5th MINA International Mobile Innovation Screening 2015

19 November 2015
RMIT University, City Campus
SAB Building 80, Level 1, Room 2
445 Swanston Street, Melbourne
Australia

20 November 2015
Fed Square TV
Corner Swanston St & Flinders St
Melbourne, Australia
Sponsors

colab  AUT  nonfictionLab  RMIT

Tickets

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For more info go to www.mina.pro
Foreword

The Screen Cultures research lab - part of the Centre for Communication, Politics and Culture-is interested in discovering, evaluating and interpreting the changing world of screen-based cultures, in Australia and internationally. Comprised of members who have expertise in creative practice research as well as traditional forms of research, we look at, we listen to, and we make. One of our current themes is mobile media practice - screen production 'on the go' - and so we are pleased to be partnering with MINA for this fifth year of screenings and academic papers. We are particularly supportive of the way in which MINA draws together international researchers and practitioners who, together, can build the creative and critical landscape of mobile media practice; this sense of collective nurturing - of early career and seasoned academics pushing new theoretical and practical boundaries - is something we also pride ourselves in. We welcome you to the event - and to Melbourne, and to RMIT - and look forward to looking at, listening to and making ideas with you.

Craig Batty
Screen Cultures Research Lab Leader

The School of Music and Creative Media Production and The College of Creative Arts at Massey University are pleased to have supported the Mobile Innovation Network Australasia since its first screening and symposium in 2011. During the last four years MINA events have provided a platform for creatives, producers, filmmakers, artists, designers and researchers to explore and debate the impacts of wireless, mobile and ubiquitous technologies in a changing media, art and design environment. With the upcoming #MINA2015 and #MINA2016 screenings and symposium in Melbourne, Australia, MINA follows Massey’s mission of bringing the best of New Zealand Aotearoa to the world. The co-edited book Mobile Media Making in an Age of Smartphones demonstrates the great collaboration initiated between Massey University and RMIT University. The MINA DVDs, eBooks, and special journal editions provides testament of MINA’s considerable contribution to the arts and creative industries in New Zealand and internationally. The School of Music and Creative Media Production and The College of Creative Arts at Massey University wishes this years symposia every success and looks forward to the continuing evolution of the MINA initiative.

Associate Professor Andre Ktori
Head of School,
Te Rewa o Puanga - School of Music and Creative Media Production.
College of Creative Arts – Toi Rauwharangi
Massey University, Wellington
Aotearoa - New Zealand

The Mobile Innovation Network Australasia [MINA] 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 communities, content and the creative industries within the context of Australasia/ New Zealand and internationally.
**Colab**

Colab [www.colab.aut.ac.nz/](http://www.colab.aut.ac.nz/) is the collaboratory for Design and Creative Technologies at the Auckland University of Technology (AUT), New Zealand. It aims to encourage researchers, students and stakeholders to imagine, construct, articulate and navigate rapidly changing social, economic, technological and career environments in various fields including mobile technologies and locative media.

Over the last three years, we have partnered with MINA to support New Zealand mobile innovations and initiatives such as #mina2013, #mina2014, two mobile themed editions of the Journal of Creative Technologies (JCT), various mobile industry-based project and recently the establishment of MINA-COLAB, one of five specialist laboratories in the Faculty Labs Network within AUT [www.colab.aut.ac.nz].

This year, we are particularly delighted to support the Fifth International Mobile Creativity and Mobile Innovation Symposium 2015, a new Australasia partnership with MINA, The Faculty of Design and Creative Technologies, Massey University and RMIT University. Colab is pleased to extend and engage with opportunities to collaborate with researchers, organisational partners, creative-thinkers, and entrepreneurs across New Zealand and Australia.

**Associate Professor Frances Joseph**
Co-director
Colab Creative Technologies Hub
Faculty of Design and Creative Technologies
Auckland University of Technology - New Zealand

**MINA**

The Mobile Innovation Network Australasia [MINA] aims to explore the possibilities of interaction between people, content and the creative industries. The International Mobile Innovation Screening 2015 will showcase short films produced on and with smartphones, mobile, pocket cameras and drones. The MINA International Mobile Innovation Screening is hosted by the School of Media and Communication (RMIT University, AUS), Screen Cultures Lab and nonfiction Lab research groups in Melbourne, Australia.

The annual International Mobile Innovation Screening and the Mobile Creativity and Mobile Innovation Symposium have become widely recognised for instigating debates within and beyond the fields of media, art and design. In its fifth edition MINA is continuing to grow as a network project between the College of Creative Arts (Massey University, NZ), Co-Lab (AUT University, NZ) and now RMIT University. During the last years MINA hosted a number of screenings in Aotearoa and internationally, lead workshops in mobile filmmaking and social media distribution and produced mobile-mentaries (mobile documentaries) and smartphone video projects. Next to the creative practice featured on www.mina.pro, MINA published special editions in Ubiquity the Journal of Pervasive Media (Schleser 2014), Journal of Creative Technology (Schleser 2014 and Antonczak 2015) and an edited collection Mobile Media Making in an Age of Smartphones (Berry and Schleser 2014).
Over the last years MINA developed a close working relationship with academics and practitioners in Australia with particular focus on Melbourne and RMIT University, School of Media and Communication. Teaming up with theorists and practitioners at RMIT University, MINA 2015 has been organised collectively with the co-founders Dr Max Schleser (Massey University) and Laurent Antonczak (AUT University). The MINA network also grew in terms of film submissions. The program is more international than ever before and we are excited to present the program at RMIT University and at Federation Square. The screening program has been coordinated and curated by Dr Max Schleser (Massey University) and Dr Seth Keen (RMIT University). We would like to use this opportunity to thank Te Rewa O Puanga - School of Music and Creative Media Production, College of Creative Arts at Massey University and RMIT University for their support and Dr Patrick Kelly and Dr Smiljana Glisovic for their collaboration.

The films included in #MINA2015 were rigorously selected through a peer review process. The #MINA2015 screening will be available via DVD and eBook and will provide an overview of the developments in an exciting and fast moving field. Mobile, smartphone and pocket camera filmmaking’s impact on other disciplines within art, media and design and also beyond the creative practice realm are now recognisable.

Max Schleser

Now its fifth edition the MINA International Mobile Innovation Screening is more diverse, colourful and provocative than ever before. Smartphone filmmaking has become a recognisable feature across the whole media landscape. Last year the BBC started offering training courses for journalist in mobile journalism (M.J). Smartphone filmmaking and mobile media has become a regular feature in broadcast news and Tangerine a smartphone film production was the most talked about film at Sundance Film Festival.

There are more than a dozen mobile, smartphone and pocket film-festivals around the world and major software companies producing non-linear editing software such as Adobe, Apple and AVID launched mobile and/or tablet versions for non-linear editing software. Following the accessibility of video production cameras, now post-production becomes more accessible.

The beauty of mobile filmmaking is exposed through the creative exploration of filmmaking and its break from established rules and conventions. While mobile camera phones were never intended for filmmaking when they first appeared, filmmakers and creatives defined the aesthetics and working practices.

The MINA International Mobile Innovation Screening program features works from Australia, Aotearoa/New Zealand, Germany, France, India, Iran, Japan and the Philippines.

The mobile films capture spaces that are often overlooked. The selected works reveal moments of life, capturing the mundane in a poetic way reminiscent of the essay film. Whether we are waiting at a bus stop, in line or going through a car wash, the smartphone is always with us. (Our thoughts in these moments, which allow us to reflect upon the current moment and life is captured using mobile visual media.)
I was excited by the opportunity to share the curation of the MINA 2015 screening with Max this year and stage the event at RMIT University in Melbourne. Interested in developments occurring around new media video practices led me to this collaboration with MINA. My previous experience of collaborating with the Institute of Network Cultures in Amsterdam on the facilitation of the Video Vortex conference series, a critical forum on online video, also drew me into this initiative.

Inspired by what MINA has contributed towards the development of discourse and practice on mobile filmmaking, in the last few years I have been teaching a practice-based ‘Mobile Videography’ media studio. In this studio, I have been working with students on the expansion of video practices that draw from new media rather than film and television. The aim is to evolve mobile filmmaking beyond the well established short film paradigm, based mainly on fiction. In this studio we explore how the affordances of smartphone as a device with an operating system, connected to the network can be used to inform the creation of video works. I am interested in how we use smartphones to record and edit video content in comparison to other video recording devices that do not have the same connection to computers and the network.

In the last couple years I have seen mobile filmmaking shift towards practices that draw from fiction, nonfiction and experimental modes of filmmaking, with new media technologies and practices mixed in to create hybrid outcomes. Many of the works in

Modern architectural and Japanese landscape features are being used as inspiration for visual compositions. Abstraction is used as a powerful storytelling device. It allows audiences to experience emotions and feelings that are difficult to describe with words.

Some mobile moving-image works are driven by aesthetic explorations using time-lapse, Kaleidoscopes or dioramas as inspiration. Messages are personal, intimate and immediate. Some of these works are reflections on life and others on art and culture. Their meanings are powerful as we can connect to the thoughts of the filmmakers. Some works tackle social problems through a strong statement while others allow us to understand situations of people and their lives.

Access to smartphone technology means that more video work is now surfacing out of countries beyond the western screen. This year’s MINA submissions, more than in the last four years together were more international than ever before. Most submissions were received from the USA, followed by Iran and India. We are excited about these opportunities and welcoming new filmmakers from all over the world to the MINA community.

The next generation of filmmakers will utilise the mobile device according to their own ideals and agendas. Mobile filmmaking is engaged in a constant innovation process that is influenced by multiple vectors. It is emerging as a field with its own aesthetic qualities.

“Smartphone filmmaking has become a recognisable feature across the whole mediascape.”
Max Schleser

Seth Keen

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Dr Seth Keen

this screening have connections with the everyday and are influenced by the increasing development of non-professional practices associated with the Internet and social media in that environment. With the technical capability of video developing each year on smartphones more people both professional and non-professional are becoming aware of the significance of having a portable, high resolution video camera in their pocket, connected to the network 24/7.

Looking closely at the selected works this year, there are some distinct themes emerging around how a video camera on a smartphone is used to produce content. There is the continuation of the fiction based short film, with producers adding hardware accessories to the smartphone to achieve many of the stylistic techniques seen on cinema screens. An expanding theme is the increasing use of smartphones to create non-fiction works. Many of these non-fiction works have connections with the personal, reflecting daily activities and journeys from one place to another. The mobile-mentary features amongst these works with people using smartphones to experiment with the documentary form. Working with the affordances of the device they work in close, use narration and other techniques to get around the sound limitations of a smartphone. Self-reflexive in some cases, the creators integrate themselves into the mobile-mentary as part of developing a documentary style that works with the characteristics of a smartphone as a personal device.

Working from new media practices, there is reflective experimentation happening around the capture of the interface and what is actually taking place on the smartphone as it is being used. I propose as screen capture technologies become more sophisticated that this technique will be used more widely and is part of capturing the social exchanges that occur online. Another non-fiction approach is what I would describe as a type of ‘photographic videography’, with practitioners integrating the immediacy of a point-and-shoot device with the time-based potential of video. The portability of a smartphone and it always being available to record anytime, anywhere, is utilised to document aesthetic, social and often political occurrences on the street.

Experimental mobile filmmaking is another significant theme that is gravitating towards new media practices and technologies to explore new techniques and forms. There is a growing number of works that are beginning to move away from video editing and effects software on desktop computers to mobile apps. These works are being recorded and produced entirely on a smartphone.

A noted feature across several works in relation to stylistic attributes that become synonymous with recording video on smartphones, is the use of the vertical frame, video in a portrait form. This ‘vertical video’ has links with using screen capture technologies to record the smartphone interface. In the future, I expect other distinct stylistic characteristics and practices will emerge as mobile filmmaking becomes more defined by new media practices.
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SPECIAL THANKS TO
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Fransedes Suni
Sabine Gabriela Fritsch
Cinq Group

MINA Partners

Virtuo (NZ)  Transmedia  Fed Square  Pocket Films

International Mobil Film Festival  Mobile Film Festival  iPhone film festival  IdN
In Perspective

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Moments of life, people are waiting for the bus. By adopting a shift position, I depict the hidden poetry in the details and reveal the extra-ordinary of the ordinary through the different layers of our reality. This movie is related to a photographic work I made between 2014 and 2015, where I was inspired by anonymity and public waiting areas.

Belgium, Brussels / Ipod touch / iMovie
Sound composed by Julien Tatham with the resources of FreeSound. org - Creative Commons 0 - erokia – club-sound – squareal – trebblofang – thefilmbakery – evanjones4 – alienistcog – unclesigmund

Us Stop
Julien Tatham

HOPELESS
Ligia Ramos

A man has chosen a high building as the setting for his final act. Hopeless takes his point of view through a maze of overlapping paths, producing a visual construction of his mental confusion. Once we arrive on the rooftop, the city does not look friendly and a single output draws itself in front of us. With a GoPro device, the film falls all the way down to the grass.

Paris, France / GoPro Hero 3 / Premiere, After Effects, Audition

Béton Brut
David Cowlard

Béton brut takes a meditative look at a fragment of brutalist urban fabric in Auckland, New Zealand. The term Béton brut means raw concrete and came to be associated with the architectural style of Brutalism from the 1950s onwards. Defined by the use of shuttered concrete, buildings constructed in this raw manner draw opinion from both extremes; some love it, some hate it. In this film, the University of Auckland’s Maidment Theatre, designed by the architectural practice Warren & Mahoney and completed in 1976, becomes the focus for a play of light and time underscored by a tense mix of ambient and electronic sounds.

Auckland, New Zealand / iPhone 5 / native Camera App / Edited in Adobe Premiere CC 2015
Additional sound and music: Øystein Jørgensen and Anthony Donovan
The music / track Duchamp Ready Meal is available under a Creative Commons (CC BY-NC-SA 3.0) Licence.
We used an old Indian Hindi phrase that says “kutte ki dum kabhi seedhi nahi hoti”, that means the dog tail never straightens metaphorically saying some things never change because of their conditions. In Dog Tail we show a chase between a pick pocketer and a passenger. At the end his house is revealed where we see a very poor lifestyle condition of his family and his kids. The passenger notices the environment, pities the man and gives him money and leaves without any further conversation. The last shot we see the pick pocketer back in the business as that is how his earnings happen.

“The Life and Death of an iPhone” follows the entire life span of a phone in POV from its creation in a factory into the hands of a New York through its death and eventual rebirth. A look at what we look like to our phones. The short was both shot and edited on the iPhone.

Belief
Ali Reza Salmanpour

Ali Reza Salmanpour Born in 1982 Iran Tabriz. I started filmmaking in 1999. I have directed 15 short films and I have many awards from Iranian and international film festivals. Urmie Late, Iran / Sony Xperia
This film documents the event of going through a car wash, it is also a music video. Going through the car wash was like a ride at an amusement park, at the time it felt surreal. I had my phone right in front of me, so I filmed. After watching the film I realised that what the camera was seeing was quite different to what I saw. The footage being cropped close up and with the extremity of the car wash in action, the simple documented video was more a kin to an expressive painting or animation.

Kilbirnie (WGTN, NZ) / Sony Xperia E1 / Final Cut X

Most of Space is Dirt

Daniel Boobyer

This filmpoem is inspired by my flowered journey in Japan in April 2014. Hanami means to watch and admire the flowers. It’s what I did. Fujiyama is also a big symbol in Japanese culture, something beautiful and sacred. As a filmpoem maker, I do everything: I write the text, I compose and play the score and I shoot the images and make the movie. This videopoem is the translation of my feelings and thanks for this beauty, this peaceful happiness. Welcome on board and enjoy the trip like I did. Shot in Japan by a French videopoet, read in English by a US software’s voice, Sakura Yama is an international filmpoem screened in France, USA, Ukrain, Greece and now Australia…

Tokyo, Kyoto, Osaka, Kobe, Nara / Samsung S4 / Final Cut / NoteBeat / MorphWiz / Garage Band

Sakura Yama

Yves Bommenel

What He Saw

Nikko Dajao

The story revolves around the viewpoint of a blind man who appreciated the beauty of nature through the eyes of his mother when he was still a child and bears witness to the changes of Mother Earth. Getting old, he went begging on the busy street of the city dressed in soiled and tattered clothing. He was blind but he was the one who saw everything using his other senses.

Busay, Lahug, Cebu City, Philippines / MYPHONE A919i
Music: Delicate Feelings by videoblocks.com

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Busay, Lahug, Cebu City, Philippines / MYPHONE A919i
Music: Delicate Feelings by videoblocks.com
This work has been made during my master CAWEB at the Strasbourg University (France). The exercise was to shoot with a mobilephone, and edit a 2 minute long movie, about 2 hours of our dailylife. I decided to talk about my Saturday morning when my father took me for driving lessons. I took the artist path to stage this movie through the prism of a circle to make reference to time loop of daily life. See more about this work on my blog: gwendolinerippe.wordpress.com

Lyon city, France / iPhone 5C / Adobe Premiere CS6

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Gasp
Anna Jones

GASP is a short documentary shot on a mobile phone, in which a young Melbourne woman relives the moment she received a call advising she had been diagnosed with a life threatening illness. As she talks through the crisis into which her life was thrown, jellyfish floating at sea visually represent her turmoil.

The piece takes a stripped down approach to smartphone video recording, eschewing the obvious image manipulation offered by some emerging mobile video applications in order to focus on the storytelling process.

This work is a result of an iterative exploration of the portability affordance of the mobile phone. The film explores how the uptake of mobile devices has brought the most private of conversations into the public sphere, and the power of storytelling to transport us into different times and places, and inside experiences we have never known. Portability is also explored through the recording process itself, with the manoeuvrability of the smartphone device a key instrument in allowing the capture of the visuals used throughout.

Melbourne, Australia / iPhone 6 / Zoom H4N / iPhone 6 inbuilt slo-mo camera app / Adobe Premiere Pro / Adobe After Effects / Adobe Audition, Neat Video.
Mobile Narratives
Carey Scheer

Mobile Narratives is about exploring the invisible inner world that is going on in the mind of the phone user. It is a common sight to see people in public, sitting, standing or walking in silence with their eyes glued to their phone. This film is about tapping into the thoughts and emotions running through the phone user’s head that is anything but silent.

The film also looks at the miscommunication that occurs through the phone, as text messages can be read in many different ways, depending on the mood of the person receiving the text. The text message sender does not know how the receiver will interpret their text.

This work intends to get people to think about mobile phone communication in a new light. This film shows the creation and then dismantling of a narrative that the main character created while communicating through her phone. These text messages could have been sent while she was on the bus, the tram, walking down the street or sitting in a café full of strangers absorbed in their own invisible narratives fostered by their mobile phone. While the audience for this film gets to share in the main character’s narrative, neither the audience or the main character get to see into the invisible narrative her love interest is also creating.

In Response We Closed Flinders
Alex Dick

Rallies were held in the City of Melbourne against the current Australian government’s plans to close indigenous communities and whether you support the cause or not it was surely an electric atmosphere. It caught my attention. It was surely something that had to be captured. Lucky I had my mobile phone at hand…

I stumbled across this rally on the way to work, having seen a Facebook post about it on my phone. This work aims to bring the audience into my experience. It is not a political comment, but a document of the day. It plays on the ubiquity of the mobile phone, a less discreet camera is not as welcomed in the face of a policeman or protester. A phone in my pocket with the microphone recording sounds can act as a discreet way to get up close to the subjects without creating inhibitions. A mobile is able to hide in the crowd, and give a unique perspective from the point of view of the person holding it. The images presented bring you to the level of observer, and the soundtrack plays on the incoherency and confusion of being in a large crowd where nothing is at the forefront, but the barrage of colour and sound becomes the focus. The use of SloMo helps put some of the more surreal moments under the microscope, bringing you further into my experience of the event.

Flinders Street Station, Melbourne / iPhone 6 / MacBook Pro / iPhone 6 Camera SloMo / iPhone 6 Voice Memos / AirServer / Quicktime / Premiere, Facebook iPhone Messages / After Effects
The images that make up this very small film are whimsical plays of light and wind. It is a kind of act in ekphrasis, as it describes an imagined work, not yet made, which quantifies the magnitude of war. The filmmaker wants to determine the dimensions of war, to show: this is how big it is, this is its weight; so that it might be felt in the body. What is the weight of a film as object?

Recording the small and everyday is now very much a practice made possible with the mobile phone, but it is also a practice with a history. The film alludes to this history, Most explicitly to the practices of Jonas Mekas and John Smith. Both of these filmmakers make small and personal films that often give way to big conceptual, political and social pursuits. My own film takes this as its concern! The question of scale, big and small films, big and small topics, big and small audiences. What can a small mobile film do about making the magnitude of war felt in the body?

Melbourne, Australia and Thailand / iPhone 5 / Final Cut Pro

An Ode to John Smith
Smijana Glisovic

The Q is a short essay film about standing in queues and what we think about as we wait in line. We queue for food, we queue for tickets, we queue on foot, in cars and online. Why do we queue, how do we feel about it and what happens when people break the unspoken rules? The qualities of patience, consideration and respect for order that queuing reflects are widely valued in society but should they always be observed? The film contrasts the sort of controlled social behaviour displayed in queues with the randomness and incoherence of everyday thoughts. We usually control our impulses waiting to get in at department store sales but can we say the same thing about our minds as we stare at the line ahead? The Q continues a focus by the filmmaker on short personal documentaries that examine aspects of daily life, often exploring the balance in our social and personal lives between forces of chaos and control.

Melbourne, Australia / iPhone 4S / Final Cut Pro X / Adobe After Effects

The Q
Leo Berkeley

The Q
Hyperlapse Workday
Felipe Cardona

A mobile-mentary made using Hyperlapse, Garageband and Pinnacle Studio apps. 2014.
Melbourne, Australia / iPhone 4S / Final Cut Pro X / Adobe After Effects

Street Talking
Meg Mappin

This mobile-mentary is shot entirely with an iPhone 5 on Swanston Street in the heart of the city of Melbourne. I used the portability and accessibility of a smartphone to talk with the people who work on this busy and lively street. I wanted to explore the world of these vendors, performers and artists who engage and entertain the daily stream of tourists, shoppers and commuters passing by. The smartphone as an unobtrusive conversation-recording device encourages reflexive filmmaking and provides the opportunity for an informal conversation with participants.
Melbourne, Australia / iPhone 5 / Premiere Pro

Elements
Mallika Worboys

Elements is a short experimental poetry film which takes advantage of the TimeLapse feature on an Apple Ipad 2. It combines scenes of the natural elements (plants, sky, wood, fire, stones and sea) with people reading the poem "Elements". The poem, which was written specifically for this film, is composed of descriptive words that we use to make sense of and label the elements that surround us. It is a short film exploring the relationship between humans and the natural world.
Wellington, New Zealand / Apple Ipad 2 / Adobe Premier Pro
'In the Heart of the Kaleidoscope' (2’25, HD1080p) is a freaky experimental short mobile movie. The viewer immerses in the inside perspective of a kaleidoscope. In the heart of this surreal and fragmented world an abundance of seemingly abstract and permanent transforming images are pulsating on the groove of Orlando Bay’s music ‘Dark Bit Flow’ which is exclusively created for this project.

The fleshcoloured images are not an endoscopy. No, we are looking at a deconstructed performance of the filmmaker Vanessa Vox who was dancing in the front of her iPod. Some fingers, hands, eyes, teeth, ears, thin braids shortly appear but remain trapped in the world of mirrored patterns. They shape a playful floating choreography.

The film was shot with the application ‘VideoFXLive’ and afterwards edited on an iPad with ‘iMovie’. It is Vox’s 55th mobile movie experiment since the beginning of 2014.

Taulignan, France / iPod5 / VideoFXLive / iMovie
Music: Orlando Bay

We have created an over complex world, that feeds us daily with a massive flow of information. Our digital tools help us to worship values of speed, efficiency and profitability... We lose track of biological rhythms and live in an almost virtual world.

Obviously, our minds cannot cope. We lose our concentration, our memory, our neurons connections change... Mental diseases, as well as degenerative brain disorders proliferate: burn out, bipolarity, schizophrenia, Alzheimer, Parkinson...

As if our minds had become unstable and unpredictable, like the climate. This micro experimental movie is about mind glitches and dissolution. It features humans (or is it already cyborgs?) encountering mental bugs.

Paris, France / iPhone 5S and 6 / Oggl / Union, Decim8 / iColorama / Glitch Wizard / SplitPlay / Cute Cut / Dictaphone / Garage Band
Interested in how mobile videography might be guided by new media rather than television and film practices. In this experimental video I attempt to record the spirited flying of a flock of swallows, in the late afternoon light at a beach near Melbourne. Screencast techniques were used to capture the interface and present the varying shots recorded. Utilising the affordances of a smartphone the aim was to produce a work that reflected on the recording process.

Inverloch, Victoria, Australia / iPhone 6 / QuickTime / Final Cut Pro

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Images have always established connections with memory, time, and place for a viewer. Louis Daguerre’s diorama, developed in 1822 just prior to the advent of photography, displayed a painted representation of an image (usually a landscape), which utilised changing light and transparency of the painted surface. Audiences were captivated with the slowly transformed canvas for periods of around 15 minutes, during which time they marvelled at the changing light conditions that illuminated the front and back of the translucent canvas.

Responding to the work of Henri Bergson in relation to philosophies of duration and, in particular, the concept of time as a medium for both manipulation and erasure in post-production, Diorama #01 combines image-making practices with 2D animation to produce a work that forces the viewer to confront notions of reality, memory, time, and place.

Tyrendarra, Victoria / iPhone 6 / After Effects

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A hypnotic and mesmerizing mobile camera experiment utilizing the revolutions of a car wheel.

Milwaukee, Wisconsin, USA / GoPro

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Sampling Swallows
Dr Seth Keen

Diaorama
Dr Patrick Kelly

RPM 2
Ryan Fox
I-Another is a poetic rendering of seeing and talking to each other over a long distance through the mobile phone. A series of random recordings were compiled and edited using a ‘cut-up’ method; decisions in editing were essentially random. The method is in order to search for interesting juxtapositions, interrogate images and discover new interpretations through an edit. Footage was recorded and shared between Melbourne and Berlin and edits passed back and forth purely through smart phone technology. Though the final product was realized on Premiere Pro, the essential ingredients, including the editing style, were put together on Adobe Premiere Clip, Video Toolbox and Splice – video editing applications for smartphones.

Berlin, Germany / Melbourne, Australia / iPhone 5 / Adobe Premiere Pro 2014 CC / Adobe Premiere Clip 1.2.0 / Splice / Video Editor Path 36 LLC / Video Toolbox YU BO

“Ariel” by Moby licensed by mobygratis.com

Pacific Colours celebrates everyday life. This mobile moving image project was filmed and edited on a smartphone. Displayed on an iPad, the video aims to prove an inspiration towards mobile moving practice. With our smartphones, mobile devices and pocket cameras we can all be virtually ‘pop stars’ finding our audience on social and networked media. Pacific Colours displays the vivid colour the Pacific Island Tonga. The video was edited on location and aims to communicate the experience of being in a Polynesian environment. In order to capture the mobile filmmaker’s experience and moment of its recording, the abstract kaleidoscope was chosen. Pacific Colours shares this moment with its audience.

Tonga / Sony Xperia / KineMaster app /MediaConveter app
Music: Jovani V Flatwound

Pacific Colours
Dr Max Schleser

I-Another
Jim Thompson
SMART PEOPLE + SMART PHONES = SMART MOVIES

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