

## FRAMED 04: FROM MOBILES TO VIRTUAL - 360 DEGREE COMMISSIONING FOR DIGITAL CONTENT CREATORS

Digital Harbour Theatrette, Thursday May 31, 12.30 – 2.00pm

Presented by OPEN CHANNEL, Digital Harbour and the Australian Film, Television & Radio School

### 1 Introduction

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360 degree commissioning is a buzz word or term that surfaced about a year or more ago, and is remarkably still in use today. 360 degree commissioning **and** production promised coherence across all platforms and mediums, including content and technologies in an ever converging world.

In short, if your film can be screened in a cinema, it should be possible to have it seen on any screen whether it be small, in your hand, any where and anytime. Binding these technologies to each other is the internet as primary search, find and delivery mechanism. It is also the environment on which new platforms and mediums for storytelling rapidly emerge, as we will see in Keren Flavell's presentation on Second Life and John Power's on Machinima.

#### 1.1 Andrew Apostola

Firstly, getting our films onto portable devices, such as mobile phones, is, as Andrew Apostola will describe, far more easier today than it was a year ago... You can produce films specifically for mobile devices or have Andrew's company licence your work for international distribution on line and on-demand.

#### Biography

Andrew is the co-founder and Creative Director of Portable Content, an Australian based digital studio that designs and manages innovative web applications.

In 2006 Portable Content launched the Portable Film Festival, a user generated video site that distributes video to users through portable video platforms including iPods, mobile phones and laptops. In 2007 the project expanded internationally and was recently launched in the United States at the South By South-West Film and Interactive in Austin Texas.

Andrew has worked for a range of broadcasters and media providers and is well known for successfully launching the Student Youth Network in Melbourne in 2003.

In his profile on the Portable film festival website, Andrew describes one of his greatest moments as being seduced by Wynona Rider in a hotel as a 19-year-old in Toronto.

<http://www.portablefilmfestival.com>

#### 1.2 Keren Flavell

The internet-based virtual world of Second Life has had a good run in the media of late. It is not only a "space" where people hang out and meet each other, it also provides scope for the screening of films within any of the many worlds created in Second Life. Is there more to Second Life for filmmakers and artists than there appears on the surface? Does Second Life fit into a 360 degree commissioning model?

To answer these questions and most likely raise many more, Keren Flavell describes Second Life from the helm of the Second Life Cable Network.

#### Biography

Many of you might know Keren as the sometime host of 3RRR's Byte Into It. Keren is a new media producer who won Best Entertainment Website at the Chicago International Film Festival for her online

documentary Sounds Like Techno. She is Executive Producer for Second Life Cable Network and has produced interactive works for SBS, Chunky Move, Royal Childrens' Hospital, ACMI and many others.

Keren hovers precariously on the bleeding edge of technology and is currently forging a fascinating mirror existence in the virtual world of Second Life.

### **1.3 John Power**

The gaming industry is quickly taking over the film industry in production output and financial returns. Despite the gains made by the industry abroad, Australia's industry is no doubt successful, but has yet to match the innovations and budgets pouring out of Asia, Europe and the USA. Today we're focusing on the innovations and Machinima is one of the more fantastical innovations to emerge from the fusion of game development, animation, real-time motion graphics, narrative and non-narrative forms.

Many people are aware of the origins of Machinima in the 'cinematic' sequences incorporated in early 1990s real-time games, generally within the first-person shooter genre. Machinima these days has been generally accepted as the reuse of game spaces and characters for the purposes of producing short videos. Some authors go further into the process by modifying existing game engines to drive original characters, sets, sounds and music to produce wholly original dramatic content that is finally produced on digital video. Some Machinima exponents go still further into the medium to create narrative spaces that a player can inhabit through their avatar and thereby choose how they may navigate the narrative space as it unfolds over time.

John Power does some of these things, but not in the service of plot-driven narrative. John has applied Epic Game's Unreal Tournament Engine as a way of producing a real-time interactive video tool that can provide video images in the context of AV performance.

### **Biography**

John is a Lecturer at RMIT's School of Creative Media. He has used mostly paint and computers to make pictures since 1981. John has worked as a scenic artist for TV, film, museum exhibition, opera, ballet, theatre, and private commissions. 1996 saw John at Planet X studios, producing TV commercials and digital effects. In 1997, he worked as Art Director for Olivetti Multimedia Studio. John returned to RMIT in 1998 as a tutor and research supervisor. John also worked on a live video collaboration known as 2Loops which performed over 100 shows in four years, including tours of Australia, Europe and the Undercurrents Tour with Toy Satellite, which opened the 2001 Taipei Arts Festival. John completed an MA in Animation and Interactive Media at RMIT in 2002. His recent linear work has screened at the Not Still Art festival in Brooklyn, and the Australian Centre for the Moving Image. Currently John is completing a video clip for Digital Primate's Siege Mentality Album.

## **2 Conclusion**

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FRAMED is brought to you by OPEN CHANNEL in association with Digital Harbour and the Australian Film & Television and Radio School.

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### **References**

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BBC reorganises for an on-demand Creative Future

[http://www.bbc.co.uk/pressoffice/pressreleases/stories/2006/07\\_july/19/future.shtml](http://www.bbc.co.uk/pressoffice/pressreleases/stories/2006/07_july/19/future.shtml)

Machinima – Making Movies in Virtual Reality

<http://www.machinima.com/>

Machinima

<http://en.wikipedia.org/wiki/Machinima>