

AUDIO ENGINEERING SOCIETY

CALL for PAPERS AES 41ST CONFERENCE, 2011 Audio for Games London, UK



Dates: February 2–4, 2011

Chair: Michael Kelly, Sony Computer Entertainment

Location: London, UK

Email: 41st_chair@aes.org

After the success of the AES 35th International Conference in 2009, the Audio Engineering Society is pleased to announce its second conference dedicated to audio for games, to be held 2011 February 2–4 at the British Academy of Film and Television Arts (BAFTA), London, UK. Current- and next-generation gaming platforms offer unprecedented levels of processing power specifically for audio. These changes facilitate a range of complex real-time audio architectures and DSP effects, offering creative possibilities never before seen in the areas of interactive sound design and music composition. Such developments in technology also present new challenges in audio programming, engineering, and sound design, drawing on areas of multidisciplinary expertise that were not previously relevant. This conference focuses on these new challenges, and will reflect on changes in the industry since the first conference in 2009 and bring together new and established professionals in the area of audio for games. The conference aims to reflect the needs and interests of all professionals working in or around the area of game audio, further the dialog between existing industry experts, create a forum for sharing techniques and technology, and help advance game audio on current and future platforms. The three-day conference program is focussed around the dissemination and discussion of technical solutions and recommended practices. As well as the usual paper and poster sessions, the conference will also consist of demonstrations, panel discussions, tutorials, and workshops. This call for submissions invites contributions in all formats, and we encourage proposers to think beyond the usual conference paper/poster format. Gaming is by its very nature an interactive experience, and game development highly multi-disciplinary, and we would like the conference program to reflect this. We welcome submissions in all relevant areas, including, but not limited to:

PROPOSED TOPICS

Spatial audio in games

- Mixing for unknown loudspeaker configurations
- Upmix and downmix
- Spatialization and environment modeling

Interactive reverb algorithms

- Interactive reverb algorithms
- Acoustic modeling and auralization
- Hybrid and parametric approaches to reverb simulation

Real-time synthesis

- Synthesis architectures
- Granular synthesis
- Physical and spectral modeling
- Procedural audio
- Novel use of traditional synthesis techniques

Audio codecs

- Real-time codecs and usage
- Seeking and looping in encoded bitstreams
- Codec quality
- Fast and low bit-rate codecs
- Audio distribution systems

Future areas for standardization

- Loudspeaker layouts
- Recording and mix levels
- Scripting file formats

Sound design, recording, and Foley

- Techniques and case studies
- Perception of interactive audio
- Nonrepetitive design

Game music systems

- Interactive and generative music
- Nonlinear composition
- Online gaming

Speech processing and analysis

- Pitch analysis in singing
- Mixing voice with game
- Voice management with multiple talkers
- Speech recognition and synthesis

Training and education

- Audio in interactive training applications
- Game-audio course material and certification

SUBMISSION INFORMATION

All submissions should have a clear application in game audio or interactive audio. Content should reflect the engineering progress made and highlight relevant contributions or conclusions to attendees. We encourage multidisciplinary approaches to the area and an exploration of the interaction between sound designer and audio engineer.

Submissions may be in the following formats: paper (to be presented in the main sessions); poster or demonstration (to be presented in the poster sessions); tutorial, panel, or workshop proposals to be held in the main conference thread.

Paper or poster proposals should consist of title, abstract (60 to 120 words), and précis (500 to 750 words) to be submitted online by **September 24, 2010** at www.aes.org/41st_authors. Acceptance of papers will be determined by the 41st Conference review committee based on an assessment of the abstract and précis. Accepted authors will be notified by October 22, 2010. Complete manuscripts of a maximum of 10 pages (3000 words) must be submitted by November 19, 2010.

Tutorial, panel, or workshop proposals should be emailed directly to 41st_sessions@aes.org. Proposals should include a title, abstract, session chair, and possible contributors. If accepted, these will also be included in the conference proceedings.

Deadline for paper/poster proposals: 2010 September 24

Accepted authors notified by: 2010 October 22

Deadline for final manuscripts: 2010 November 19

Papers chair: Damian Murphy 41st_papers@aes.org
University of York Audio Lab

Deadline for proposals for tutorials, panels, and workshops: 2010 September 26

Michael Kelly 41st_chair@aes.org
Sony Computer Entertainment Europe