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VR CREATORS' LAB

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Ricardo Laganaro Karolina Markiewicz Ioana Matei Infi Mego Lukas Ondreka Marcus Ovnell Pascal Piron Kerstin
Pistorius Rain Rannu Helge Schwarz Valdas Skinderis Andrea Slováková Mitya Sorkin Linas Suprikas Antoine
Thiry Ángel Urbina Juergen Weisshaeupl Marek Kulkovský Andrius Lekavicius Michal Lovecky Era Vati Rein Zobel



Ingeborg Degener from
Creative Europe Desk Munich
opens the VR Creators' Lab.
Foto: Alina Hartwig



EUROPE'S VR CREATORS' LAB TAKES OFF ...

Virtual reality and 360° film gained ground in the last three to four years and with the fast-paced technological developments on devices, software and distribution platforms, content became more and more important.

Valuable, creative, artistic content for the new medium means a lot of old storytelling wisdom merging with new skills and workflows. It takes a lot to create content for full CGVR or shoot in 360°. The stakes are high and the only way to grow and succeed in these new branches is – in our opinion – to learn and work in multidisciplinary teams.

We are all pioneers. We are all in the beginning of learning, trial and error. The new grammar for content creation is still not there. But we are all enthusiastic about the immense opportunities Virtual Reality, Augmented Reality and 360° Film offer. We are convinced, the new “extended” Realities will change the way we live, work and get entertained forever.

The VR Creators' Lab is an innovative training concept for media professionals and VR creators, creative thinkers and visual artists to learn together, share their knowledge of multidisciplinary professional and distinctive cultural backgrounds and work together in collaborative teams.

With the support of the European Union/Creative Europe MEDIA we were enabled to organize not only a lab to host 37 participants and partners from 19 nations, but also to invite international mentors to guide the process.

In a mixture of inspiring talks and speeches, hands-on workshops and intense discussions participants and mentors very rapidly started to exchange experiences, thoughts, questions and solutions. A vibrant atmosphere filled the spaces of our Sound Stage and the spaces in the Bavaria Film Center, the garden and Bistro Centro.

After two days of inspirations, we started ideation and prototyping and very quickly teams come to terms with their ideas, their technical needs and requested team skills and started working on their very ambitious and elaborated projects.

The VR Creators' Lab promised to be a safe haven, an experimental playground for creative and technological experiments, a space for networking and knowledge transfer, a place to meet international experts and discuss intensely with them – and a week full of fun.

Thanks to our outstanding mentors and participants, thanks to you all, we had a wonderful and encouraging first edition of the VR CREATORS LAB.

Thank you for being with us, we wish you all the very best for your projects and your further plans – in what reality ever.

Anja-Karina Richter Astrid Kahmke

BAVARIAN FILM CENTER – A PLACE TO GROW

Alongside the well-established mentoring and bursary (scholarship) programmes for classic TV and film producers, the Bavarian Film Centre has been quick to focus on making young start-ups aware of the opportunities presented through digital change. This means joining the latest technological accomplishments with relevant content. Our innovative Content courses set new standards in the field of classic and innovative storytelling, and support young creative heads in shaping the future of motion pictures.

A Creative Force

With our varied range of start-up courses, we are promoting budding producers in all areas of the media landscape who are either taking the traditional route or want to become actively involved with the global market, looking for new models for success and practices.

We also have many years of experience in developing content for the moving image sector, as well as wide-ranging expertise. With a broad spectrum of programs, the Bavarian Film Centre encourages young writers in traditional fields and content creators in innovative formats through the development of support programs – from Masterclasses and Labs to Storytelling Hackathons – to meet the needs of the market.

A Synergetic Location

The Bavarian Film Centre provides a home for start-ups in the media industry, and many young enterprises from the media industry have chosen the Film Centre as their headquarters. We give newcomers professional advice on dramaturgy, film and TV production, and digital strategies, whilst they also gain an insight into content creation for new technologies. Moreover, they benefit from the creative environment, access to an extensive network, and a modern infrastructure.



MENTORS



BRETT LEONARD

Producer / Writer / Director / Digital Visionary



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Brett Leonard is considered one of Hollywood's most innovative Director/Writer/Producers, and is known as one of the entertainment industry's top digital-era visionaries.

At the beginning of 2016, he co-founded Virtuosity Entertainment LLC, with legendary award-winning digital media executive, Scott Ross (who ran ILM & Lucas Film for George Lucas, and co-founded Digital Domain with James Cameron). Virtuosity Entertainment is a premiere Virtual Reality content company that will define the next generation of narrative entertainment through the creation of truly interactive StoryWorlds™ for the new emerging mediums of Virtual and Augmented Reality.

Brett Leonard has also recently been made an integral part of the executive team of

Digital Ignition LLC, a next-generation media technology/entertainment production and finance company lead by Michael Clofine, film producer and principal of Steel Pier Capital, a NYC-based private equity firm.

He was named by The Producers Guild of America, in association with Variety Magazine, as one of its "Digital 25", recognizing the twenty-five leading visionaries, innovators and producers who have made significant contributions to the advancement of storytelling through digital media. The Guild's 4,500 members, including

producers of film, television and new media, along with a distinguished Digital 25 Advisory Board, voted Mr. Leonard for this honor. Other recipients include directors James Cameron and Ridley Scott, and Facebook's founder, Mark Zuckerberg.

Brett Leonard became a globally-recognized pioneer of digital filmmaking when he directed and co-wrote the hit motion picture "Lawnmower Man", starring Pierce Brosnan and Jeff Fahey. The film is considered a cult classic, way ahead of its time in the use of groundbreaking computer graphics, and the portrayal of a networked data culture. It is also the film that introduced the concept of Virtual Reality to popular culture worldwide, and many key pioneers in the emerging VR industry count Lawnmower Man as one of their inspirations to actually create this new world-changing medium. Man was also the #1 commercially successful independent film of 1992, costing under \$6 million and earning over \$200 million worldwide.

"Empower people to create and experience compelling story, character, and emotion in any new medium, no matter what the technology being used to enable it".

After the success of "Lawnmower Man", Brett Leonard was made a key participant of the Sony 2000 Think Tank, an elite group of media visionaries and artists assembled to discuss the future of media by the top brass of the Sony corporation, lead by studio head Peter Guber.

He directed Peter Gabriel's "Kiss That Frog", the first HD all computer graphic music video/ride film. Kiss That Frog toured the world as a wildly popular theme park attraction, and won Mr. Leonard a 1994 MTV Music Video Award.

He first stepped into the third dimension with his IMAX 3D work, and directed "T-Rex: Back To

The Cretaceous in IMAX 3D", which was the No.#1 hit 3D movie in history for over ten years, having grossed over \$100 million worldwide on IMAX screens alone. It was also the first 3D film to use photo-realistic computer graphics and stereoscopic compositing; techniques that led to the innovations of 3D film spectacles such as James Cameron's Avatar. He then went on to direct Anthony Hopkins in the IMAX 3D spectacular The Magic Box.

While continually directing feature films and online media projects over the last 25 years, he also produced numerous interactive projects that were

well ahead of their time – many at the forefront of defining what is now called "user-created content" and "interactive entertainment".

As producer and director of this ambitious and pioneering project, he digitized his star Danny DeVito, creating an interactive character

(being one of the first to use performance capture technology) named "Mr. Head", who guided the audience / participants through the interactive experience. Looking at this presentation now, many years later, the volcanically changing media and entertainment landscape we inhabit today is incredibly similar to what Brett Leonard predicted with this presentation back then.

He was truly one of the first in the industry to envision the "YouTube", "Facebook", and VR / AR cyber-world of the 21st Century.

THOMAS WALLNER

Documentary Filmmaker / Founder DEEP Inc. /Liquid Cinema Inc.



Thomas Wallner is a producer, writer, and director working in film and interactive media. In addition to producing innovative cross-media properties for television, he has written and directed eight award-winning feature documentaries that have been broadcast in more than 30 countries.

Thomas Wallner is a rare example of a creative filmmaker who is truly at home in the interactive media world. Over the past ten years Thomas has consistently applied his award winning vision as a storyteller to push the limits of interactive narrative.

A leading figure in the creation of participatory narratives he brought the underground genre of Alternate Reality Gaming into the Television mainstream, culminating in the Emmy Award winning genre-benders "Fallen" and "Regenesis".

In 2007 Thomas Wallner pushed the boundaries of nonlinear story telling even further by developing the story concept for "Late Fragment", Canada's first interactive feature drama produced by the National Film Board and the Canadian Film Centre.

Thomas is the founder of DEEP a German and Canadian based studio dedicated to exploring and defining the evolving language of cinematic VR.

To meet this exciting aesthetic and technical challenge, DEEP is developing LIQUID CINEMA, a software platform and toolset that allows filmmakers, producers and broadcasters to create and distribute story based 360 and VR content across the web, mobile and VR devices.

Thomas is a recipient of numerous honours including two Emmy Awards with a total of five nominations, three Geminis, a Rose d'Or, two SXSW Interactive Awards, two Webby's and two CNMA's.

NICOLAS JOLLIET

VR Cinematographer/Director/Sound Designer



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Nicolas Jolliet has worked as a musician, composer, performer, cinematographer, photographer, director, editor, sound engineer, and cinematic drone pilot/developer. Over the past three years he has shifted his focus entirely to cinematic VR, bringing 25 years of experience to the design and prototyping of sophisticated VR capture tools. Drawing on his extensive experience in video and audio post, Nicolas has perfected the complex workflows involved in high-end cinematic VR production and deployment.

Nicolas' abilities are rooted in his background. First trained as an instrumentalist /composer / performer, and then later as a sound engineer, Nicolas made his mark in the music industry by recording other artists and touring for over a decade. During this time he also recorded seven albums with his own band "Psycho Key" (1996-2008). The music world quickly brought Nicolas into music video production. He honed his cinematic and post-production skills while working at "Place on Earth," a multimedia company based in St. Lucia (2000-2008), where he produced music videos and websites for other artists. He later worked as a music composer for various television and film productions and now writes and records music for VR projects, specializing in the new 3D spatialized sound mixing techniques enabled by the rise of VR.

Nicolas moved to Toronto in 2008 and started working in different capacities in the television and documentary filmmaking industry. He also worked on Bruce Parry's film, *Quest*, for the BBC, and Avi Lewis's film *This Changes Everything*. In 2014 Nicolas teamed up with DEEP Inc. to develop new custom 360° video camera systems, stabilization systems, and drone systems. Over the last 3 years he has been involved as a DOP, director, composer and/or post-production/editor in VR projects such as *Songs Of Freedom*, "Elisir D'amore - La Scala opera", "Carrara marble, Arcachon oysters & the Mont Blanc", "Orchestra 360", "Living in the Wild", "La Francophonie des Ameriques" (VR pilot for the NFB in Haiti), "Mermaids" (DEEP Inc.), *Laender*, *Menschen*, *Abenteuer 360* in Thailand and Iceland (DEEP Inc./NDR), *Anthropocene VR* (Mercury Films), and his own experimental projects in Colombia (*Laguna*, *Whiratu*). He has also created new workflows and methodologies for cinematic VR for the National Film Board of Canada.

He has directed two feature documentaries, "Harvest" and "Aluku Liba", both of which screened at numerous international film festivals. He has filmed in some of the world's most difficult-to-access places, from post-earthquake Haiti, to the illegal gold mines of the upper Maroni, to the Kumbh Mela in India. He has also continuously pioneered new technologies. In the last seven years he has specialized in aerial videography and was a pioneer in developing prototype drones for capturing unique drone imagery for various projects in Africa, Colombia, the Amazon, India, and Borneo.

Nicolas and DEEP have also been providing VR Workshops and courses on the latest techniques with respected broadcasters in Germany, France and Canada such as BR, NDR, ZDF, Arte and NFB.

SARA LISA VOGL

VR Base / Germany



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Cofounder and Chief Dreamer at VRBASE

A background in communication arts & interactive media and in love with the idea of new worlds, Sara is on a mission to explore what XR are and their potentials in the future. Especially fascinated by UX & art in VR she is working on the VR game *Lucid Trips*, teaches VR at Design Factory International Hamburg and guides longtime VR Trips in collaboration with academic researchers as the world's first VR Shaman. A passionate advocate of sharing & caring Sara is an active member of the international and local VR community. After three years and exploring the early days of VR setting up the Hamburg based VR Nerds collective Sara is now opening the VR/AR incubator VR Base in Berlin.

VRBASE

VRBASE is a VR/AR incubator hub with spaces in Europe's major capitals.

We enable creators of different disciplines to realise innovative and inspiring projects in the quest for pushing the boundaries of current VR experiences and driving the unification of art and technology forward. Our physical hubs connect the VR/AR community and provide them with essential tools,

resources and knowledge that accelerate their growth and the VR ecosystem as a whole. We work with companies and brands looking to embrace VR/AR technology and provide them with the skills to succeed via our corporate training programs. In addition, VRBASE Productions connects companies with top creators to custom develop VR experiences. www.vrbase.co

JAMES KAELAN

Wevr / USA



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James Kaelan is a filmmaker, VR simmaker, and producer whose films and simulations have screened at festivals around the world—including Sundance, Slamdance, SFIFF, Tribeca, and AFI FEST.

He currently serves as the Director of Development & Acquisitions at Wevr, and is a co-founder of the crowdfunding and distribution platform, Seed&Spark. He is the former editor of both BRIGHT IDEAS and Movie-Maker Magazine.

PROFESSOR

INGA VON STADEN



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...studied Agricultural Science in Israel and Film in New York. She worked among other as an author and editor for German TV-Productions until she migrated into digital media in 1995. There she worked as a creative producer on Games, Expo-Media and Internet Applications.

In 1999 she began coaching companies through the paradigm shift from analogue to digital media. Apart from doing consultancy work she wrote a range of market reviews and trend forecasts for renowned media institutions and gave in-house seminars on the implications of digital technologies on workflows, production processes and products. In 2001 she initiated a MEDIA-funded continued education programme at the film school of Berlin (dffb) introducing professionals from Film and TV to new media technologies. From 2004 to 2007 she built the New Media Programme for the Medienboard Berlin-Brandenburg (www.medienboard.de) as an interface between the Start-Ups in the Games, Mobile and Internet

sectors and the regional administration respectively national politicians. From 2013 to 2016 she set up the initiative TINKERTANK (www.tinkertank.de) to help children, youths and adults to find their way back into creativity with the use of new technologies.

Today Inga von Staden is a media expert, innovation consultant and group facilitator. She initiated and runs the Interactive Media Department (www.interaktive-medien.animationsinstitut.de) at the Filmakademie Baden-Württemberg (www.filmakademie.de) and is responsible for the transmedia strategies at the film school and the Animationsinstitut (www.animationsinstitut.de). She is on the programme board of the FMX, the international conference on Animation, Special Effects, Games and Transmedia and an assessor for the technology funding scheme ProFIT (www.ibb.de/wachsen/Pro-FIT.aspx) of the Berlin Senate. She has a coaching degree from the South African College for Applied Sciences (SACAP - www.sacap.edu.za).

KYNAN ENG

University of Zurich / Switzerland



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A researcher and entrepreneur, Kynan Eng has made contributions to both scientific knowledge and practice in VR for over 15 years. In his work at the University of Zurich and the ETH Zurich, he has investigated collective interaction effects in mixed reality, as well as the physiological and neural effects of manipulations within VR environments. The results of his work led to one of the first systems for VR-based motor neurorehabilitation, and he currently sits on the board of the International Society for Virtual Rehabilitation. He has co-founded four technology startups in VR for rehabilitation, neuromorphic engineering and smartphone behavior analysis.

FABRIZIO PALMAS

Straightlabs / Germany



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With a background in business administration and experience with computer science as well as strategic and operative management, Fabrizio Palmas is a creative and technical director at Straightlabs. Fabrizio coordinates a team of software developers, art and game designers. Together with his team he develops innovative trainings for enterprises based on virtual, augmented, and mixed reality. Moreover, the Unity Certified Developer teaches at the University of Applied Management.

CLARENCE DADSON

Design4Real / Germany



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CEO and Creative Director of Design4real, a Crossmedia Creative Agency in the heart of Munich, Germany.

Design4real's main focus is Virtual Reality and 360° Video production and content creation. Clarence can look back on over 16 years of experience in 3D Animation and creating on- and offline applications. As an early adopter he is always in touch with the latest technologies when it comes to design. Clarence is also the initiator of the 360° VR Community Meetings in Munich and co-organizer of the Virtual Reality Meetup Community EU VR.

ASTRID KAHMKE

Creative Director Bavarian Film Center / Head of VR Creators' Lab



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After her studies Astrid Kahmke started her professional career as a festival manager, script consultant and associate producer. As creative film producer for Bavaria Film she realized several tv-projects and was honored with the prestigious Producer Award of Filmfest Hamburg in 2008.

Her international feature films "Death of a Superhero" (starring Andy Serkis, Thomas Brodie Sangster), "Run and Jump" (starring Maxine Peake, Will Forte) and "Mr. Morgan's Last Love" (starring Michael Caine, Jane Alexander, Gillian Anderson, Clémence Poésy) were invited to numerous festivals and received many international awards.

Since 2012 she is part of the Bavarian Film Center Team and innovated the First Movie Program, which supports talent filmmakers and media professionals with their debut projects. She developed training formats such as the "Immersive Storytelling 360° Hackathon", the "Writers' Room:Lab" and the "story: first - digital storytelling lab".

Astrid is firmly convinced: innovation grows best in a multi-disciplinary environment.

Since 2016 she also curates and hosts the "i4c" (Innovation for Content), an international conference revolving around future narratives and innovative technologies, in Munich at the University of Television and Film.

Since her first encounter with an HMD in 2014, Astrid is fascinated by the challenges and opportunities of the new medium "Virtual Reality". She developed the concept for the "VR Creators' Lab", an innovative and experimental space for creators and artists to explore all facets of future storytelling and story world building for immersive narratives.





PARTICIPANTS

FREDERICK BAKER

Vienna, Austria

I like joining things up. I have lived my life as a co-production between London and Austria. I work with one foot in the creative industries and the other in university world (and try to make that not seem like a contradiction).

My film work has been at the BBC and ORF as well as ARTE. I have made over 50 documentaries, experimental films and one feature film winning a few awards along the way. My academic life has been mainly at Cambridge, where I got my PhD and I still teach and research in the areas of film, digital humanities and archaeology. I have two companies Media Europa London and Filmbäckerei Vienna and assign projects according to what feels best.

My passion is discovering and sharing insights, knowledge, emotions and beauty. That is why I have been working in VR and expanded cinema for over 10 years. I don't like images to be only trapped in the the 4 walls of a TV or cinema screen, that is why I am interested in Virtual Reality and I recently made the VR 360 film "Pitoti Prometheus" with Marcel Kanapke for Cambridge with the help of Bauhaus Weimar and the European Union research funds between 2013 and 2016



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I am working in VR in the context of artistic, archaeological and historic content.

I am looking for the story telling technology that gives the audience a better experience and the technology, that makes creating content easier.

My next steps are coming to Munich and joining in. Contact me if you want to hear from an experienced filmmaker, with child like enthusiasm for everything new.

NIALL CAMPION

Dublin, Ireland

Director / Editor / VFX Founder VRAI – A content creation company specializing in telling stories through Virtual Reality

I have worked in various roles in film and television post production for the past 15 years. As well as directing content for television, I have also created large scale audio-visual pieces for many museums and exhibitions nationally and internationally. I have worked in visual effects for feature film, as an editor in film and television for projects as diverse as the RTE newsroom and the Irish Pavilion at the Shanghai Expo. I have a passion for bringing new technology to visual storytelling, which brought me to virtual reality.

As well as creating an interactive virtual reality experience for the Irish Defense Forces, and the ESB (the national electrical utility) I have also directed a 360° partner video for Irelands State broadcaster, RTE.

Through VRAI, a company I recently founded, I'm dedicated to exploring ways to tell engaging stories through this new medium of virtual reality.

I have just finished production on an immersive VR experience for Irelands national electricity utility - the ESB. This experience gives the public and perspective clients the ability to test out an innovative subsea cable repair solution

pioneered by the ESB. Showing how the device works in situ at the bottom of the ocean was something they couldn't properly convey through traditional media so opted for a VR solution.

I'm currently developing similar applications for clients across a variety of fields, mostly in Ireland and the UK. We're in negotiations with clients as diverse as whiskey makers and electronics retailers. I also continue to work with existing clients to bring their virtual reality experiences to events and shows.

I would love to work with VR content creators from around the continent both to expand the pool of available talent, to collaborate on ongoing jobs and also to partner in order to develop interesting projects in other markets around Europe.



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SIMAS CHOMENTAUSKAS

Vilnius, Lithuania

I've started my journey as a CG generalist in one of the major advertising agencies here in Lithuania, after a couple of years there, I went freelance and quickly Gluk Media, our own company followed. It's been 6 years already running with a focus on interactive and experiential ways to reach the customer. We actually don't even call it advertising and prefer the word „communication“. Being an extremely curious person all my life I can't really think that there was a possibility for me to miss the VR train. As a main supervisor of all production-related tasks in Gluk Media I keep looking for ways to transfer my wide and diverse CG knowledge from traditional media to VR post-production. I think most of you, if not all, should share my passion – you get really addicted to those Eureka moments, experienced every now and then while pioneering the field we've all chosen!

Currently we're working on ways to really get those VR videos we produce for the clients to stand out even more. That requires deepening the story-telling/directing part of the process and also improving the technical side, which should always empower the directors ideas, not limit them. We would be interested in all possible collaborations both by inviting promising directors/story-tellers into our projects and also participating in yours as a full-service team. That's a great way to explore the world and meet new people anyway – so after you add the thrill of an exciting new project it gets raised to the third power.



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MAXIME COTON

Brussels, Belgium

Maxime Coton is a director and writer living and working in Brussels.

For his films and books, he has won several awards in Belgium and France. In his artistic work he aims to find balance between poetic and political topics.

Since 2015, he is the creative head officer of the audiovisual department of the University of Namur, exploring transmedia and VR territories.

I am currently exploring interactivity possibilities offered by virtual reality in the documentary field.



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FREDRIK EDSTRÖM

Stockholm, Sweden

Born and raised in Stockholm. My parents are both working within airlines so this meant a lot of travelling for me and my brother when growing up. This shaped us and made us both very restless meaning we still travel a lot. After doing the cliché self-finding trips through Asia/Australia I came home to Sweden and moved down south to Lund, a big university town. Here I studied Strategic Communications, at the same time I worked with my brother who is a photographer and who had just found 360-photography.

During 2016 we started our own production company IVAR Stockholm. Since, then I have worked there full-time as a producer / fixer /director /you-name-it. At IVAR we love gaming and the storytelling games employ. This is something we try to implement in our ways of working with storytelling for the 360-format. Adding layers of interactivity and letting the viewer have choices. I really love what I do right now and I look forward to being a part of shaping storytelling for this new incredible format.

Interactivity, real VR and creating emotional stories that pull the viewer in. Finding projects that will let me work with this and try to combine them, that's my current goals. Most of my recent projects turned into normal 360 videos and I really want to get back

to the kind of projects we started working with, our first projects, where we created interactive stories that let the viewer progress themselves.

As we are still in the first "generation" of VR and 360 there is so much to explore. I want to be a part of shaping this technical evolution and bring storytelling to the way it deserves. For me this is adding these interactive layers and creating stories where the user / viewer progresses themselves.

But I still love creating immersive 360 videos, and I think they are the best first step into letting someone learn about 360/VR. So don't hesitate to grab me if you have some idea you wanna go through, be it interactive or non-interactive!



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MICHELE FURFARI

Milan, Italy

TV writer based in Milan. After a degree in film studies, I was given a chance to focus on writing a few years ago, when I started working in development for the drama co-productions department on Mediaset / R.T.I.

Soon I realized I enjoyed a lot the possibilities of serial storytelling, and decided to make a career out of it. I enjoy (a lot) researching, observing, wondering over the possibilities of character development and constructing plots that drive audiences to tears (I'm from Italy, never heard about opera?), or good old procedurals. To be honest, I'm not exactly a tech guy, and that's exactly the reason why I decided to join this workshop. I drink a lot of coffee and tend to get lost in my stories.

About my work: in the last few years I was involved in the development of a TV movie about a revolutionary who fled to Colombia in the late 60s. I was a staff writer for a sketch comedy about work-place misunderstandings and I'm currently working on the first draft of a miniseries about the troubled son of Italy's most important politician of the 1950s.

In this workshop, I'm looking for people familiar with VR technology, to adapt a crime/ thriller concept I've been working on.



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PAULA KEHOE

Galway, Ireland

Director/Producer/Writer, Immersive Filmmaker

Paula is an award winning filmmaker whose work in documentary is informed by an interest in social justice, the environment, language and culture. Her passion is creative documentary because of the myriad possibilities for telling stories in ways that stretch the boundaries of form and genre. A feature of her work is the exploration of the possibilities for visualising poetry on film.

An Dubh in Gheal: Assimilation won the prestigious Radharc Award in 2014. It explores the complex relationship between indigenous Australians and the Irish in Australia. Dearthúil: Anatomy of Passion is a critically acclaimed creative portrait of the revolutionary Irish poet Máire Mhac an tSaoi.

Paula recently created Ireland's first narrative-led VR 360 film, I am Galway 2020 as Filmmaker in Residence for Galway's successful bid for European Capital of Culture in 2020.

Paula's work has been shown at the Irish Film Institute in Dublin; Female Eye Film Festival Toronto; Irish Film Festival Sydney; Cuala Festival New York; Capital Irish Film Festival Washington DC; Cork Film Festival; Galway Film Festival, Screen4All 360 Film Festival Paris and many more.

Paula is currently working on new transmedia and immersive film projects and is looking for international project partners.



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RICARDO LAGANARO

Sao Paulo, Brazil

VR and Film Director

Ricardo Laganaro is one of the most innovative directors in Brazil. His multifaceted knowledge blends traditional live action, stop-motion animation, computer graphics and new formats.

His vocation to discovering new ways of storytelling gained prominence in 2014, when he was chosen to conceive an immersive film for the Museum of Tomorrow, in Rio de Janeiro. Since then, he has directed projects in 360° and virtual reality, such as the music video "The Lighthouse" by Brazilian singer Ivete Sangalo (world's most viewed 360° music video in 2016), as well as advertising for clients such as MasterCard, Google among others, that sums more than 60 million views.

In 2016 and 2017 he was a speaker at the SXSW and in events such as Comic Con Experience, Wired Festival Brasil, Media-morfosis, Immersed Festival (Toronto); and he is visiting professor at the Laboratory of

Design and Immersive Experiences at the Fine Arts University (Universidade Belas Artes) in São Paulo. Ricardo was chosen by Oculus to be part of the program "VR For Good," where he directed the documentary "Step to the Line," shot in California maximum security prisons. Premiered at Tribeca Festival of 2017 the short VR doc has been gaining great repercussion, from mainstream and in-depth press coverage (quoted by Time Magazine as one of the five best contents in mobile VR) to acclaim from Mark Zuckerberg.

I'm enjoying the promotion of my short "Step to the Line" in festivals and trying to convert it into great opportunities like this VR Lab. Knowing other artists and amazing people from different countries and backgrounds to think VR and immersive content is something that I'm loving and I think that can build real connections for new projects in a near future. I have been writing some ideas for projects that can work well internationally and, after my first amazing experience, I'm looking for further opportunities to work abroad.

So, contact me if you are looking for someone to conceive projects in immersive content or even if you already have a project, but needs a VR creator that understands narrative grammar to create moving and compelling pieces.

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KAROLINA MARKIEWICZ

Galway, Ireland

Hi, my name is Karolina and I am 40 years old. I am Polish and Luxembourgish, born in Luxembourg, after my parents arrived there from Wroclaw as political refugees. I live and work currently in Luxembourg.

In 2000 I graduated in Political Science and Philosophy at the university of Metz, France and Saarbrücken, Germany. I have also studied Law in Paris and have participated in several theatre workshops, in Berlin with Christoph Schlingensiefel and Christoph Marthaler and at the Biennale Teatro di Venezia with Romeo Castellucci. I work part-time as a teacher at a high-school with refugee kids, as a visual artist and as a writer-director. Since university, I investigate stories through the medium of writing, for newspapers, but also for theatre and film. Video, photography and performance are visual forms of my reflection about history and memory.

I work in a duo with Pascal Piron on different projects. Among others, we have written and directed a documentary about teenage refugees in Luxembourg (Mos Stellarium, 2015, Tarantula), which we also presented as a 4-channel video installation at the Art Museum in Vaduz (Liechtenstein) and at the Art Biennale in Venice (Italy) in 2015. This artistic approach is important to us, and we tend to challenge ourselves to find

new forms of expression that are unique to a project. We have also directed a theatre play, Heiner Müller's Philoktet put in relation with the father of the atomic bomb, Robert Oppenheimer.

We work on a series of experimental short-films entitled Side-Effects of Reality, where we explore the human condition through combining mythology and contemporary history. At the center is the individual person as part of a human community, oscillating between resignation and hope. These short-films are mostly auto-produced and circulate in the art world and short-film festivals. The most recent one, Opatowa, features the Italian performer Silvia Costa, who is also the artistic associate of Romeo Castellucci.

Pascal and I are currently writing a feature film about refugees, zombies, capitalism and love. We hope to finish this project before the apocalypse. As our producer has a focus on new media and also VR, we want to enlarge our horizon in this direction and maybe find a meaningful way to intelligently integrate VR into our current projects. We work on a few documentaries for television and cinema. One of them is about the first deportation of Luxembourgish Jews to Polish concentration camps, and the implication of the local population. We are also working on exhibitions in Luxembourg in September and next year in Taipei, including new short-films, photographs, texts and paintings.

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IOANA MATEI

Brussels, Belgium

Together with Christopher Morrison, writer and film maker, we own a production company called Reality+. We produce elevated genre films. We dedicate our art to story telling and we seek to create equal opportunities for man and women in the cinema world. Our film crews are in respect of gender diversity.

I am also the VR leader for Procter&Gamble. I use VR for story telling with Customers and Consumers. I am leading the innovation pipeline for VR delivery for the company and I am deeply passionate about the technology and its potential. I believe the next digital revolution is creating experiences.

Before VR, for more than 10 years I worked in Business Intelligence (Data Analysis) and now I am bringing this insights into VR.

I am the Europe Diversity & Inclusion leader for the IT function in Procter & Gamble, I am part of the board of Europe Women in VR/AR. I am a big supporter of Women in Tech and Women in VR.



Together with Christopher Morrison, we are working on our next VR experience, a Werewolf experience, geek. We look for VR production companies and 3D sound design. We are in the process of applying for funds from Belgium and abroad.

We are finishing our feature film, "Joanne", which is a one room, one character story (check our website for more details). We will be looking for distribution as of September 2017.

I am always looking for new ideas on Customer/Consumer engagement for FMCG industry. Contact me if you have a passion for: analytics in VR, hardware – the next generation of caves, any consumer engagement technologies

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INTI MEGO

Nijmegen Lent, The Netherlands

Visual Artist / Digital Storyteller

Multifunctional. Graduated as Interaction Designer. How can you tell a story with interaction. I work with all kinds of image-elements: animation, film, editing, VJ, installations and more ;)

I have worked with directors, I've edited documentary and featured films. I make installations for expositions. In my last project I created animations for a documentary and I helped drawing an animation movie. Besides that I give workshops in which I coach participants to film their own stories, or create new stories with animation.

At this moment I am experimenting with 360° film. I am creating a 360° stop-motion-experience for children: 'The Dollie Wollies'. I'm testing now, what is technically feasible. Looking for the right camera. Because Stop Motion normally is record with SLR-camera's. But there are no SLR-360° yet..... Do you know a good 360°-camera for Stop Motion? Please let me know!

I'm evolving the storyline and looking for funding. If you know some ways for funding, I'm all ears! Every feedback and input is welcome. A first test you can see at: <https://vimeo.com/222411115>



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LUKAS ONDREKA

Munich, Germany

Lukas is a freelance journalist, 360 filmmaker and VR director.

He is working on 360 experiences for media like the Süddeutsche Zeitung (sz.de/vr). Lukas is interested in VR-tech such as photogrammetry and videogrammetry as well as the challenge to produce meaningful spatial and non-linear storytellings.

Lukas is starting to work more and more in the field of volumetric non-linear VR experiences. He is always looking to work on educational or social impact stories in interdisciplinary teams. Contact him if you are interested in teaming up with a person that bridges the fields of writing, directing and producing VR content.



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MARCUS OVNELL

Stockholm, Sweden

My name is Marcus Ovnell and for 9 years I've been running my production company OvnellFilm in Sweden. We started off by doing short films and commercials and in 2016 we released our first feature film "The Break-In". It was released in cinemas in Scandinavia and North America and on VOD worldwide.

I'm always trying to push the boundaries of storytelling and the great thing about story telling is that it will never go away. Human beings have always needed stories to figure out their lives and to find purpose and fellowship. But what has changed is the forum of stories. That's why I'm super excited to be part of this workshop. Stories belong in VR and my main focus is to tell stories for our future generations where I think VR will be a big part of storytelling.

At the moment I'm working on a family feature film in the genre fantasy/adventure. The main IP is a theatrical film, but apart from that we are producing games for Apple and Android, a series of children books, toys and last but not most importantly we are producing a VR-experience in the same vein as the Masian VR-experience. I'm looking for partners. If you feel like you can be helpful in any or all of these processes I would love to talk more.



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PASCAL PIRO

Dudelange, Luxembourg

Hello! My name is Pascal and I am 36 years old. I was born in the small country of Luxembourg, where I currently live and work.

In 2006 I graduated in Visual Arts at the university of Strasbourg, France. I work part-time as an art teacher at a high-school, as a visual artist and as a writer-director.

Since university, I investigate the nature of images through the medium of painting. Later followed video and photography as visual forms of reflection.

I work in a duo with Karolina Markiewicz on different projects. Among others, we have written and directed a documentary about teenage refugees in Luxembourg (Mos Stellarium, 2015, Tarantula), which we also presented as a 4-channel video installation at the Art Museum in Vaduz (Liechtenstein) and at the Art Biennale in Venice (Italy) in 2015. This artistic approach is important to us, and we tend to challenge ourselves to find new forms of expression that are unique to a project.



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Karolina and I are currently writing a feature film about refugees, zombies, capitalism and love. We hope to finish this project before the apocalypse. As our producer has a focus on new media and also VR, we want to enlarge our horizon in this direction and maybe find a meaningful way to intelligently integrate VR into our current projects.

We work on a few documentaries for television and cinema. One of them is about the first deportation of Luxembourgish Jews to Polish concentration camps, and the implication of the local population.

We are also working on exhibitions in Luxembourg in September and next year in Taipei, including new short-films, photographs, texts and paintings.

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KERSTIN PISTORIUS

Munich, Germany

I am a Munich-based writer and storyteller. Having studied Literature, Modern Culture and Media and Creative Writing at LMU Munich, FU Berlin and Brown University, I have worked as a screenwriter for TV and the cinema.

Now I'm excited to venture into uncharted territory with VR! I was thrilled to discover that storytelling for VR can feel quite novelistic: You are right there, participating in the events as they unfold. Both the creator and the user stand in the shoes of someone who is active in the story, directly involved, registering things and taking the action from there.

I am excited that this new medium is evolving so quickly, that it challenges us to think about storytelling in completely different ways, and allows us to create new artistic experiences. It's immersive indeed!

contact me if

... you are looking for a storyteller who loves to get into the thick of it, and if you want to join forces to invent fictional worlds for VR projects.



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RAIN RANNU

Tartu, Estonia

Technology entrepreneur, founder of mobile payments company Fortumo and angel investor in 10+ tech companies, including AR experiences developer Operose (<http://operose.io>) and mobile/VR app developer Mobi Lab (<http://lab.mobi>).

Also a writer/director and co-producer of a full length feature movie Chasing Ponies (<http://chasingponies.com>, <http://nordflix.com>), a road-movie comedy about Estonian door to door book-sellers in the US. It was shot in 2015 in California & Nevada and screened in Estonian cinemas and TV in 2016.

I'm working on a:

- As a director on narrative VR short movie "Cherry Trees of Beqaa" to be shot in Lebanon in August 2017 — based on a real life experience of Estonian cyclists captured for ransom and held hostage for 4 months in Lebanon in 2011.
- as a writer and director for my next full length feature film to be shot in 2018.
- VR and AR app development at my companies Mobi Lab (<http://lab.mobi>) and Operose (<http://operose.io>)



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www.mobisolutions.com

HELGE SCHWARZ

Munich, Germany

Soundeditor & ProTools Superuser @ BR.de
Trainer @ Ard-Zdf-Medienakademie.de
3D consultation @ Orpheus-Audio.eu
Sounddesigner @ Tonstudio24.de

I worked as: soundengineer for major tv-broadcasters, JingleProducer for Onair-Promotion/Unplugged @Bayern3, Fieldrecording of 3D-Soundscapes, Co-Trainer @BR-TV Treffpunkt Trimedialität, Audiopost-Trainer@Bundeswehr-Universität. I did object-based-audio-projects @Orpheus-Audio.eu and supported 360° Audio for BR-Puls-Festival.

AV-Production-Trainings I collected experiences from were: Masterclasses with Sky-walkers Multi-Oscar-Sound-Storytellers Randy Thom and Ben Burtt, 3D-Audio courses for 360°/ VR/ Game/ Web/ Cinema @ Auro, Bavaria, FHG, HdK-Zürich, HFF, IFFMA, Ircam, IRT, TonmeisterTagung, Kunst Uni Graz, HAW Hamburg.



„Sound is 50% of the moviegoing experience“ [George Lucas]

... and presence in VR/360° benefits from appropriate audio in a similar way. Therefore I would like to contribute some classic sounddesign and experiment with latest spatial technologies for immersive storytelling. Ask me for audio-production of dialog and soundfx from mic to encoding: Recording, editing, restauration, sounddesign, montage, mix. By search inside my huge Soundminer-database I can offer a huge variety of soundfx and atmos and do more creative processing with 700+ ProTools-plugins.

My interests are: Learning from multi-disciplinary expert's view on technical and narrative possibilities in interactive-content creation (e.g. sound-implementation into Unity) as well as practical teamwork, developing ideas into experiences and discovering new aspects & technologies with makers from diverse countries and backgrounds. Lets do it immersive!

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VALDAS SKINDERIS

Vilnius, Lithuania

It all began with interactive installations for marketing and communication purposes - custom AR games, apps for touchscreens and projection shows for events. Now we create VR, AR, physical installations for museums and events globally.

Last 3 years I worked as VR content production and project manager. My main responsibilities - project supervision, resources management, content scenario development.

In 360 video shooting I lead the filming process.

I used to be more "project manager profile" person - with find a team, get resources and work with client attitude. But with VR it has changed, because I had to put my hands on production. There was "no VR experts yet" or professional VR scenario writers, or anyone who knows significantly more about it. So then research and learning began. I enjoy this momentum and process of learning VR and working in VR production. Alea jacta est.

Our production house glukmedia.com works on all kinds of VR experiences - CG graphics, 360 videos, games/interactive experiences, interactive videos, apps etc. If you want to create anything in this field and need partner with developers and post production team on board, you can rely on us. We are striving to pioneer and educate society about VR, so all kinds of VR projects are welcome.



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ANDREA SLOVÁKOVÁ

Prague, Czech Republic

I am documentarist, curator and teacher, born and raised in Slovakia, currently living and working in Czech Republic. As an artist, I made e.g. the portrait of mathematician Petr Vopěnka, film about clouds, film essay about supervision mechanisms and a visual work for on-screen and off-screen presentation on the topic of Czech industry. My films have been presented at international festivals in 11 countries and some of them broadcasted in Czech public-service television.

I got my doctorates at Mass Media Studies at the Faculty of Social Sciences of Charles University in Prague and from Film Science at the Philosophical Faculty of Charles University. I also studied documentary film-making at FAMU in Prague and strategic management at Cambridge Business School. Since 2003 until 2011 I worked in the management of Ji.hlava International Documentary Film Festival, the biggest festival of creative documentaries in Central and Eastern Europe. Now I continue in curating programs of experimental documentaries.



In 2012 – 2015 I worked as a director of AMU Press – the publishing house of Academy of Performing Arts in Prague. I publish articles on film in different magazines, was editor-in-chief of several periodicals on documentary film. I teach history and methods of documentary cinema at Masaryk's University in Brno. I am founder of a middle-sized publishing house for non-fiction and popularization of science Nová beseda.

During the summer, I am intensively working on finishing the programmes for Ji.hlava IDFF – we are now selecting the competitions (we are still accepting rough cuts of new films – contact me, if you are an artist and have any new documentary of experimental film that you are going to finish during the summer) and simultaneously preparing several retrospectives. In the publishing house, we are working on the new version of the prototype of an interactive book we developed for our edition What is new and we will be developing it also with international partners. I am also currently working on a treatment for a new experimental film, focused on words in relation to the everyday images; inspired by Deleuze and Guattari's masterpiece Thousand Plateaus. I am looking forward to participating at the workshop as an artist, but also as a curator, because we are preparing a VR films program for this year's Ji.hlava IDFF.

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MITYA SORKIN

Minsk, Belarus

Co-founder of Feeling Films LLC, a film & VR production company, as well as the "VIR" Virtual Reality Gallery in Minsk. Pioneer of VR in Belarus.

I started exploring immersive storytelling with expertise in producing conventional films and video. As a co-producer I participated in numerous projects including the commercials for such brand as World of Tanks (e.g. starring Dolph Lundgren).

I was fortunate to be a co-producer / co-author of the "War Knows No Nation" 360 short film. The project was awarded Special Jury Prize at EMC VR Film Festival and Best Set Production at Cinequest Film & VR Festival.

Our second 360 short film has been premiered at Moscow International Film Festival in June this year. The project is called "Here And There". We're planning to submit the film to numerous 360 film festivals.

In 2016 our team established VIR:CINEMA, first 360 Film Festival in Belarus. It took place within the Industry Platform of the Listapad International Film Festival. We are to expand the VR section this year. So I'd like to discuss with authors and distribution companies the possible terms of participation of their projects at the festival.



Also we started the initiative called VIR:ART that is aimed to demonstrate to our local talents how virtual reality can help them in implementing every art ideas. It'd be very interesting to establish international exchange in this sphere.

My next steps in immersive storytelling will be producing interactive and transmedia type of content: fusion of VR, AR, conventional filmmaking and art installations. As well me and my company will continue promoting virtual reality as an artistic medium in Belarus and establishing new international connections.

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LINAS SUPRIKAS

Vilnius, Lithuania

My university background is science of communication. I have been living in UK for nearly ten years worked as environmental specialist in biggest zero landfill recycling company advising clients on how they can recycle and reduce their emission. I always had an interest in visual communications and project management. As soon I was back home to Lithuania I had the opportunity to work in video production company and there was my way to the creative industry. I have been participating in regional adverts creation and video production service for international brands which has been shot in Lithuania. Currently I am production manager at Strictly Baltic company and a member of Cross Media Cluster, which was established this year.

In my spare time I do participating with social projects with kids and elderly people. Traveling and watersports are my hobbies.

Currently I have been working on with animation and whole lot of video production services. Joined Cross Media Cluster and looking to expand my contacts, get knowledge in finding future possibilities on how to make content more interesting and attractive to all age groups and industries.

From Cross Media Cluster side I am looking to get familiar with different countries clusters / hubs experiences, make contacts and work on possible future projects together sharing our experiences, human resources and creative ideas.

I am open to any kind of project you may have, therefore please get in touch with me and I will be more than happy to be your ambassador in Lithuania – new spot on map for creative media and service.



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Linas Suprikas
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ANTOINE THIRY

Marcinelle, Belgium

I'm 22 and I come from a family of developers, my dad and my uncle are developers and my little brother wants to work in the IT industry as well. Besides technology I'm addicted to music, all kinds, from all over the world. To make things simple, when I'm not busy programming, I play guitar or produce music on my computer.

I graduated with distinction from college since last year in IT and systems with industrial finality. During my last year I had the chance to do an internship at the Microsoft Innovation Center where I had a complete soft and hard skills formation. I'm specialized in .NET and C# and web development. But I'm also skilled in a large choice of programming languages: Javascript, C/C++, Python, PHP, NodeJS, SQL and other more "industrial" languages.

I'm currently working at 303% Media which is a company based in Liège and Brussels, our main activity is to develop human based applications for medias, hospitals, researchers or peoples like you and me. So I'm a developer but I also coach students who are doing internships at our company, I help them to take decisions, debug their code and improve their skills.

I'm currently working on a tool for paper-based RPG with Unity, where the game master will create an environment to host his players. The players will be able to enter the created environment in VR or with AR.

I'm looking to improve my skills in Unity and in game development and start a career in this domain.

Contact me if you're looking for a young and motivated game/web programmer.



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ÁNGEL URBINA

Madrid, Spain

IRALTA VR & Audiovisual Production

I was born in Barcelona in 1976 and raised in La Rioja, northern Spain región. After obtaining my Bachelor's degree in Law at the University of La Rioja I spent one year living in Chicago, where I studied Fine Arts at the Oakton Community College. Upon returning to Spain, I obtained an Advanced Technical Degree in Audio Visual Communication at the Universidad Complutense de Madrid.

After several years working in TV channels, concerts, and service companies as a lighting and sound technician, I founded, along with my brother and partner César, IRALTA FILMS in the year 2005. Our mission is to help our clients fulfil their goals and offer incredible experiences for the spectator.

In 2012 we joined the world of 360° and virtual reality. We rebranded our company as IRALTAVR & Audio visual Production. We use the latest immersive technology to transport spectators, appealing to their emotions and sense of presence allowing them to really live the moment. An empathy machine! The script, the shooting, the post-production and the animation is helping us to create images and experiences that thrill the audience.

Five years producing and developing various VR experiences / Two interactive - Immersive - 360-3D, Real Image, Full length apps currently available on IOS and ANDROID: "Cervantes VR" and "Camino de Santiago 360"

My strengths are creativity, resourcefulness, teamwork, dedication, combined with an insatiable passion for my chosen life's work / I have a talent for directing actors, leading teams, telling stories, a contagious enthusiasm and determination to achieve goals.

As creators of virtual worlds we work with cutting-edge technical tools, and we are continuously experimenting with VR narrative. We design and develop virtual experiences, interactive installations, complete apps, 360-3D videos and VOD for multi-platform publication. I'm looking for sharing experiences in the state-of-the-art technology / the empathetic, experiential, passionate, learning perspectives- of VR / To inspire and be inspired /To learn from the mistakes and successes of other professionals in the industry /To interact and exchange ideas /Explore possible collaborative opportunities for our next global interactive cinematic experience.

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JUERGEN WEISSHAEUPL

Vienna, Austria

I am an art and multimedia producer. Since more than 20 years I produce operas, festivals, tours, ceremonies, galas, Tv-shows and since a few years dome-shows and VR content.

For local, national and European institutions I work as a consultant on cultural policies, like now for the VR strategy of the City of Vienna, writing calls for the first VR funding round of the Vienna Business Agency.

Besides producing with my new company BEAMY.space some smaller VR and 360°-films for public institutions, I work on an artistic VR platform and a 360°-live-streaming platform with an AI-avatar. I partnered with various Universities to combine classic 3D modelling and light field capturing to prepare a new workflow of content production for next generation head mounted look through devices that are based on light field technology. Always ready to partner up.



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MAREK KULKOVSKÝ

Prague, Czech Republic

Designer – VR atelier Etnetera Group C

Currently, I am exploring the potential of Virtual, Augmented and Mixed Reality in Etnetera Group a.s.

- I am passionate about several topics:
- + Art & Product design (Kickstarter, Crowdfunding)
 - + Manga, Comics – I am writing comics with my friend who is drawing it.
 - + Cooking – I love great food! I used to even work as a cook for a while. :-)
 - + Virtual, Augmented and Mixed Reality in general. (Tilt Brush is my favourite app)
 - + Immersive storytelling
 - + User experience design
 - + Agile methods in designStartups and innovations
 - + Design sprints and workshop facilitation



I am an optimist and an idealist. I believe our world is a great place, and that we are going to face an even greater and exciting future. Innovation, great ideas, and their execution are: key to making the world a better place for living. This is where my passion for design comes from. I enjoy heading innovative projects, and my passion is leading people to do what they love and allowing them to get the best out of themselves.

I would like to publish more articles and news about VR and technologies on my blog: medium.com/vr-atelier

At VR atelier we are going to do some VR and AR apps in 2017. I am so excited and looking forward what we will be working on.

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ANDRIUS LEKAVICIUS

Vilnius, Lithuania

I would call myself all-around media storyteller and interactive orchestra conducting images, forms, and medias. I've built a profile of projects on various media platforms: from creating brand's image to VR experiences, from directing high-end commercials to his first feature documentary 'Game of the Nation'. Now I'm a Creative Director during working hours and a non-stop genius idea espresso machine 24/7.

I work in films and commercials as director / producer and try out VR stuff. Last year I've created virtual reality studio AL-VR to fund and manage the production of VR projects.

I'm working on VR documentary project Bloody Sunday VR – it's now in production that is partially funded by Lithuanian Film Center.

Bloody Sunday VR is a 15 minutes VR experience where user enters the bloodshed at Vilnius TV tower on January 13th 1991 as a journalist with camera and has to make the toughest decision of conflict journalism – to film and make evidence of soviet army aggression or to help wounded peaceful protestors. Bloody Sunday VR is an experience based on real events that happened on January 13th 1991 in Vilnius, Lithuania. It's full CG VR project that use archive sound with some recreations for gamification of the story.



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Also I'm playing around with 360 camera and working on the artsy 360 video project Elevator VR. It will be exhibition peace mixing soundtrack and 360 elevators.

And I'm developing a 360 documentary about first graffiti artist from Lithuania in the 90s.

MICHAL LOVECKY

Prague, Czech Republic

First time I saw a 360 video I immediately knew that this is it. That's the thing I'm going to do in the next years. Technical challenges plus the opportunity to create in a brand-new field was the perfect combination for me.

In 2015, I have established production company Go360 - first company in Prague focused only on 360 videos and later on a VR development. Since then we have worked both with Czech and international productions on various projects.

Even though I consider myself more of a business person than a coder or a filmmaker, my happiest place is behind (around) a 360 camera. I also enjoy taking care of all the aspects of 360 shoot and decision making during the whole production process.

Recently I'm working on 360 live streaming and on some personal 360 video projects. With Go360 we are going to reconstruct for VR major historic events which took place in Prague and simultaneously we are preparing the first high-quality 360 live streaming sessions. I'm looking for (wo)manpower – mainly but not only for post-production of 360 videos. Contact me if you are looking for Prague based 360/VR production company, would like to collaborate on interesting projects or would like to have the best beer in Prague with us.



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www.go360world.com

ERA VATI

Budapest, Hungary

I am mixed media artist and an art director working mostly with video / My main focus is the connection between memory and imagination.

I was born in Hungary, lived in four countries and moved 22 times so far. Some people say that is a lot but throughout this experience, exploring the connection between memory and imagination became my passion.

Can we create a story that has never happened? Why do something missing fascinate us? Can we imagine without memories?

I am fascinated by Sir Frederic Barlett's experiment that demonstrates completely false memories can be constructed simply by asking leading questions. Memory can be changed every time the story is told and retold. I am interested how people's relationship between memory and imagination affect their character on a physical, social and personal level.

Normal film does not engage the viewer the same way as VR, which has a potential to explore this topic on a level that was never possible before. As I am new to VR, I am eager to explore its possibilities and get inspired for future projects.

I would love to get involved in Cinematic VR projects in terms of art direction and create a unique style. My favourite cinematic VR film is ASHES TO ASHES by Submarine Channel.



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REIN ZOBEL

Talinn, Estonia

VR content creator maru @VR productions ltd

Rein Zobel is a film director and VR producer from Tallinn, Estonia. He has a BA and MA in Psychology from the University of Tartu, completed the Film Boot Camp in Denmark and a BA in Film Directing from Baltic Film and Media School. Rein has 7 years of working experience in video production (as director, editor and animator). He is also the host of Estonia's most popular video games podcast "Puhata ja mängida".

The emergence of virtual reality gave Rein a chance to connect his passion for film and games. He co-founded the VR content company Maru VR Productions Ltd in 2016. Maru VR's clients include City of Tallinn, Estonian Film Foundation, Seaplane Harbour Museum, Ministry of Energy of Georgia and others. Rein's main strength lies in connecting high production quality 360 video footage with intuitive interactivity for enjoyable VR experiences. He is also working closely with game developers for creating real-time 3D experiences.

Rein is always trying to gain new skills and knowledge to keep himself on the bleeding edge of technology. But also, he is constantly trying to find deeper understanding of the new medium, to give his work more meaning and create intelligent experiences.

Besides commercial projects, Rein is working also on the first VR short film of Estonia for which he plans to create custom software. He has long plans in VR creation and is interested in meeting like-minded professionals from all around the world. Rein believes firmly that VR will change the world and collaborating with other VR-enthusiasts will help us get there.



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IDEAS

BACKLOG

IN PROGRESS

DONE

360° MARU VR LEARNING

Voice RECOGNIT^o
When Saying
Words

360°-CONTENT
VIDEO

360°
POSTPRODUCE
OF VIDEO

LEARNING
TECHNIQUES
~~THE~~

CARDBOARD
SETUP

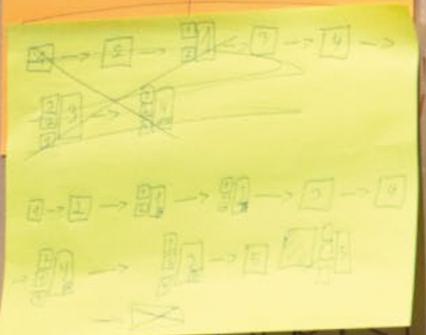
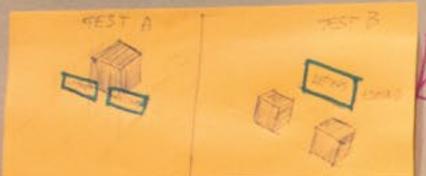
GAZE
interactions
SETUP

3D models
INTERAC

360°
BACKGROUND
MUSIC

3D MODEL
OF ENVIRONMENT


CHOOSE
360°
VIDEO



3D CONTENT

3D MODELS OF
WORDS

RECORD
VOICE

360°
sphere
with video

CURSOR


WATER
TEXTURE

CANDY
お菓子
okashi

STEAK
SUITEKI
ステーキ

RICE
ご飯
gohan

MARCUS

ducer

CONTENT CREATOR

PARTNERS

FOOD
tabemono
食べ物

Max
SART

FISH
sakana
魚

CONCEPT

DEFINE
WORDS

YVONNE ABBEL

Mainz, Germany



ZDF Digital - Germany

With a background of business developing as well as strategic and operative management, Yvonne Abbel heads the interactive department at ZDF Digital. She coordinates a team of project managers, software developers, concept and art designers. In 2016 she set up a virtual reality unit at ZDF Digital, which builds its own camera-rigs and produces 360°-Videos with CGI as well as photogrammetry and interactive applications by using Unity. ZDF Digital is a subsidiary of the German TV channel ZDF and creates innovative, immersive and interactive experiences for TV, web, mobile and social media. Three aims are particularly important in this context: content, technology and design.

Contact me if

... you want to co-operate, exchange knowledge and experience, create new knowledge and learn from each other.

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BENJAMIN FELD

Munich, Germany



Mixtvision Mediengesellschaft

Benjamin Feld is Director of Digital and Transmedia and Vice Managing Director at Munich based Mixtvision Mediengesellschaft, a cross-platform publishing house for high-quality award winning content.

Mixtvision has a strong focus on transmedia storytelling. Therefore we value handcraft, creativity and innovation in content production as they are key in order to tell engaging and immersive stories across platforms and target groups. Benjamin has been working in the media industry for over 10 years and has a track record of developing and producing successful formats and projects for different media.

Benjamin holds a Master of Arts in media science and literature. He was one of the first to write about digital interactive fiction, identifying the potential in this new form of storytelling at an early stage. Besides producing digital interactive content and defining the digital strategy for Mixtvision, Benjamin also pursues his writings and is a regular speaker at industry events. He is also a founding member of the Transmedia Bayern e.V.

As a company we are always on the lookout for talented, creative people and genre-bending projects with a focus on emotional storytelling.

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MATTHIAS LEITNER

Munich, Germany



For the broadcasting service Bayerischer Rundfunk (BR), I am head of the storytelling lab story : first and at BR Next I develop projects as an innovation manager. Among other things, I was responsible for the expansion of the 360-degree video production in different units of BR.

Starting with the scouting of the necessary technology, the creation of first content prototypes, the development of software solutions for 360-degree design and audio, the licensing of the distribution channels and ultimately the technical and content training of our content creators and journalists and camera operator. Since October last year, BR included 360-degree videos in its news app BR24.

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Besides that I'm a freelance author and director working for radio, television and theatre, so I like to work crossboarders in with interdisciplinary teams.

Personally, now I will develop myself in the field of Virtual Reality, discuss my first findings and hypotheses about spatial narration, and work on concrete ideas in the lab with the other participants. 360-degree video was a good introduction to the worlds of the VR, but I am interested in the true spatial and interactive possibilities of Virtual Reality. I would like to use the VR Creators` Lab as an initial, creative booster for my first VR project, and I'm looking for fellow participants and a creative network.

SEBASTIAN LEMKE

Cologne, Germany



I'm a creative producer, author and director working on the thrilling intersection of content development and production. I produced and directed numerous documentaries for national and international public broadcasters and cinema, worked for commercial and non-profit clients and broke new ground into digital narratives and transmedia projects in the past few years. Currently I'm working with Fruitmarket Arts & Media in Cologne / Germany - an independent multi award-winning film and media production focused on non-fiction storytelling. I am passionate about finding the proper way to tell a story - may it be analogue or digital, single or multi-platform - and manufacturing appropriate production and release strategies. But most of all: I like good ideas and I enjoy bringing them to life.

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I am working on / I am looking for / my next steps are / contact me if ...

We are in the middle of a roller-coaster final sprint, finishing our first major transmedia Project THE CONGO TRIBUNAL, a stunningly political art project directed by Milo Rau. The multi-platform narrative contains – beneath several other elements - a documentary game and a straightforward 4 min. VR experience that will be exhibited as a VR Installation during the upcoming tour of the project. Having gained a deeper insight into the possibility and mechanics of CGI VR and having made a bunch of mistakes, I am looking forward to make some further mistakes, learn from them and sharing my experiences. For the future, I aim to develop and produce VR projects as stand-alone experiences and I'm hoping to mount a toolkit of knowledge and skills. I'm personally not only interested in commercial and / or entertainment projects, but also in the usage of VR in education and therapy. So, if you want to chat, share, brainstorm, develop, exchange and explore together:

YASEMIN SAMDERELI

Berlin, Germany



Director & scriptwriter / S2R Film

If my films make one more person miserable. I'll feel like I've done my job." Woody Allen

A What? That was the reaction of my parents when they heard what I wanted to do as a profession. My parents were rather puzzled when their 17 year old daughter told them that she wanted to become a filmmaker. I have to admit that being a child from so called Turkish guest workers "Gastarbeiter", my choice for a profession was rather unusual. My Dad was hoping that they wouldn't take me in at film school. The fact that his 19 year old daughter wanted to move to a city which was 7 hours' drive away wasn't anything he was keen on. I got lucky and he had to cope with letting go of his favourite daughter.

Seven years later I had finished film school and was rather lucky since my graduation movie did rather well at a festival and was awarded a renowned German film prize, the "Short Tiger". That made it possible for me to do two television movies which again opened the way for my cinema debut. Together with my younger sister, who studied script-writing at film school in Berlin, we wrote the story for our cinema debut "Almanya" together. It took a very long time to finance the movie since it was rather unusual for the German cinema. The movie had its world premiere at the Berlinale 2011. It did really well at the box office. Over 1.5 million people went to see it in the cinemas. We won some of the most important German film prizes with it. The gold Lola for best script and silver for best picture. I think that

my Dad finally accepted that maybe it wasn't too bad after all that his "little girl" had to leave home to do her thing. And my thing is definitely telling stories as a filmmaker.

The latest project I'm working on is an international documentary about old couples. People who have been together for 50+ years. We got couples from India, Japan, USA and Germany. The couple from the US are two men, who have been together since 55 years. We were there when they got married after Pennsylvania allowed same sex marriages.

Additionally we are working on a tv-series about a Berlin primary school and on an international co-production on the subjects of refugees, who are risking their lives in their attempt to reach the shores of Europe. We are a small but very dedicated company who try to make projects that stay in people's mind and hearts but at the same time I'm sure that at one point of my career I will also do a horror movie or a science fiction. So contact us with any project you like.

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MAXIMILIAN SCHLICK

Munich, Germany



Hi guys, my name is Max and I love problems! Every day I need to find new solutions for things I didn't even know about yesterday. You are learning so much and I am thankful for that! That is what keeps me going every day and can't get enough of it.

After completing secondary school I started studying game-design at Designhochschule Schwerin and graduated 2016 as Bachelor of Arts. Currently, I am working as motion graphics artist at Bavaria Film Interactive in Munich. After many years of working with different 3D applications I have a deep understanding of how things work in 3D space, such as ray tracing and 3D model preparation for real-time rendering. In my final bachelor-thesis I did research on the optimization-capability of Chaosgroups Vray. As a result I know a lot about how subdivided samples, lights, reflections, refractions,

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and shadows and sub-surface-scattering are calculated and how you can guarantee a good performance.

My biggest passions are technical cleanliness, visual responsiveness and finding the most effective way to solve a problem.

In my free time I am currently working a lot on my own music and corresponding visuals made in Cinema4D and After Effects. I am just getting started, but I try to express me and my style in every possible aspect. I am always looking for new experiences and would consider myself as pretty open-minded. I really like working on all different kinds of projects. I just love to be involved creatively! My next steps are to learn as much as possible regarding movie making, because my biggest dream in the future is, to work on CGI movies for the big screen. Like I said I really like to be part of something fresh and exciting, so contact me whenever you like.

Cheers!





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The VR Creators' Lab is part of the Creative Europe Media training initiative »VR Accelerator Europe«, organized by the Bavarian Film Centre Munich with the support of Creative Europe MEDIA Programme of the European Union and Bavaria Film Studios.

It's a wrap!



See you next time!?



**Bayerisches
Filmzentrum**