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# MINA

Mobile Innovation  
Network Aotearoa  
(MINA) present

## INTERNATIONAL MOBILE INNOVATION SCREENING 2012

23 NOVEMBER 2012

New Zealand Film Archive, Te Anakura Whitiāhua  
84 Taranaki Street, Wellington

and

## 2ND MOBILE CREATIVITY & MOBILE INNOVATION SYMPOSIUM

24 - 25 NOVEMBER 2012

The Pit, Te Ara Hihiko (Block 12), Massey University,  
Tasman Street, Entrance E, Wellington

# INTERNATIONAL MOBILE INNOVATION SCREENING 2012

and

# 2ND MOBILE CREATIVITY & MOBILE INNOVATION SYMPOSIUM



**SCREENING** // FREE  
[mina2012screening-eorg.eventbrite.co.nz/](http://mina2012screening-eorg.eventbrite.co.nz/)  
**SYMPOSIUM** // \$120 // \$60 Students  
\$150 with MINA DVD (Booking fees apply)  
[mina2012-eorg.eventbrite.co.nz/](http://mina2012-eorg.eventbrite.co.nz/)

For more info go to  
<http://mina.pro>

✉ [max@mina.pro](mailto:max@mina.pro)  
🐦 @MINAmobile

MINA [www.mina.pro], the Mobile Innovation Network Aotearoa, is an international network that promotes cultural and research activities to expand the emerging possibilities of mobile media. MINA aims to explore the opportunities for interaction between people, content and the creative industries within the context of Aotearoa/New Zealand and internationally.

For communities world-wide mobile technologies provide access to a vast amount of new services. Mobile media has also established new forms of connectivity and sociability within contemporary art and design practices. The current mediascape can be described as a dynamic ecosystem that has seen the emergence of new media aesthetics and formats, such as iPhoneography and mobile-mentary (mobile documentary) filmmaking. The participatory turn in media culture (collaboration, co-creation and crowd-sourcing) also creates new opportunities and challenges for visual communication design. (Mobile phone) users (or rather pro-d-users), artists, designers, filmmakers and independent creatives can define new modes of mobile media practices transcending the realm of established disciplines and transform the contemporary mediascape. Innovative business models utilise mobile apps and redefine the distribution of media content. Mobile phones have evolved rapidly from a communication device to a creative and educational tool and enable us to see the world from new viewpoints and angles.

The second edition of the International Mobile Innovation Screening will be held at the New Zealand Film Archive in Wellington on the 23rd November. The screening program is curated by Max Schleser with advise and assistance from Benjamin Lenzner and Karen Curley, and includes mobile films and mobile-mentaries (mobile documentaries) from Brazil, the USA, Italy, Spain, Sweden, Turkey, New Zealand,

Columbia, Russia, Greece, Germany and Japan. The International Mobile Innovation Screening also features *5#Calls*, which is screened for the first time in Australasia after its premier at the Festival De Cannes. MINA also presents the three winning projects of the Los Angeles based iPhone Film Festival, an experimental mobile film, a mobile stop-frame animation and a music video, which are a great addition from MINA's partner festival for the 2012 program. At the screening filmmakers from New Zealand, Germany and Columbia will introduce their work. MINA's 2012 special guest is Felipe Cardona from Bogota, Columbia. He is a filmmaker, whose mobile films have been screened at Interfilm's Micromovie Award (Berlin 2004) and the Mobifest Film Festival in Toronto (2008) among numerous other international events. Felipe is filmmaker working with mobile devices and a Lecturer at the Universidad Externado de Colombia. This year's MINA screenings at the Film Archive include a number of public premieres showcasing international mobile films for the first time in New Zealand. The screening also includes the official opening reception for MINA's 2nd Mobile Innovation and Mobile Creativity Symposium, which will take place at Massey University on the 24th and 25th November 2012 (<http://mina2012.eventbrite.co.nz>).

This year the International Mobile Innovation Screening 2012 edition expands the definition of mobility, including works produced on smartphones, iPads and other mobile cameras. With the introduction of native QuickTime video on smart phones that capture in full HD quality even Hollywood now recognises the potential of mobile video production. Several filmmaking tools, such as tripods, dollies and drones, can transform one's smart phone into a professional video camera including XLR mic connectors and various lens adapters ranging from fish-eye lenses to 35mm lenses. Focus, exposure and white balance can be manually adjusted



and give filmmakers the possibility to control the image capturing process. Hand-in-hand with the rise of iTunes app store various apps for filmmaking and videography on Apple's iPhone appeared. These applications include live video streaming tools (such as Bambuser or Collabracam), video distribution and image sharing tools (such as 15secPlace or MINA's social geo-locative app) and editing applications like iMovie or Splice. These image manipulation tools, which gave rise to iPhoneography, are now expanding into the field of moving-image and video production. Here one could point at iMotion HD or iSupr8, which provide various video effects for post-production on the go. New York based producer and iPad/iPhone artist David Scott Leibowitz shot *Amagansett Beach* using the app Infinite Eye.

Since the launch of the fifth generation iPhone last year, mobile filmmaking has seen a tremendous development and mobile devices continue to explore new camera angles and viewpoints. In *Homemade Spacecraft* the smart phone functioned as a positioning device using the phones GPS capacities. Luke Geissbuhler's mobile video not only captured the upper stratosphere and recorded the blackness of space, but also illustrates the possibility to implement mobile phones into DIY productions using weather balloons. In *Untitled 1.1* the camera phone is attached to a wheel and in *System Age* to the Shinkansen Express in Tokyo. Another feature specific to mobile filmmaking is the close up and tactile aesthetic, which characterises the new work

of the French Filmmaker Benoît Labourdette and the Swedish Artist Anders Weberg. The play of colour and time-lapse photography in Keirux's *Waking Up to Life* and Zsolt Haraszti's *Yearlapse '11 / NYC to London* illustrates the HD image capacity of third generation smart phones. The play of colour is a specific element, which last years screening showcased. The work of the Turkish Artist Evrensel Ürüm or the ambient structures of the Detroit light tunnel in *Interlude Detroit* continue the abstract explorations that link mobile filmmaking to the traditions of abstract and or structural film experiments.

Next to the more experimental explorations of moving-image practice, last year mobile phones were used as production devices in mainstream media ranging from TV commercials to music video. The Mobile Innovation Screening showcases some examples of this development including the music video by Mueller & Mitch feat. Annette Brüggemann *Kobalt* — Now Is Definitely The Time To Panic (Miri D'Oro & Marian Mueller) from Germany and Keith Moore's *Killing Time* from the USA. In New Zealand one of the first ever advertisements was produced on a smart phone by Massey University. The Idealog article 'Massey University mobilises with iPhone-shot TVC' (<http://www.idealogue.co.nz/news/2012/05/massey-university-mobilises-iphone-shot-tvc>) features this TV advertisement and the making-of mobilementary. The same mobile filmmaking team created the College of Creative Arts Time Capsule video, which will also be screened at the Film Archive. These mobile

projects illustrate the effectiveness of mobile filmmaking and in broadcasting Citizen Journalism is a well established phenomena. In this context one can also point at the events in North Africa and the role that mobile media played during the Green Revolution. These important developments relating to the broader issue of social change and activism in connection to mobile media will be discussed at the MINA Mobile Creativity and Mobile Innovation symposium. The two-day symposium features panel presentations on the themes of Global Mobile Innovation, Mobile 2.0: participation and interactivity, Mobile Filmmaking, Global Mobile Communities and iPad/iPhone Creativity.

The 2nd International Mobile Creativity and Mobile Innovation Symposium will explore these developments and dynamics in a transdisciplinary context. This year the keynote address will be by Professor Gerald Goggin of the University of Sydney. He takes a broad view of mobile media and innovation and will explore future possibilities for mobile media. The programme features an international collection of designers, artists, film makers, theorists and writers who will make this a dynamic interdisciplinary gathering. A number of presenters from 2011 are returning, including Canadian iPhoneographer MissPixels; Laurent Antonczak will be discussing his recently completed participatory mobile storytelling project *Hono*, a pilot project by MINA in partnership with the Youth Performance Trust, to connect rangatahi with their communities using digital tools; Max Schleser and Karen

Curley of Massey University will describe a participatory community project working with the National Council of Women to produce mobile-mentaries in Rarotonga; and Lu Davidson from The Wellington-based trust Inspiring Stories will talk about storytelling and community engagement. The international line-up includes Ben Lenzner, who will be talking about mobile phone activism within the media ecology of New York City and many international presenters are joining MINA online, including Benjamin Rabe, interface designer from Germany, Richard Vickers (University of Lincoln, UK) and Simon Miles (University of East London, UK), Caridad Botella Lorenzo, Art/Film Critic & Author (Bogotá, Colombia), Assoc Prof. Wenceslao García (University of Valencia, Spain), Gaby David (Laboratoire d'Histoire Visuelle Contemporaine, Paris, France) and Sumit Vishwakarma, iPad Artist (San Francisco, USA). The symposium will provide a platform for filmmakers, artists, designers, researchers, 'pro-d-users' and industry professionals to debate the prospect of wireless, mobile and ubiquitous technologies in art and design environments and the creative industries. On Sunday 25 November the MINA events conclude with an unconference session featuring the Mobile Art Lab and eBook Production using iBooks Author workshop by Apple. Selected papers will be published in the Intellect Journal Ubiquity in a MINA special issue in 2013.

# TEAM MINA

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## CONFERENCE AND SCREENING PROGRAM 2012

### Dr. Max Schleser //

Subject Director Digital Media,  
Institute of Communication Design,  
College of Creative Arts,  
Massey University

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## SCREENING CURATION

**Max Schleser** // Massey University

**Ben Lenzner** // PhD Candidate  
Screen and Media Studies,  
University of Waikato

**Karen Curley** // Massey University

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## ORGANISING COMMITTEE

**Dr. Max Schleser** // Massey University

**Patricia Thomas** // Massey University

**Lynne Ciochetto** // Massey University

**Luiz Dos Santos and Tim Turnidge** //  
MDes candidates Massey University

**Karen Curley** // Massey University

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## TECH AND AV SUPPORT

**Durgesh Patel and Keir Husson** //  
Massey University

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## VIDEO PRODUCTION AND MOTION GRAPHICS

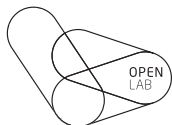
**MINA Mobile Filmmaking Crew**

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## DESIGN

### Open Lab

Commercial Partner  
Open Lab is a multidisciplinary  
inhouse design studio at Massey  
University's College of Creative Arts



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## MINA COMMITTEE

**Anna Jackson** //  
Transmedia:AM, NZ

**Anders Weberg** //  
Artist and Curator, Sweden

**Dr. Avnesh Ratnanesan** //  
International Mobile  
Screenfest, Australia

**Dr. Camille Baker** //  
School of Engineering and  
Design, Brunel University, UK

**Daniel Cermak-Sassenrath** //  
Faculty of Design & Creative  
Technologies, AUT University, NZ

**Daniel Wagner** //  
Performing and Screen Arts,  
Unitec, NZ

**Dean Keep** //  
Swinburne University of  
Technology, Australia

**Gavin Wilson** //  
PhD Research Student,  
The Graduate Centre,  
York St John University

**Geraldene Peters** //  
School of Communication  
Studies, AUT University, NZ

**Assoc Prof. John Bavaro** //  
Art Edinboro University of  
Pennsylvania and Director of  
Bruce Gallery of Art, USA

**Karen Curley** //  
College of Creative Arts,  
Massey University

**Laurent Antonczak** //  
Graphic Design and New  
Media, AUT University, NZ

**Assoc Prof. Lynne Ciochetto** //  
College of Creative Arts,  
Massey University, NZ

**Marcelo Godoy** //  
Associated Director IAI -  
Instituto de Artes Interativas  
and Mobilefest

**Prof. Mark Amerika** //  
Professor of Art and Art History  
(University of Colorado) and  
Principal Research Fellow at  
La Trobe University  
(Melbourne)

**Dr. Max Schleser** //  
College of Creative Arts,  
Massey University, NZ

**Mia Robinson** //  
Co-founder/President iAMDA  
and Artist, New York, USA

**Michael Okkerse** // Wellington  
City Council, NZ

**Miss Pixels** // iPhoneographer,  
Canada

**Muhammad Razlan Rashid Ali** //  
Head of Programme, Faculty  
of Communication and  
Media, Universiti Selangor,  
Malaysia

**Patricia Thomas** //  
College of Creative Arts,  
Massey University, NZ

**Professor Roger Guetta** //  
Art, Media, Theatre, Vanier  
College, Montreal, Canada

**Dr Thomas Cochrane** //  
Centre for Learning And  
Teaching, AUT University, NZ

# MINA PARTNERS

## VIRTUO

### Virtuo (NZ)

Commercial Partner  
Virtuo is an intelligent collective of experts in serious experimental play.



### SBP Productions (USA)

Commercial Partner and Partner Festival  
S. Botello Productions™ created the International Mobil Film Festival in San Diego, California

## TRANSMEDIA<sup>NZ</sup>

### TransmediaNZ (NZ)

Partner Organization  
Transmedia NZ supports the ongoing development of New Zealand's Transmedia production community, creating opportunities for collaboration and innovation, and the sharing of knowledge and ideas.



### International Mobil Film Festival (USA)

Partner Festival in San Diego, USA



### Ohrenblick Mal (Germany)

Partner Festival in Germany working in collaboration with JFF, Institute for Media Education, Munich



### Mobilstreifen (Germany)

Partner Festival in Germany



### Mobile Screenfest International (Australia)

Partner Festival in Australia



### Mobilefest (Brazil)

Partner Festival in Brazil



### iPhone Film Fest (USA)

IFF: Partner Festival in L.A. / USA

## IdN

### IDN

International Media Partner  
IdN is an international publication for creative people and its mission is to amplify and unify the design community



### New Zealand Film Archive

Screening Partner  
The Archive collects, protects and projects New Zealand's film and television history

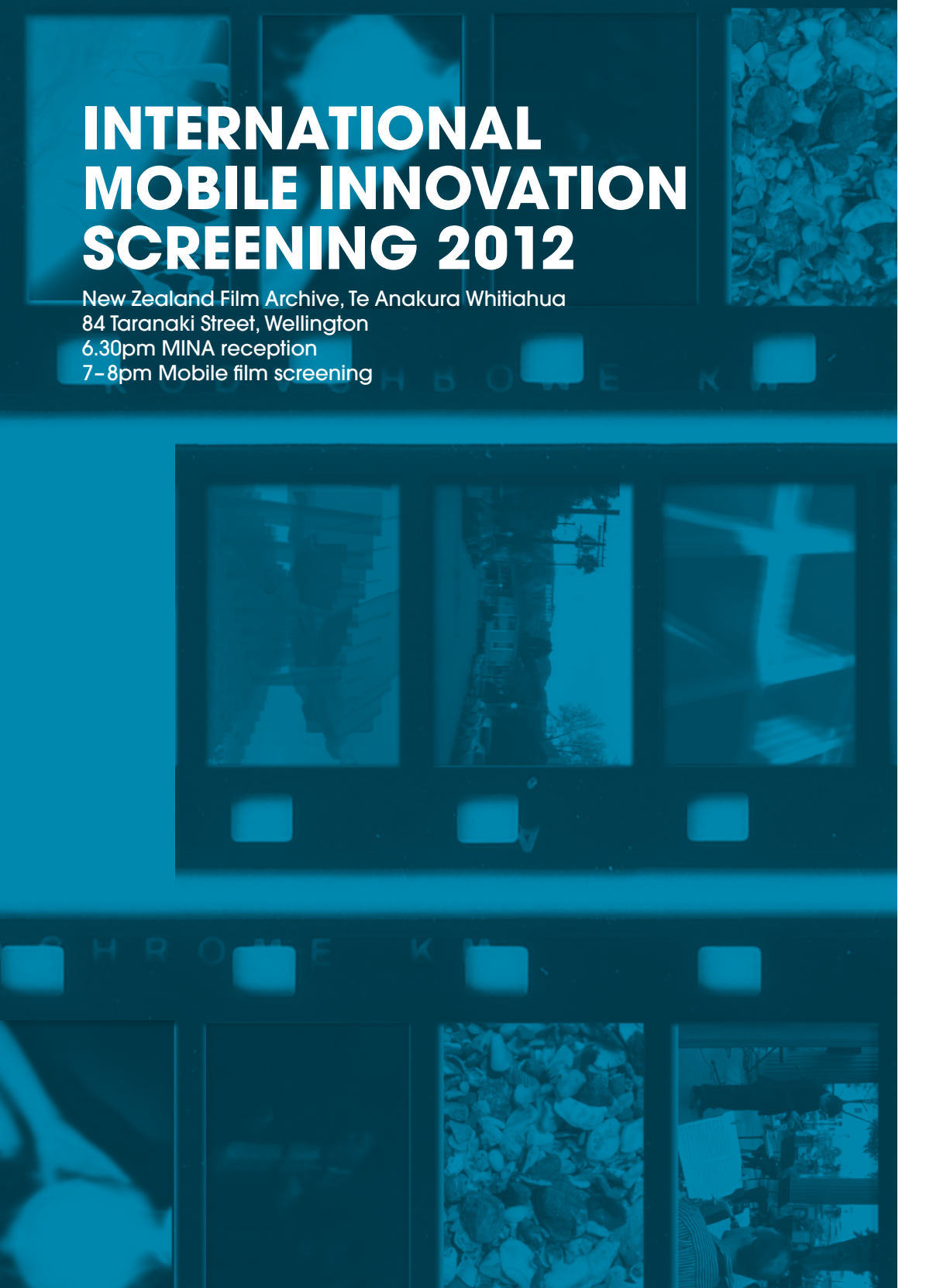


### ASCILITE: Australasian Society for Computers in Learning in Tertiary Education

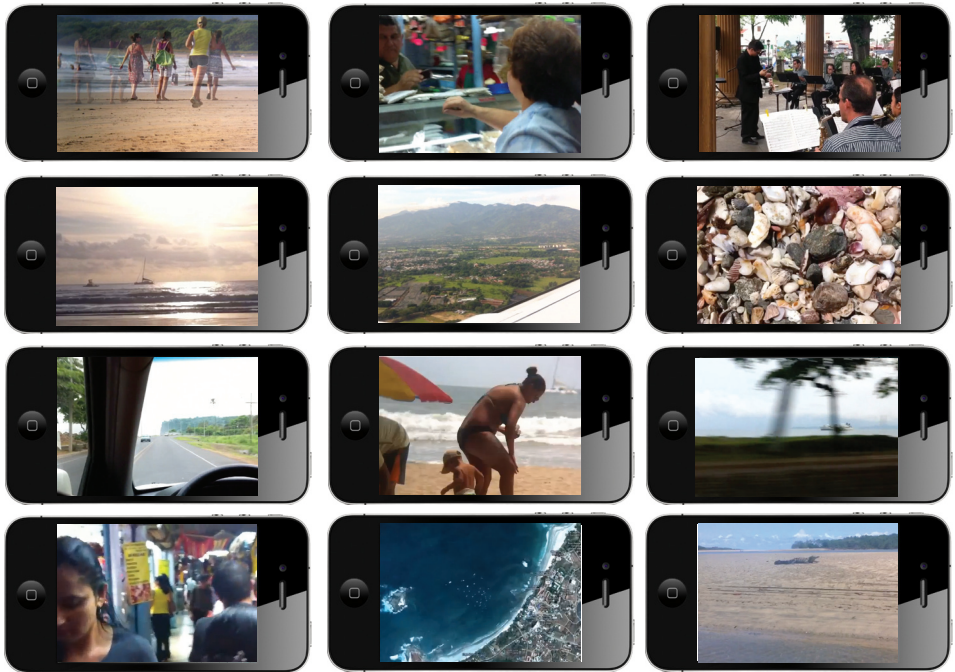
Conference Partner

# INTERNATIONAL MOBILE INNOVATION SCREENING 2012

New Zealand Film Archive, Te Anakura Whitiāhua  
84 Taranaki Street, Wellington  
6.30pm MINA reception  
7-8pm Mobile film screening







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**TAMARINDO COSTA RICA**

Felipe Cardona

A Micromentary about a nice trip to Tamarindo, Costa Rica.

All made with an iPhone 4 and an iPad 2. (6.38 minutes)




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### 5#CALLS

Giuliano Chiaradia

Experimentalist and poetic, *5#CALLS* was 100% recorded and edited on the mobile phone using resources director's own handset. The scripts were sent by SMS to the actresses Stresser Guta, Natalia Lage, Amanda Richter, Graziela Schmitt and Julianne Trevisol to sonorize were used ring tones and even wallpapers was used as graphic material. The experience had phones that record and transmit live over the Internet.

The result is a collection of five videos in the genre of poetry innovative experimentation in new media. (10.00 mins)

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### HOMEMADE SPACECRAFT

Luke Geisbühler

*Homemade Spacecraft* is the product of a weekend father and son experiment involving a weather balloon a smart phone and a tiny HD video camera. Together with a lot of planning and a crafty homemade capsule built on a take-out container, this contraption rose into the upper stratosphere and back recording the whole way. At a height of a confirmed 120,000 ft (higher than the film states) and three times the altitude of an average jet airliner, one can see the magnificent curvature of the earth and the profound blackness of space. (7.00 mins)

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### A COLD PLACE

Muriel Montini

The Paris Bourse. A winter's evening. Traders have a break. (4.00 mins)

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### WAKING UP TO LIFE

Keirux

This video has been recorded entirely using a Nokia N8 phone for the N8 Producers competition. I decided to make a trip, so I spent four days traveling across Galicia, Spain. I have to say that Galicia is an incredible place; I discovered spots in the middle of nowhere that seem to belong to another world. Motion was done using a motorized tripod, and the lenses used were a cookin macro lens and a regular magnifying lens, which are used by stamp and coin collectors.

Music by Mindthings, track is "Colours of Happiness" licensed under Creative Commons. (2.16 mins)

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### SINFULNESS

Anders Weberg

Filmed with iPhone 4S

Anders is an artist working in video, sound, new media and installations and he is primarily concerned with identity. The human body lies at the root of projects that formally and conceptually chart identity and its construction as a preamble to broaching matters of violence, genders, memory, loss or ideology in which personal experiences co-exists with references to popular culture, the media and consumerism. Specializing in digital technologies, he aims to mix genres and ways of expression to explore the potential of audio visual media. (1.18 mins)

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### ILLUSION

Anders Weberg

Video and Sound by Anders Weberg. Filmed with the iPad 2. (48 secs, loop)



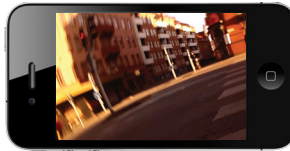


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**rites of passage**

John Bavaro

iPad Animation made in Animation Creator HD on the iPad. Music performed on the iPad using the ThumbJam app, all filmography done with the iPhone 4S. (3.20 mins)



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**untitled 1.1**

Alessandro Perini

A reflection about cellphones and handheld devices as new video shooting gear. How is it possible to use them exploiting the peculiar possibilities unleashed by such small consumer cameras? How to make them do what's impossible to do with a normal camera?

Mobile video festivals stress the fact that such devices are now in the hands of millions of people, and videoart/filmmaking is now becoming a democratic, shared experience. Is there something more "artistic" beyond this social issue? *Untitled 1.1* is (hopefully) the first of a series of videos shot with a mobile, in which the capabilities of this shooting device are explored. (3:43 mins)



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MINA presents the winners of the iPhone Film Festival:

**THE HAUNTING AT DANFORD CABIN**

Craig Anthony Perkins [presented by the iPhone Film Festival]

**YEARLAPSE '11 | NYC TO LONDON**

Zsolt Haraszti [presented by the iPhone Film Festival]

**KILLING TIME**

Keith Moore [presented by the iPhone Film Festival]



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**KOBALT**

Now Is Definitely The Time To Panic (Miri D'Oro, Marian Mueller)

Music video for German techno artists Mueller & Mitch. The lyrics are about impressions of Frankfurt, Germany. The poem is written by Annette Brüggemann.

Shot with 2 iPhones. A blue plastic ruler was partly used as a filter as well as some digital effects. (4.00 mins)



#### OFFICE NO. 47

Sylvie Prasad

This is a short work about my office made using a mobile phone — a technology both portable and personal and uniquely suited to capturing the autobiographical.

I try to keep my office tidy and sparse. I have some personal belongings, which mean something only to me. They are coded and their meanings are hidden. Compared to my colleagues I have no obvious family photographs or any telltale signs of a life outside the office. Yet if you were to probe further, images of my children would reveal themselves. Images of places I've travelled, holidays I've enjoyed and artworks I admire are woven into the corporate space I inhabit. The private and personal sit alongside the functional but in disguise. My neighbour's office is crammed full of books and the walls have become a family album. Down the corridor someone has put up fairy lights and flags in their space. Furnishings are transformed with rugs and perhaps an odd cushion here and there.

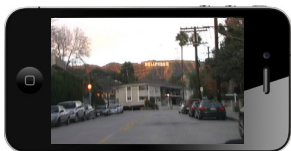
How do we personalise our workspace and why? What of the home office? What are the markers that divide workspace from home life and why would we want to make a home of our offices? *Office no. 47* is a short film of one such office space. It also invites participation — to share stories/films/images of how you engage with your working environment. (2.00 mins)



#### THE POSSIBILITY TO AWARE OF BEING CAGED

Evrensel Ürüm

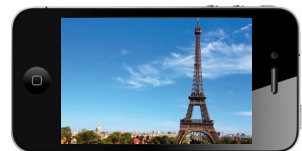
A mobile-mentary filmed in the garden of Herdringer Castle, Arnsberg/Germany. *The Possibility to Aware of Being Caged* captures the feeding of the gazzels through the gazzels' eyes. The video explores the possibility of an awareness of being caged. (4.50 mins)



#### HOLLYWOOD

Khalil Charif

Experimental work that has the Hollywood sign as a background, and explores signs through an aesthetic of videogame. Part of the artist's Hollywoodian series, a research having the image as issue, in which the author investigates possible links and intersections between film and video art. (1.00 min)



#### A SHORT JOURNEY 'EIFFEL TOWER' // IPHONE 4S

The Film Artist

Bonjour, bienvenue Mesdames et Messieurs, don't you just love a little bit of adventure, following a last minute plan to visit Paris by car from London the night before, I figured the best way to see Paris in just a few hours was from the magnificent Eiffel Tower, je vous remercie beaucoup pour regarder. (2.27 mins)

**DAY AT AMAGANSETT BEACH**

David Scott Leibowitz

*Day at Amagansett Beach* is a one minute trip to the beach, shot entirely on the iPhone and using the app "Infinite Eye". During the early to mid-70's, as a video artist, I created many hours of abstract video art in a dark room by pointing a video camera at a monitor creating video feedback. This app creates a similar effect that you can take outside into the real world, to create video art using slices of reality combined with this abstract yet controllable visual art generator. Now, this unusual skill set that I acquired 37 years ago, manipulating video feedback, is an app! Shooting on the beach, the challenge is to find the right elements, the beach umbrella, flip-flops in the sand, a seagull flying by, a runner and a girl in a red bikini waving goodbye...

In 1975, sitting in a dark room for hours on end, trying to coax these electrons that make up video feedback to join together in a beautiful, symmetrical dance, I could not have imagined having the same capability on my phone. Enjoy. (59 secs)

**INTERLUDE DETROIT**

Daniel Mauro

Shooting with a mobile device into the reflections of backlit glass panels, this video explores movement, color, and sound as filtered through the ambient structures of the Detroit Light Tunnel. (1.00 min)

**LAUDOMIA**

Apostoli Dario

Buildings and cemeteries are alike, there is no difference between the city of the living and the dead. The flow between these conditions is given by the traffic chaos, loneliness, in contradiction, but at the same time in harmony with the human flow more pure, simple, primitive. (20.00 mins)

**SYSTEM AGE**

Hase Kaihei

*System Age* which I made was created considering the form of poetry called "Tanka" that is a traditional Japanese poem made up of 31 syllables with Japan as a concept. "Tanka" is poetry which clips up the feeling which arises in every day as it is, and is materialized in 31 language-ized characters. My work utilized the character of visual equipment called a mobile phone. The character of mobile filmmaking is to record everyday without tense. I am taking a photograph with a mobile phone, and perform work-ization in the form which carries out the reorganization collection of the impression and is recorded by chance or inevitably. *System Age* is the image poetry. (1.05 mins)

**THE EDITOR**

Chris Nong

The short I shot on an iPhone4. (8.24 mins)

**FINN**

Visual Cooks

Entry for Swedish art contest "Pocket Cinema 2012", which had to be shot on mobile phone and no more than 60 sec. The forest was never the same after the apocalypse. Filmed with iPhone 4S and app filmic Pro. *Finn* is a brief glimpse of the young living there, a solitary survivor of a ravaged world where nothing can be taken for granted. (1.00 min)

**POSTER**

Benoît Labourdette

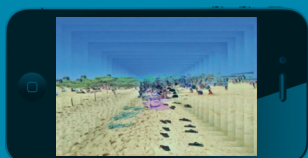
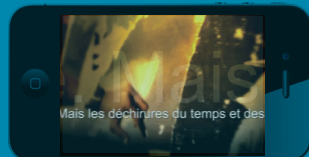
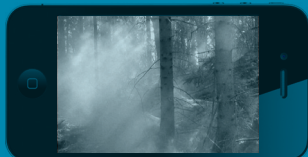
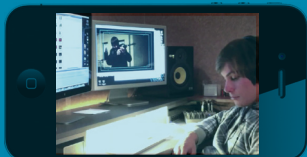
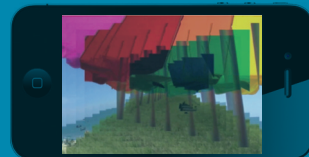
A love story. People forget that when you are too close to someone, it can make it impossible to love them. It's not boredom, but the gaze that disappears. Holes in reality made when normal life is disrupted, and which reveal its essence, can become the openings in which love will be reborn.

"A tactile film made of paper and words." (3.05 mins)

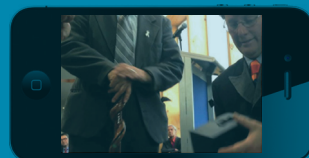
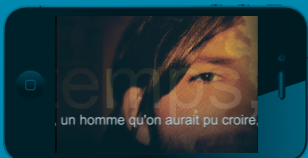
**MASSEY TIME CAPSULE**

Max Schleser

In 2062, someone will break open a time capsule sealed in the floor of Te Ara Hihiko, Massey's creative arts building in Wellington. What's inside? Massey University creative arts staff and students have produced a unique time capsule for their new building in Wellington. Every aspect has been meticulously designed, from a specially devised canister in fabric-lined aluminium to a folding book of photos and other creative contributions. The time capsule was placed in a chamber in the building's foundations by Sir Richard Taylor of Weta Workshop with instructions that it be opened in 50 years time. (1.00 min)



**MUNA**



# 2ND MOBILE CREATIVITY & MOBILE INNOVATION SYMPOSIUM

Saturday 24 November 2012

The Pit, Te Ara Hihiko (Block 12), Massey University,  
Tasman Street, Entrance E (free parking), Wellington

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8.30am **COFFEE & REGISTRATION**

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9.00am **GLOBAL MOBILE INNOVATION**

*Chaired by Antony Nevin*

**Ben Rabe** // UX-designer & artist  
"The Distributed Artist"

**Miss Pixel (Isabelle Gagné)** //  
iPhoneographer & designer  
"Winter project: a mobile art work  
in a University hospital center"

**Tiago Franklin R. Lucena** //  
PhD candidate, LART: Art and  
Technoscience Laboratory at  
Universidade de Brasília  
"The pathos of the city: mobile  
and sentient technologies in  
public health"

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10.15am **GLOBAL MOBILE INNOVATION II**

*Chaired by Karen Curley*

**Dan Wagner** // Department of  
Performing and Screen Arts, Unitec  
"Mobile In Global Out —  
International Collaboration in  
Wireless Movie Making"

**Caridad Botella Lorenzo** // Art/Film  
Critic & Author  
"What ever suits you and your  
people: customizing the use of  
mobile media"

**Prof. Lillane Leroux** // Rio de Janeiro  
State University

**Anne Clinio** // PhD candidate,  
Information Science (Ibict - UFRJ)  
"Aesthetic Disruptions — mobile  
audiovisual experiences from urban  
slums and peripheries of Rio de  
Janeiro"

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11.30am **MOBILE 2.0: PARTICIPATION AND  
INTERACTIVITY**

*Chaired by Laurent Antonczak*

**Simon Miles** // School of Arts and  
Digital Industries at the University of  
East London

**Dr. Ananda Breed** // Theatre Studies  
at the University of East London  
"Co-authorship and interactivity in  
multi-cam mobile filmmaking"

**Richard Vickers** // Lincoln School of  
Media University of Lincoln  
"Mobile Media, Participation  
Culture and the Digital Vernacular:  
24-Hours In & the Democratization of  
Documentary"

**Assistant Prof., Wenceslao García,**  
**Professor, Miguel Corella, Professor**  
**Nuria Lloret** // Polytechnic University  
of Valencia  
"Building inoperative communities  
through mobile web 2.0"



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12.30pm **LUNCH**

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2.00pm **MOBILE FILMMAKING — CURRENT TRENDS AND DEVELOPMENTS**

*Chaired by Max Schleser*

**Dr. Miriam Ross** // Victoria University  
"Vertical Cinema: A New Regime?"

**Dr. Craig Hight** // Screen and Media Studies, University of Waikato  
"Digital videography as coded practice: agency within software culture"

**Felipe Cardona** // Universidad Externado De Colombia  
"Videoloop, a russian montage dream come true or a new editing form"

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3.00pm **AFTERNOON TEA**

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3.30pm **MINA: MALAYSIA**

*Chaired by Max Schleser*

**Muhammad Razlan b Rashid Ali**  
// Faculty of Communication and Media, UNISEL, Universiti Selangor, Malaysia  
"Mobile Journalism — Strengthening Democracy in Malaysia Post Bersih 3.0"

**Ahmad Shahrudin Amin Sahar** // Independent trainer and consultant, Malaysia "Mobile Learning"

**Roy Parkhurst** // College of Creative Arts, Massey University

"Phony Photographies: Ontological Aesthetics, Biopower, and the Mobile Phone Photojournalism Controversy"

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4.45pm **KEYNOTE BY PROF. GERHARD GOGGIN, UNIVERSITY OF SYDNEY**

*Chaired by Max Schleser*

"The Futures for Mobile Innovation: Platforms, Constraints, Visions, Opportunities"

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5.30pm **RECEPTION**

## Sunday 25 November 2012

The Pit, Te Ara Hihiko (Block 12), Massey University,  
Tasman Street, Entrance E [free parking], Wellington

11.00am

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### MOBILE MEDIA AND SOCIAL CHANGE

*Chaired by Dan Wagner*

**Ben Lenzner** // PhD Candidate Screen and Media Studies, University of Waikato

"Mobile Phone Video & Social Activism within the Media Ecology of New York City"

**Lu Davidson** //

Filmmaker, Designer & Ecologist  
"Inspiring Stories"

**Gaby David** // PhD Candidate, Laboratoire d'Histoire Visuelle Contemporaine, (LHIVIC) at the École des Hautes Etudes en Sciences Sociales (EHESS), France  
"A comparative panorama: social networking and visual mobile applications"

**Associate Prof. Lynne Ciochetto** //

College of Creative Arts, Massey University  
"Globalisation, culture, class and mobile phones"

12.15pm

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### LUNCH

1.15pm

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### GLOBAL MOBILE COMMUNITIES

*Chaired by Patricia Thomas*

**Anna Jackson** // Co-Director of Transmedia NZ and PhD candidate PhD at the University of Auckland and The University of Melbourne  
"'SHOOT ME NOW': an international mobile live collaboration"

**Leith Pierce** // Educator

"Taking it to the Streets: An examination of flash mob phenomena"

**Dr. Max Schleser, Karen Curley, Tim Turnidge** // College of Creative Arts, Massey University

"Glocal Experiments in mobile filmmaking and networked mobile video distribution"

**Laurent Antonczak** // AUT University & entrepreneur "HONO: Relflexions on the 1st Rangatahi mobile story-telling workshops"

2.45pm

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### IPAD/IPHONE CREATIVITY

*Chaired by Mike McAuley*

**Sumit Vishwakarma** // iPad Artist  
"iPad — the new Canvas for Artists"

**Simon Gray** // Artist

"Mobile Art Lab"

**Scott Symonds** // Centre for Teaching & Learning Massey University  
"21C to 700 B.C in a swipe: The Classics meet iPad"

**Stephen Atherton** // Apple

"Mobility and Educational Technology. What the future brings"

3.15pm

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### MINA WORKSHOPS

**Simon Gray** // Artist

"Mobile Art Lab"

**Stephen Atherton** // Apple

"eBook Production" using "iBooks Author"

(Advanced registration essential due to limited capacity: Max@mina.pro)



**MIRA**

# TICKETS

**SCREENING // FREE**

[mina2012screening-eorg.eventbrite.co.nz/](http://mina2012screening-eorg.eventbrite.co.nz/)

**SYMPOSIUM // \$120 // \$60 Students**

\$150 with MINA DVD (Booking fees apply)

[mina2012-eorg.eventbrite.co.nz/](http://mina2012-eorg.eventbrite.co.nz/)

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# MINA

  
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