be our fifth.

If this is your first CreateWorld, you'll soon find out that it is an event with a difference. Along with regular sessions, there are panel discussions, performances, and installations to educate, engage, intrigue and inform.

CreateWorld is the result of a strong partnership between Apple and the AUC. While CreateWorld is targeted at people who use Apple technology in the creative space, it sits alongside XWorld (for system administrators and technical staff) and /dev/world (for software developers) to form a trio of annual events that support three significant subsets of our membership.

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

Conferences like CreateWorld don't happen without a lot of hard work by many generous people.

We owe an enormous debt of thanks to our speakers - without them, we'd have no conference. I'd particularly like to thank our keynote speakers - Andrew Brown, Paris Buttfield-Addison & Jon Manning, Robert Davidson, Basil Harvey, Dale Spender and Phil Long for their contribution to the event.

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

As well as the faces you'll see presenting, many people have worked behind the scenes to make CreateWorld a successful event, and I'd like to thank two groups of them here. First the organising committee - Andrew Jeffrey (AUC), Stephen Atherton (Apple), Michael Docherty (QUT) and Darryl Rosin (Griffith) - have done a wonderful job in bringing the conference together. Secondly, I'd like to thank the staff at the Southbank Institute of Technology and the technical staff at Griffith University who have done an outstanding job in providing the AV facilities for the event.

Finally, I'd like to thank you for your participation in CreateWorld. I hope that you enjoy your time with us, and make new friendships that become lasting bonds. As you participate in this year's event, please remember that many of the speakers are no different to you - they are mostly staff (and sometimes students) from AUC member institutions, and they share a passion for using Apple technology to express their creativity. With this in mind, perhaps you might like to consider offering a session at next year's event!

I wish you a warm welcome and a great conference.

Tony Gray
AUC Chair

Agenda

Please note that for Monday 29 November all locations (except Registration and Lunch) are at the Southbank Institute of Technology.

For the Tuesday 30 November and Wednesday 1 December all locations at at Griffith University, Southbank Campus (QCA).

Monday 29 November			Location
10:00	13:00	Optional Workshops	Various
12:30	14:00	Registration & Lunch	QCA Courtyard
14:00	14:15	Opening & Welcome	SIT H1027
14:15	15:15	Keynote - Mode 2	SIT H1027
15:15	16:00	Stream Session 1	
		Kim Cunio, Griffith Uni	Collaborations between the Film School and Conservatorium. SIT H1027
		Neil Gladwin, QUT	Leading the Corporate Entity to the Creative Edge SIT H1026
16:00	16:45	Stream Session 2	
		Jared Bazley, Griffith Uni	HDSLR Workflow with Final Cut Studio SIT H1027
		Graeme Salter, UWS	iPhone Application Development for the Terrified SIT H1026
16:45		Free time to explore SouthBank. No organised event tonight.	

Agenda

Tuesday 30 November

Location

09:00	10:00	Keynote - Secret Lab	QCA Auditorium
10:00	10:45	Stream Session 3	
		Daniel James, Griffith Uni	Enhancing smart device applications using motion and location
		Cat Hope, ECU	The Aesthetics of the Screen-Score
		Sue Gregory, UNE	Do virtual worlds provide an avenue to engage students in their studies?
10:45	11:15	Morning Tea	QCA Courtyard
11:15	12:00	Stream Session 4	
		Mohammad Ashraf Khan, UniSyd	THUMPER - reclamation of public space authorship
		Michael Bulmer, UQ	Harnessing the creativity of science stu- dents to develop an online learning tool
		Scott Baker, Swinburne Uni	Abre Ojos -an improvised audiovisual project using Quartz Composer
12:00	12:45	Stream Session 5	
		Dane Tennant, QUT	Sonic Footprints (A paper and installation)
		Luke Monsour, Griffith Uni	The Joy of 3D and Looming Shifts in Global Aestheticism
		Malcolm Riddoch, ECU	Musical Networks in Experimental Electronic Performance
12:45	14:00	Lunch	QCA Courtyard
14:00	15:00	Keynote - Topology	QCA Auditorium
15:00	15:45	Stream Session 6	
		Adrian Bruch, Deakin Uni	Designing a future book, whatever that might be!
		Nancy Mauro- Flude, UniTas	In statu nascendi : Charming atavisms, New perspectives in the Patching Zone
		John Billan, RMIT	Redefining and re-evaluating Craft in photographic production.
15:45	16:15	Afternoon Tea	QCA Courtyard

Agenda continues on opposite page.

Agenda

Tuesday 30 November (cont)

		Location
16:15	17:00	Stream Session 7
Frances Joseph, AUT, NZ	Spaces of Interaction: The Audience as Performer	QCA Auditorium
Graham Barwell, UOW	Making Machinima: Collaborative Engagement between Students in Two Arts Disciplines	QCA S07 1.23
Stephen Wang, Monash Uni	A case study of establishing long-distance collaborative interaction design education environment	QCA S07 2.16
17:00	19:00	Free Time
19:00	22:00	Dinner
		Rydges Southbank

Wednesday 1 December

		Location
09:00	10:00	Performance - Decibel
10:00	11:00	Keynote - Andrew Brown
11:00	11:30	Morning Tea
11:30	12:00	Performance - Video: "Immovable Objects Secret States" 2010
12:00	12:45	Stream Session 8
James Herrington, ECU	An interactive music system based on the technology of the reactable.	QCA Auditorium
Brad Miller, COFA, UNSW	augment_me	QCA S07 2.16
12:45	14:00	Lunch
14:00	14:30	Performance - 'Error in Time()'
14:30	15:30	Panel - Digital Literacy
15:30	15:45	Closing Remarks
16:00		Bus Departs from Gray St to Brisbane Airport

Keynotes

Mode 2

Monday 14:15 to 15:15 - SIT H0127

Basil Harvey and Colleagues, The Southbank Institute of Technology.

The Southbank Institute of Technology (SIT) services over 30,000 students annually from its South Brisbane campus. The Institute's core business is the delivery of Vocational and Higher Education programs to students ranging in age from 16 to 70. Many of the teaching spaces have been designed around the concept of social learning environments (Gibbons, Limoges, Nowotny, Schwartzman, Scott & Trow, 1994) and allow free flowing student movement throughout, challenging the concept of 'the classroom' as an enclosed space.

Our students competed against the Universities, Pro Gamers and Indies at the 48 hour challenge (held at QUT). We have overcome many hurdles and are producing games through the Unity engine to our iPods and iPhones. We want to share these experiences!

Secret Lab - An AUC Success Story

Tuesday 09:00 to 10:00 - QCA Auditorium

Paris Butterfield-Addison and Jon Manning, University of Tasmania & SecretLab

One year into their PhDs, Jon and Paris have also co-authored two books and are on their tenth trip back from Mountain View California where they are selling their skills to the highest bidders. Not bad for two Comp Sci students who found their way care of AUC support. The lads tell their tale in an entertaining tag team effort.

Topology - An experiment with animated music notation and audience participation

Tuesday 14:00 to 15:00 - QCA Auditorium

Robert Davidson and Topology

Music is primarily an art of time. Music notation, however, in traditional form, is a static medium. Digital tools, such as Apple's Motion software, put into the hands of composers opportunities afforded by animated music notation, making such approaches accessible and viable. Animated notation of music can be used to synchronise dispersed groups of musicians or non-musicians (as real-time movement can replace the more cryptic time instructions of traditional rhythmic notation), and can coordinate complex rhythmic relations, in addition to providing a multi-modal performance medium.

Topology demonstrate some approaches to animated music notation from their Brisbane Festival-commissioned show Bounce, in which the audience collaborates with the musicians to create a communal composition.

Keynotes

Digital Creativity: On the edge of a new revolution.

Wednesday 10:00 to 11:00 - QCA Auditorium

Andrew R. Brown, QUT

The capturing and manual editing of media in digital form has been a revolution for creative artists and the industries that surround them. Look no further than music and video distribution and user-generated content for evidence of this. We are on the edge of a new revolution in digital creativity, this time driven by harnessing the computational power of computers to participate more integrally in the creative process through semi-automatic analysis and generation of digital works. This presentation will outline some of the ways this new revolution is unfolding, in particular looking at three aspects computational arts; the support of human creativity, algorithmic aesthetics, and the modelling of creative processes.

Panel Session

10 Things you need to know about Digital Literacy as an Educator

Wednesday 14:30 to 15:30 - QCA Auditorium

Dale Spender and Phil Long have concerns relating to the digital literacy skills of our educators in both K-12 and Higher Education.

How students, and indeed ourselves, read has changed dramatically. What knowledge set is needed in a creative society? What impact will it have when the senior academic cohort retire in the next 5 to 10 years? Is linear text to survive if an emphasis moves to new media literacies? Linear narratives may be important, but are they the only way to communicate?

This entertaining and stimulating conversation between two very different practitioner/scholars brings an intellectual climax to the three days of CreateWorld. And to spice things up a bit, instead of just talking about the transition from “sage on the stage” to “guide on the side”, our panel hosts will involve students in the session. Our on stage reality checks!

Performances

Decibel

Wednesday 09:00 to 10:00 - QCA Auditorium

Decibel is a new music ensemble based in Perth, Western Australia devoted to the nexus of acoustic and electronic instruments. The group was formed out of a desire to perform a range of music where electronic and acoustic instruments feature side by side and is dedicated to Australian music and emerging Western Australian composers. WAAPAs' Hope, Vickery, Bird, Riddoch and Herrington take us on a journey through pieces such as Percy Graingers' "Free Music No. 1" for 4 iphones, and Nigel Westlake's "Hinchinbrook Riffs"

Video: "Immovable Objects Secret States" 2010

Wednesday 11:30 to 12:00 - QCA Auditorium

John Billan, School of Art, RMIT University

This performative piece is a video and soundscape with spoken word. Billan's practice involves digital and analogue techniques using materials such as ash and pigments with hand coated substrates resulting in unique images, often with mercurial surface states that may be then digitized and animated.

'Error in Time()'

Wednesday 14:00 to 14:30 - QCA Auditorium

Nancy Mauro-Flude, Tasmanian School of Art, University of Tasmania

'Error in Time()' is a performance not about identity, but identity theft.

The performer sits on the computer – enters into her daily routine. She engages with a dimensional model of file architecture, she leaks, each program she uses is bound up within the other. Regular expressions seem to transcend most kinds of simple breakdown. She finds herself returning to the same place, slowly she delves deeper into the possibilities, and specific tasks and commands seem more like membranes, because they define a surface of metamorphosis and exchange.

In a playful, speculative and performative manner, this work points to the current renaissance of low-tech analog media and engages with computer hacker culture. While it speaks of human form, that is ephemeral, not concrete and never quite what we think, it asks what this means for daily modes of engagement and embodiment with an electronic medium. It is not pointing to cybernetics, or anthropomorphism, but the everyday silent conversation that we carry on when viewing and perceiving with our proprioceptive facilities, a continuous ideokinetic dialogue, for instance, when the hand readily navigates the space between the fingers and the keys on the computer.

Stream Sessions 1 & 2

Session 1 - Monday 15:15 to 16:00

Collaborations between the Film School and Conservatorium.

Moving image and music.

SIT H0127, *Kim Cunio, Griffith Conservatorium*

This presentation will be project based and present screenings of films made by GFS students alongside conservatorium soundtracks, as well as looking at the relationship and process of how film makers and composers come together in this digital age. The use of Logic Studio and Final Cut Pro are both integral in these collaborations.

Leading the Corporate Entity to the Creative Edge

SIT H1026, *Neil Gladwin, Marketing and Communication, Queensland University of Technology*

Currently the majority of the corporate environment uses the internet as a delivery tool for information. Web 2.0 and the social network revolution is often misunderstood by the corporate entity as a new version of the internet or additional tools to create a better experience on the internet. Instead its a rethink as to who is the "creator" of the content – changing from management driven content to user driven content. In this session we will discuss ways to promote user content driven Applications to influence a rethink of how the corporate entity uses the internet and connects to this data.

Session 2 - Monday 16:00 to 16:45

HDSLR Workflow with Final Cut Studio using the case study of the short film "Quiet: You'll Wake Up The War"

SIT H0127, *Jared Bazley, jaredbazley.com & Griffith Film School*

Since the revolution of HDSLR cameras, filmmakers around the world have discovered these offer the "best bang for your buck" around. From beautiful shallow depth of field, amazing low-light capabilities, and a tiny form factor - it seems like these are the best video cameras around for the price. But as soon as post-production begins, you realise these cameras aren't designed for the video world. Looking at the short film "Quiet: You'll Wake Up The War" we'll look at the pros and cons of the post workflow in Final Cut Studio - from converting the footage in Compressor, editing in Final Cut Pro, and grading in Color. You'll learn how to get the best results from your footage in order to confidently use these cameras.

iPhone Application Development for the Terrified

SIT H1026, *Graeme Salter, School of Computing & Mathematics, University of Western Sydney*

Many academics steer clear of developing applications for the iPhone and iPad because they think it is too difficult. This session will look at a case study of the development of an educational app which is currently available in the iTunes store. The app includes screens with text and images, video, navigation and an interactive database. It was built using familiar technologies (HTML, CSS and Javascript). For those with no knowledge of HTML or those with very little time, other options such as outsourcing for little or no cost will also be examined.

Stream Session 3

Tuesday 10:00 to 10:45

Enhancing smart device applications using motion and location

QCA Auditorium

Daniel James, Centre for Wireless Monitoring and Applications, Griffith University

Smart mobile devices are commonly available and popular but not only as phones but as integrated computing tools that unleash connectivity and creativity including artistic endeavours. These endeavours can be enhanced through the use of the motion and location sensors in the smart device. This paper introduces the motion and location sensors in the iPhone and discusses the practical aspects in using them effectively as alternatives for visual arts and sporting applications. An example of using the sensors to capture the signature of motion for a physical activity is also given.

The Aesthetics of the Screen-Score

QCA S07 1.23

Cat Hope, Western Australian Academy of Performing Arts, Edith Cowan University

This paper examines the screening of music notations and the impact of this configuration in a live music performance situation. Before the development of graphical computing, Traditional music notation, was rarely shared with the anyone other than other musicians, composers and analysts; let alone displayed during the performance. However, some composers experiment with scores and their visual presence in performance by employing automated 'score-players' or actual films specifically developed to be interpreted by musicians. This paper raises some questions and possibilities for this new way of sharing musical qualities of composition and performance.

Do virtual worlds provide an avenue to engage students in their studies?

QCA S07 2.16

Sue Gregory, School of Education, University of New England

Documentation on various topics in relation to virtual worlds has been prolific over the past few years. However, there has not been any consideration as to whether a virtual world can encourage students to continue their studies through the immersive and engaging learning it can provide. To consider whether students desire to complete their studies due to participation in their learning in a virtual world, one must reflect on how students are engaged in the virtual world and if this engagement can be used to encourage students to continue their studies.

Stream Session 4

Tuesday 11:15 to 12:00

THUMPER - reclamation of public space authorship

QCA Auditorium

Mohammad Ashraf Khan, University of Sydney

Thumper is an iPhone webapp that uses geo-located augmented reality as a tool for democratization of urban design processes. Proposed public space designs can be placed as life-sized virtual images at actual locations, to be viewed and commented on via iPhones by prospective everyday users. This amounts to an empowerment of end-users by enabling ready accessibility to public space decisions, which otherwise have a tendency to be enshrouded in bureaucratic protocols. Geo-located augmented reality browsing technology now available on mobile devices has been harnessed by this webapp to tip the economies of scale in favour of intimately attached users rather than remotely detached clients and their commissioned designers. This presentation will explain salient features of the process of development of this project.

Harnessing the creativity of science students to develop an online learning tool

QCA S07 1.23

Michael Bulmer and Joyce Meiring, School of Mathematics and Physics, University of Queensland

Creativity plays a fundamental role in scientific investigation and there are various perspectives on the nature and source of this creativity (Simonton, 2004). However there has often been little opportunity for students to be creative in the early years of an undergraduate science curriculum. In previous work we have used the creative expressions of students to gain insight into world views and attitudes (Rolka and Bulmer, 2005). In this paper we present an innovative virtual environment for teaching and learning that aims to encourage creative scientific investigation but that has also been built through the creative input of students.

We begin with an overview of this environment, the "Island", and its initial design before looking at three ways in which student creativity has been harnessed in its development.

Abre Ojos -an improvised audiovisual project using Quartz Composer

QCA S07 2.16

Scott Baker, Swinburne University of Technology

Abre Ojos -an improvised audiovisual project using modular synthesis and Quartz Composer. A combined performance and presentation by Scott Baker. Kicking off with the performance, Abre Ojos invites you to open yourself to a deep listening adventure combined with audio reactive visuals to push you close to a synesthetic experience. The presentation breaks down the components of the performance starting with the audio via an introduction to analogue modular synthesis using a Eurorack system and it's processing through Ableton Live. The visual component will demonstrate the Quartz Composer patch and it's control via MIDI and routing audio into the patch to control various parameters. Other visual techniques such as video loop creation, image manipulation and formatting (codec, frame rate and dimensions) for optimising performance. More about Abre Ojos at <http://abreojos.net>

Stream Session 5

Tuesday 12:00 to 12:45

Sonic Footprints (A paper and installation)

QCA Auditorium

Dane Tennant and Chris Gordon, Learning Environments and Technology Services, Queensland University of Technology

Sonic Footprints strives to inspire a social conversation about our current sonic environment and the attributes of which we have control as members of our acoustic community.

As sound is often considered the ambience of our civilisation, the sonic landscape often feels beyond our control, an inevitable, if unpleasant, accompaniment to progress. (Schafer, 1970). Barry Truax (2001, 66) discusses the identity of an "acoustic community" which is defined as any soundscape in which plays a pervasive role in the lives of the inhabitants.

The Joy of 3D and Looming Shifts in Global Aestheticism

QCA S07 1.23

Luke Monsour, Griffith Film School, Griffith University

Digital 3D entertainment is solidly moving from 'fad' to 'fav', as can be seen by the increasing number of 3D films in production and the apparent rush to convert 2D films to 3D. In addition the ability to view 3D content has arrived in the living room - a presence which will no doubt increase substantially once the need for electronic shutter glasses dissipates. This presentation will focus on 3D production issues and their impact on creative visual choices, using a case study of a short 'guerilla 3D' film shot with the new Panasonic stereoscopic AG-3DA1 camera and edited in Final Cut Pro.

Musical Networks in Experimental Electroacoustic Performance

QCA S07 2.16

Malcolm Riddoch, Western Australian Academy of Performing Arts, Edith Cowan University

This paper outlines three practical uses for Internet and LAN networks in the performance of electronic and electroacoustic music currently utilized in teaching and learning at WAAPA Composition and Music Technology, Edith Cowan University: From live streaming audio broadcasts connecting virtual performers around the world, to synchronised electronic graphic scores and on to distributed computing networks utilizing Max/MSP over UDP to produce multichannel spatial music works. The use of musical networks enables the electronic composer to integrate virtual ensembles and/or large amounts of data distributed over LAN and the Internet. These networks and their technological setups also both open up and form the limits of the possibilities for electronic composition and are particularly useful for indeterminate approaches to highly structured improvisation in electronic composition and performance.

Stream Session 6

Tuesday 15:00 to 15:45

Designing a future book, whatever that might be!

QCA Auditorium

Adrian Bruch, School of Communication and Creative Arts, Deakin University

This is a presentation on the work created by second year students in Adrian's digital studio class. The brief was to research current eBooks and devise some ways they could be enhanced. Students who came from across the disciplines of journalism, graphics, film and animation, worked in groups to create an interactive electronic proof of concept. Software used included Apple iLife, Final Cut Pro, Adobe Illustrator, PhotoShop and Acrobat Pro. The presentation will also include information on how they were created, some current examples of what commercial designers are producing and some speculation on how the content of the web and the iPad both differ and converge.

In statu nascendi : Charming atavisms, New perspectives in the Patching Zone

QCA S07 1.23

Nancy Mauro-Flude, Tasmanian School of Art, University of Tasmania

In 2008 I was invited to work as a researcher for Cultuurlokaal, the Patching Zone's pilot project in Gouda, The Netherlands. As a patcher the most remarkable feature of this project was the ability to contribute to the development of a method that aims to treat subjective phenomena and individual perceptions that occur below the official radar of Institutional Culture in a systemic fashion. To invigorate, as well as integrate new scenarios connected to local traditions that represent and respond to a specific community, we began to patch and to formulate conditions for what may be future models for effective collaborations between the general public, arts practitioners, media designers, and academic Institutes.

Redefining and re-evaluating Craft in photographic production within the context of contemporary art.

QCA S07 2.16

John Billan, School of Art, RMIT University

The term craft is problematic as a descriptor. This paper examines how craft may be redefined for the digital age in regard to artist practitioners working in the field of fine art. In art practice, the phenomenon of the 'unique' is often accepted as a natural part of the production and process. With digital technology came the opportunities -via the binary nature of the digital data- to replicate one copy an infinite number of times and capture and render a virtually artifact-free product, without the memory of the process that was evident in analogue capture (e.g. hair in the film gate.) In the area of Fine Art Photography the concerns were that technology came at a price. The destructive nature of early pixel editing resulted in irretrievable damage to the image file. Each time a curve or a level adjustment was made in the editing program, data was stripped away resulting in degradation of the tonality and colour of the image. Later workflow practice that introduced adjustment layers and channel masking techniques, successfully addressed the issues.

Stream Session 7

Tuesday 16:15 to 17:00

Spaces of Interaction: The Audience as Performer

QCA Auditorium

Frances Joseph and Dawn Huchesson, School of Art & Design, AUT University, New Zealand

This presentation discusses strategies considered in relation to the development and curation of content for a publicly located interactive screen programme. While urban screens displaying audiovisual content are becoming ubiquitous, interactive screen environments raise a number of different challenges – both for organisations developing such facilities in terms of technical and programming demands – and for artists, designers and performers creating new work for these environments. Perhaps the greatest distinction is the changed role of the audience, with a shift from passive spectator to active participant or even performer/creator. This is a new and different type of interaction, more akin to investigative play than computer gaming. The presentation addresses some of these issues and opportunities in relation to the early interactive works of VR pioneer Myron Krueger and developmental work underway at CoLab Creative Technologies Centre in Auckland, New Zealand.

Making Machinima: Collaborative Engagement between Students in Two Arts Disciplines

QCA S07 1.23

Graham Barwell, University of Wollongong; Chris Moore, Deakin University

This presentation reports on the experience of an interdisciplinary machinima making project. Students in a first year Digital Communications subject collaborated with students in a second year English Literature subject to produce animated movie adaptations of stories from Chaucer's Canterbury Tales from within the game, World of Warcraft. This activity took place at the University of Wollongong, but involved staff from there and from Deakin University. The project was designed to explore and report on the potential pedagogical affordance of machinima in higher education. This presentation will examine the three phases of the project: preparation, process and review.

A case study of establishing long-distance collaborative interaction design education environment

QCA S07 2.16

Stephen Wang, Faculty of Art & Design, Monash University

This paper focuses on an interaction design curriculum within an international collaborative education project as a case-study to demonstrate an approach to constructing hybrid e-learning environment which contains both physical classrooms and online virtual interactive-3D environments. Reflecting on the existing learning and teaching approach of design education which is based on a combination of studio-based and project-based learning, has identified a need to create an interactivity focused learning-centred e-learning environment. This paper presents a stage in progress within a long-term research process; where an initial trial was implemented, exploring a new course delivery method, and taking into account interaction design characteristics and various student propensities.

Stream Session 8

Wednesday 12:00 to 12:45

An interactive music system based on the technology of the reactable.

QCA Auditorium

James Herrington, Edith Cowan University

This presentation will involve a power-point presentation showcasing an original interactive music system. Unfortunately, the physical instrument could not make it to Brisbane, however, it will be discussed and demonstrated using video and sound sources. The interactive music system is a multi-user electro-acoustic music instrument with a tangible user interface, based on the technology of the reacTable. The main concept of the instrument is the integration of the ideas of 1) interpreting gestural movement into music, 2) multi-touch/multi-user technology, and 3) the exploration of timbre in computer music. How it was designed and constructed, the software employed, the systems fundamentals, and alternative uses of the instrument will also be examined.

augment_me

QCA S07 2.16

Brad Miller, COFA, University of New South Wales.

augment_me is an installation, a responsive visual database; a memory machine.

The images constituting the database are a sequence of photographs and videos, collected over the past 8 years and tracks my relationships with people, things, places, scenarios. They are sequentially embedded with contextual associations arranged (initially) by time and date. This, combined with being able to access and make those images move, appear and disappear – by anyone or anything within view of the camera/sensor in the space where the installation is exhibited, makes manifest the metaphor of memory.

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 and special 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 2010 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 Australia 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. If you have requested a special meal (vegetarian, gluten free, etc) 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):

CreateWorld2010

Username:

createworld2010

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 restaurants 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 4221 5230
Stephen Atherton	04 1102 0315

Griffith University & SouthBank Guide



Griffith University Room Locations

226 Grey Street, Southbank

QCA Auditorium

QCA S07 1.23

QCA S07 2.16

- S05 Room 2.04

- S07 Level 1, Room 23

- S07 Level 2, Room 16



- A – Life Science**
 - Skin & Body Spa
 - Dental Technology
 - Denture Clinic
 - Product Design & Development
 - VET & Higher Education
 - Spolices
 - Fitness Centre
 - Sports Hall
- H – Design Technology**
 - Multimedia
 - Photography
 - Graphic Design
 - Animation
 - Civil Engineering
 - Architectural & CAD studies
- B – Health Science**
 - Anatomy & Physiology
 - Staff Lounge
 - Food Science
 - Applied Science
 - Nursing
 - Children & Human Services
- C (A) – Learning Common**
 - Library / eLearn
 - Corporate Services
 - Institute Directorate
 - International Sales
 - Student Administration
 - Marketing
- C (B) – Indigenous Centre**
 - Student Services
 - Restaurant & Function Room
 - Security
- C (C) – Business Centre**
 - Performing Arts
 - Auditorium
- D – COTAH**
 - Hospitality Management
 - Tourism
 - Food Inventory
 - Mail Services
 - Supply
 - Retail
 - Meat Trades
 - Facilities Unit

