

**XR**  
**CREATORS'**  
**LAB**

+

**EUROPEAN BOOSTER LAB  
FOR XR CREATORS**

# **XR CREATORS' LAB**

23rd to 27th of July 2018

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The xR Creators' Lab is part of the Creative Europe Media training initiative »VR Accelerator Europe«, organized by the Bavarian Film Center Munich with the support of the Creative Europe – MEDIA Programme of the European Union, the Bavarian State Chancellery and The Bavarian Academy of Fine Arts.

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# EUROPE'S XR CREATORS' LAB ...

"Virtual reality is a new art form" explained multiple Oscar winner Alejandro G. Inarritù in his acceptance speech when he received another Academy Award for his VR installation "Carne y Arena" in November 2017. Numerous filmmakers and artists deal with the new medium, their works are shown at international film festivals, museums and art exhibitions.

Virtual worlds are magical, CinematicVR opens vast possibilities for new ways of storytelling and audience engagement – xR will change the way we live, work, educate, heal, create and use media.

Valuable, creative, artistic content for the new medium demands for old storytelling wisdom, as well as 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 to learn, exchange knowledge, collaborate and work in multidisciplinary teams.

The xR Creators' Lab is an innovative training concept for media professionals and xR 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 a lab to host 23 nations, 37 participants and partners, 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 the Bavarian Academy of Fine Arts in the historical venue of the Munich Residenz. After two days of inspirations, we started ideation and prototyping and very quickly teams came to terms with their ideas, their technical needs and requested team skills and started working on their very ambitious and elaborated projects.

# CON TIN UES

The xR 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.

A HUGE THANK YOU to our outstanding mentors and participants! Thank you for being with us, for your wisdom, engagement, passion and all the ideas thrown into the baskets.

We wish you all the very best for your projects and your further plans – in what reality ever. Have a safe trip home and let's stay in touch!

On behalf of the Team Film Center – Oliver, Irini and Spela and from all our hearts:



Anja-Karina Richter



Astrid Kahmke



Photo: Volker Rebhan



Photos: Volker Rebhan



# MADS DAMSBO



Photo: Volker Rebhan

Mads is a schooled film producer, and an avid techno-optimist. He has founded Makropol straight out of film school, to explore how audio-visual storytelling could help immerse audiences in unprecedented ways.

6 years later - MAKROPOL, based in Copenhagen, Denmark, is an award-winning independent studio working in the intersection of cinema, technology, live performance and installation with their works exhibited, screened, and featured in venues, galleries, and festivals all over the world.



Photo: Astrid Kahmke

Contact Details: [www.makropol.dk](http://www.makropol.dk)

# ASTRID KAHMKE

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

With a background as film producer and a line-up of international feature films which won numerous awards Astrid joined the team of the Bavarian Film Centre in 2012. She innovated the renowned First Movie Program and developed fresh training formats such as the "Immersive Storytelling Hackathon", "story:first - digital storytelling lab" and the "Writers' Room:Lab".

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.

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

Since 2016 she has curated the international "i4c events" revolving around sensorial narratives in virtual worlds. In 2018 she joined INVR.space as executive producer for immersive projects.



Photo: Volker Rebhan

Sönke started his professional career in filmmaking in 2000. He first worked for several months in various departments in production, light and camera. He then decided to study political science, as well as African studies and constitutional law, while still working for Cinema and TV Movies, mostly in Hamburg.

Soon he recognized that there are better ways to tell stories in a much more immersive way, than through standards German Broadcast allow- as well as the realization, that the internet offers completely new distribution models. In 2004/2005 he started one of the first internet TV stations in Germany that offered a daily content. He started to dig into developing technical solutions for stereoscopic 3D image acquisitions. In 2006, he created his initial Company „reallifefilm international“ that is still active in the field of stereoscopic 3D & VFX production, as well as in research and development of new workflows and technologies.

In 2008 he had his first encounter with a 360° camera in early development stages. He started working on creating content and technologies in this field. Today, Sönke is working as CEO and executive producer in both of his companies, reallifefilm as well as INVR.SPACE GmbH, an Award winning full service studio based in Berlin, working on far more than 200 VR and 360° projects since 2017. Both companies have the same „Full Service Studio“ structure, combined with an R&D Department and rental services for cameras, HMDs and many more (360Camrent).

They are working with all genres and formats and in all stages; from development to delivery on commercials, documentaries, narrative and art projects in VR, as well as live broadcast in 360° for clients like Samsung, Harman and Telekom, Unicef and Action against Hunger, BMW, Mercedes and Porsche, as well as co - producing content with Disney, Arte and ZDF e.g. international partners in Canada, USA, South America, China, all over EU and in several areas on African continent.

## SÖNKE KIRCHHOF

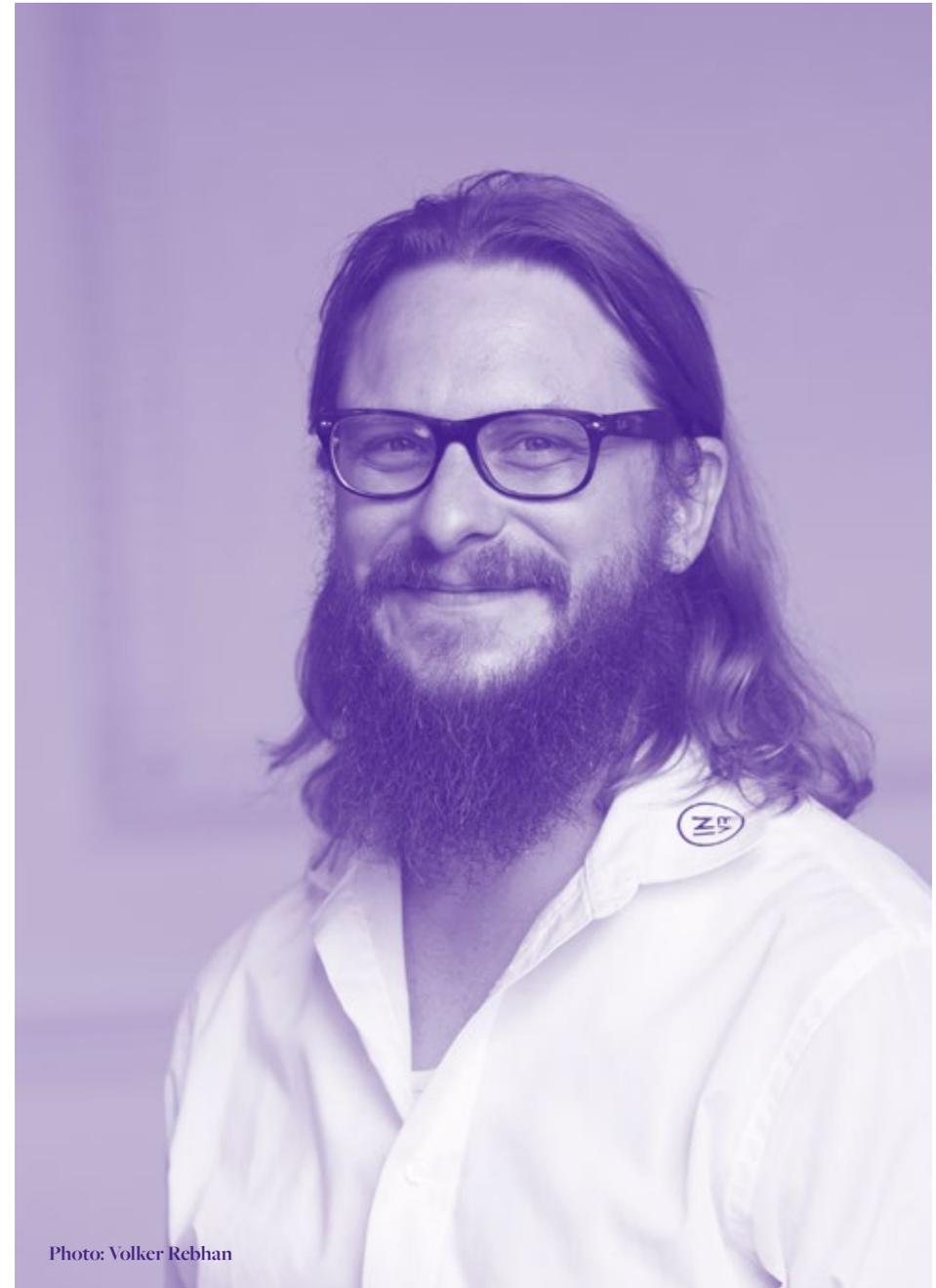
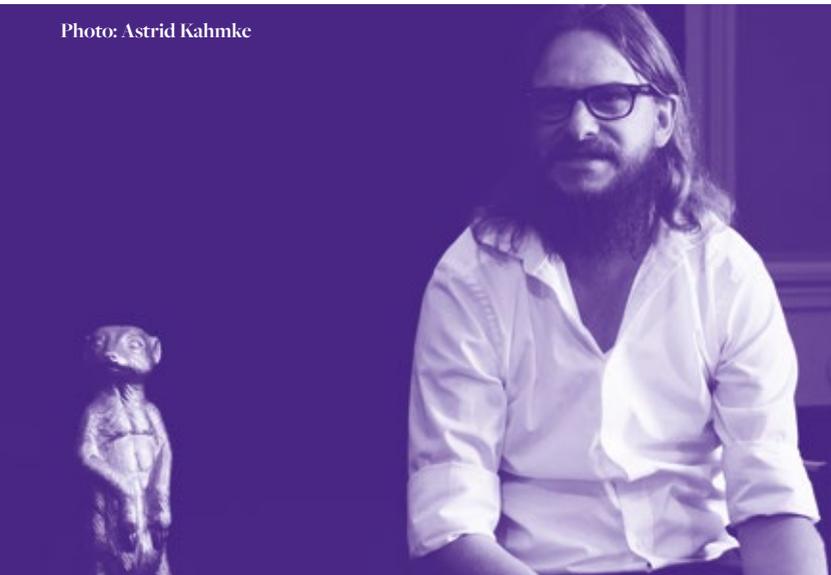


Photo: Volker Rebhan

Photo: Astrid Kahmke



# FABRIZIO PALMAS



Photo: Volker Rebhan

[www.fabriziopalmas.com](http://www.fabriziopalmas.com)

With a background in business administration, Fabrizio is a creative and technical director at straightlabs. He leads 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 and Professional Scrum Master teaches at the University of Applied Management and at the Technical University Munich, where he's also a PhD Candidate.



Photo: Astrid Kahmke

# PAUL RAPHAËL

Paul is a two-time Emmy Award-winner filmmaker and visual artist based in Montreal. With a combined passion in cinematic storytelling, visual effects and technology, he teamed up with Félix Lajeunesse and developed award-winning stereoscopic 3D films and large-scale multimedia installations that have been viewed around the world.

Paul has directed original virtual reality experiences and series in a multitude of genres - including collaborations with former President Barack Obama, former President Bill Clinton, LeBron James, 20th Century Fox with Reese Witherspoon & Laura Dern and most recently on Wes Anderson's Isle of Dogs, Cirque du Soleil, Universal Pictures and the Jurassic World franchise, Funny or Die with Jeff Goldblum, as well as NASA and Space X.

Paul has also been featured in Conde Nast's Daring 25 List curated by Vanity Fair, 30 Execs to Watch by Variety, and AdAge's Creativity 50 list.



Photo: Astrid Kahmke



Photo: Volker Rebhan

[www.felixandpaul.com](http://www.felixandpaul.com)

# MARTIN RIEGER



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Martin Rieger has been specialized in sound of cinematic virtual reality video productions for three years. He is one of the few freelancers who work fulltime in this specific field, to which he also dedicated his master thesis.

With his studies of media technology and production, he has a good overview of state-of-the-art technology and is not only limited to the sound, which is what gives him advantages over classic sound engineers.

He has been working for various feature films, documentaries and commercials as a production sound mixer, re-recording engineer and music composer.

This is where he realized that 360-degree video is exactly what he was looking for. Small but stunning projects he can handle on his own, thus delivering the sound

on vision from day one of shooting to the final delivery after taking care of the post-production.

Martin has been a part of great variety VR-video productions such as 360 documentaries in Vietnam, Cambodia, and Thailand traveling with the team on motorbikes; working in knee-high snow for a freeride experience in Austria; and recently to accompany the EU at aid operations in Belgium, Denmark and Bangladesh.

Next to his freelance work, he has given lectures at the international masterclass of HFF, SAE-Institute and HOFA-college on 360° sound; he co-authored at the VDT-Magazin on immersive audio and talked at AES 2018 in Milano, AES International Conference on Spatial Audio for VR/AR in Washington and SoundsInSpace Derby about the influence of immersive sound in VR.



Photo: Astrid Kahlmke

Kevin Tsukii is the Lead on Immersive Video Technologies at Emblematic Group, where he has helped launch multiple award-winning VR experiences for FRONTLINE PBS, The New York Times, The Wall Street Journal, Oculus and Mozilla.

At Emblematic, Kevin has worked on Emblematic's FRONTLINE PBS partnership projects including Greenland Melting which premiered at The Venice Film Festival in 2017 and After Solitary which had its premiere at SXSW in 2016. Kevin also produced the cross-national coproduction documentary We Who Remain. The 360 video documentary told the story of a forgotten conflict in the Nuba Mountains of Sudan and was created in partnership with The New York Times VR, Arte and Al Jazeera. This year at Sundance he helped launch a VR activation with Mozilla's Emerging Technologies which allowed visitors to become part of their own volumetric VR experience built on web VR.

Kevin's background is in combining emerging technologies with relevant stories. He has worked as a motion

graphic designer at Al Jazeera America and shortly after at the Los Angeles Times Visuals Desk producing VR projects.

His work has been recognized by the Society of Professional Journalists and the Asian American Journalists Association (AAJA).

Kevin has keynoted at VRfest Mexico City and the World Association of Newspapers' Digital Media Latin America conference in Buenos Aires. He has spoken on panels at:

The National Association of Broadcasters (NAB), SXSW 2017, The Online News Association (ONA), Digital Hollywood, Asian American Journalists Association, Newsgeist (Google / Knight Foundation conference)

Kevin is a San Francisco Bay Area native and graduated from the University of Southern California Annenberg School of Journalism & Communications with honors in Multimedia Scholarship from the School of Cinematic Arts Media Arts+Practice program.

## KEVIN TSUKII

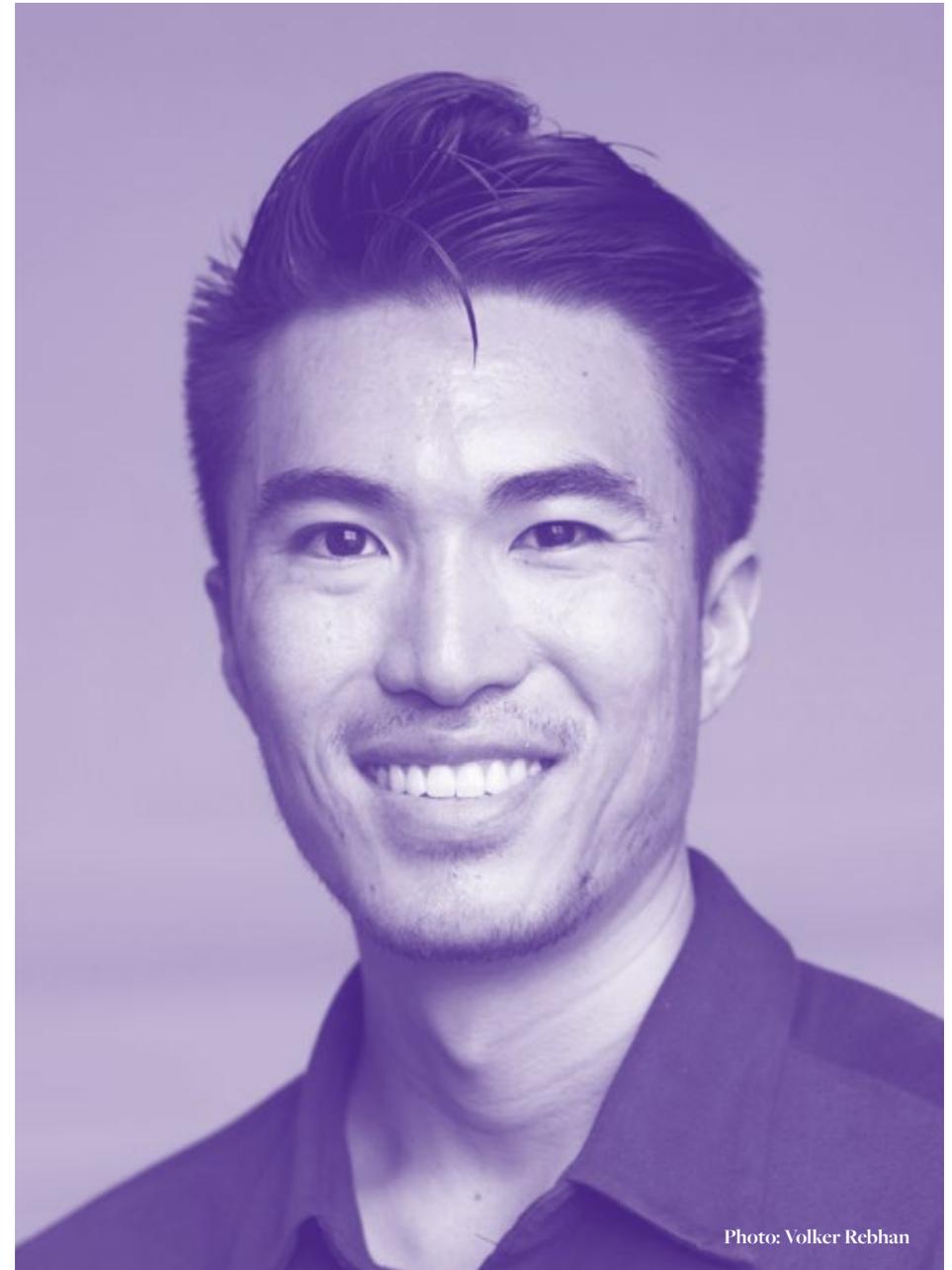


Photo: Volker Rebhan



Photo: Astrid Kahmke

[emblematicgroup.com](http://emblematicgroup.com)  
[kevintsukii.com](http://kevintsukii.com)

# SARA LISA VOGL



Photo: Volker Rebhan

[www.saralisavogl.com](http://www.saralisavogl.com)

Futurist, collaboratively exploring and constructing new virtual and augmented realities to inspire, unite and enrich humanity.

Sara has a background in Communication Arts & Interactive Media and is in love with the idea of new worlds. She is on a mission to explore what the heck XR is and their true potentials for the future.

Besides developing and directing immersive virtual and augmented realities and setting up the content creation network XRBASE, Sara is also curating long-term VR trips and guiding people on these trips as the world's first VR Shaman.

In her free time, you can find her giving talks and holding workshops about mixed realities or DJing at parties as VR DJ.

Sara graduated with honors in Communication Arts and Interactive Media from Design Factory International in Hamburg. After being a co-founder of VR Nerds and spending the early days of VR in 2014 with the Hamburg based team co-creating experiences and engaging with the young community through their blog and YouTube videos, she moved to the buzzing startup city Berlin. She has since 2016 been working with her business partner Daan Kipp, to unite and unlock the potential of the European XR scene with their network XRBASE.

She balances her day job with personal creative work, like interior design, theater and some small urban street labels which garnered attention from a few indie publishers. After her first book publication with a DIY label, which was a lot of fun, Sara focused her professional career completely on Immersive Technologies which is her deep passion and source of constant wonder and amazement.

Her creative approach—no matter the medium—is to find points of tension behind the idea she has been assigned or she is interested in. Sara doesn't go for the more obvious straight way, instead she loves the little detours that are necessary to mature. This leads her to a richer and more integrated result of work that generates value for the user. #DetailMatters



Photo: Astrid Kahnke

A person is shown from the chest up, wearing a VR headset and large headphones. The image is overlaid with a semi-transparent blue filter. The person's face is partially obscured by the VR headset. The background is a solid blue color.

# SPECIAL GUEST MENTORS

## CHRISTOPH ANTHES



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Christoph had his first VR experience in the first wave of VR in the mid-90s and was immediately hooked on the technology and the potential it was promising -even at that time. During his studies, he wrote his Master's thesis on latency measurements in collaborative virtual environments, which brought him to Austria where he started his professional career in the field.

At the Johannes Kepler University (JKU,AT) one of his first tasks was setting up a VR Centre in 2004, which hosted a CAVE, a Curved Screen, HMDs, DataGloves and Haptic devices. During the time at JKU, they developed multiple VR applications, also from the domain of games and art (e.g. SpaceTrash [www.spacetrash.org](http://www.spacetrash.org)). Most of these applications were built on top of the VR framework inVRs ([www.invr.org](http://www.invr.org)) which was also one of his key contributions for his PhD dissertation. In 2009, he received the PhD with the thesis "A Collaborative Interaction Framework for Networked Virtual Environments". In the mid-2000s, he was teaching Virtual Reality, Networked Graphics Applications and Mixed Reality at the JKU and Collaborative Virtual Environments at the University of Reading, UK.

In 2011 he moved to Munich to set up another VR Centre - the V2C ([v2c.lrz.de](http://v2c.lrz.de)) at the Leibniz Supercomputing Centre (LRZ). At LRZ he was leading a team of eight persons, where they were developing applications from a variety of application areas, ranging from archaeology to zoology. During this period, he was also teaching VR at the Ludwig-Maximilians-Universität. In 2016, one of the most relevant VR conferences the ACM Symposium on Virtual Reality Software and Technology (<http://www.vrst2016.lrz.de>) was held at the LRZ. He was the main organiser and Program Chair of the event. During the time at JKU and LRZ, Christoph have participated as work package leader in three different European projects.

Christoph works since 2017 as a Professor of Augmented and Virtual Reality at the University of Applied Sciences in Hagenberg (<https://www.fh-ooe.at/campus-hagenberg/>) and teach Augmented Reality, Virtual Reality, Computer Graphics and Mixed Reality in Medicine. His current research interests lie in the field of Immersive Analytics, Networked Virtual Environments and Interaction Techniques. Christoph is happy to chat about any VR related topics, especially if they are research related.

# TRAUGOTT EMRICH



Photo: Volker Rebhan

Traugott Emrich has over 10 years of experience in aerial photography, aerial panorama photography and aerial videos. He has engineered and developed motorized camera heads (Gigapanbot), custom 360° video drones, 360° camera rigs and gimbals for various custom applications, and has a strong technical background in remotely piloted aircraft systems (RPAS) using different flight control systems. He is specialized in high quality 360° panoramic images and high-resolution panoramic photography since 2008. He provides specialized 360° video and 360° 3D production using advanced technologies like 360° stealth drones, remote RC dollies, cable cams and camera rigging. Traugott is also experienced in conventional and aerial photogrammetry and 3D laser-scanning. End to end Data Capture & Processing in order to deliver the best possible 3D reconstruction for Cultural Heritage, Architecture, Virtual and Augmented Reality Experiences and Gaming.

# PHILIPP HEILER



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www.brainboost.de

When Philipp first heard about Neurofeedback, he was instantly fascinated. He was fascinated by a technology that can measure and train the activity of the brain, our most important and still least understood organ. He knew, he would have to pursue this path.

At that time, Philipp was about to finish med school in Munich. So, when he did, he took an unusual path. Instead of working in a hospital, he directly founded a medical practice and his company called Brainboost. His brother Tobias joined the project. They started to offer Neurofeedback therapy and trainings to patients and clients. At the same time, they set up their mission to make Neurofeedback accessible to as many people as possible, while further developing the technology. They stand behind the idea that people should be able to reach their full potential.

They started building up a team of doctors, psychologist, sports- and health-scientists, developers and business people. First steps included a designing of Neurofeedback trainings for non-medical target groups, as well as creating the Brainboost corporate health program. Developers created neuro-responsive games and applications, including Virtual Reality environments.

After almost three years, Philipp is more than certain, that he has made the right choice. He still goes to the office with great passion every day and enjoys working with his awesome team. He feels like he is still in the process of realizing the great potential of Neurofeedback.



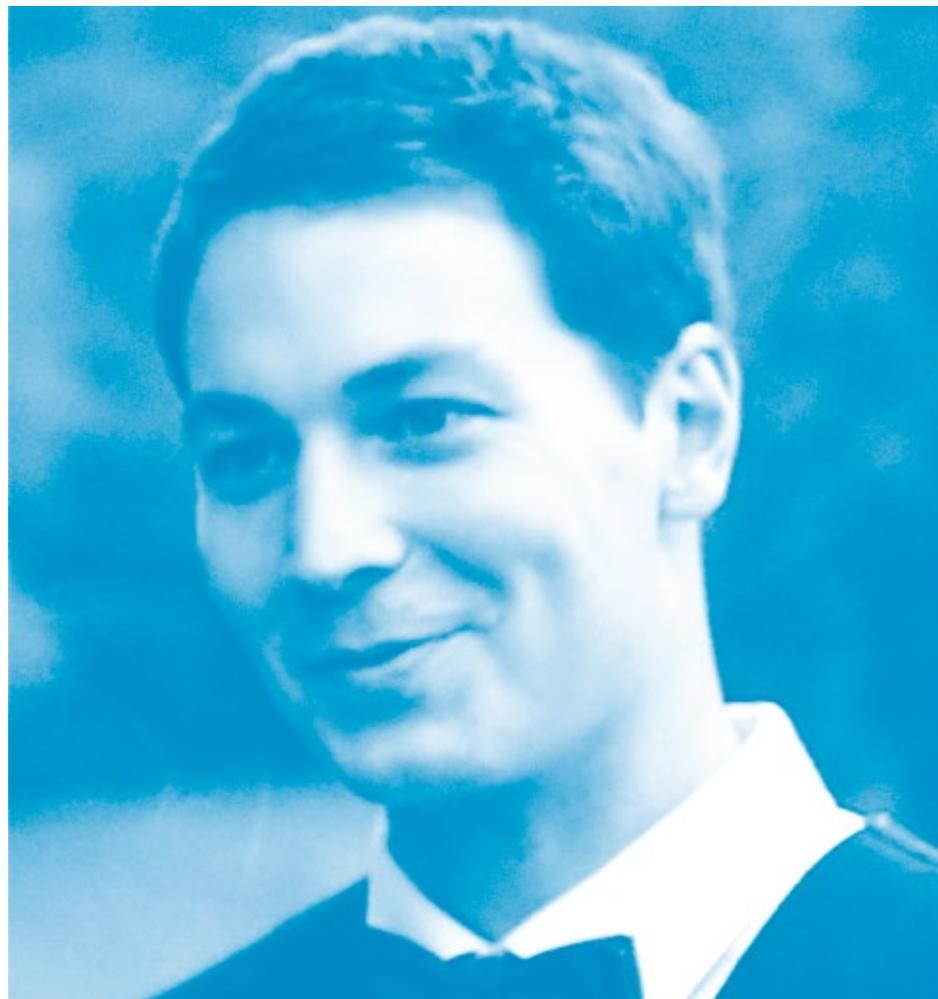
Photo: Astrid Kahmke

## ROLF ILLENBERGER



Rolf is driven by the vision of empowering any creative person to create and publish their own VR/360° stories. Following several years of development, he launched Viond in early 2018 as an innovative platform to live up to his vision. Prior to launching Viond, Rolf was a managing director at Germany's largest broadcaster ProSiebenSat.1 and help companies with the digital transformation as a management consultant.

## ANDREAS OESTREICH



Andreas Oestreich studied interactive media at the Augsburg University of Applied Sciences and joined Arri Media in 2011 as a CG artist. His main focus was on media installations at trade fairs and other major events around the world. Most recently, he was a Technical Director responsible for 3D simulation, compositing and post production workflow. In 2016, he joined Arri's Future Trends and Technology working group for camera development, where he is responsible for configuration and workflows of 360° and VR camera systems.

# JOHANNES STEURER



Johannes Steurer is head of the Future Trends & Technology research and development group at ARRI, where he is responsible for research cooperations and innovations in the field of future recording techniques (3D recording, depth maps, light field, 360° and volumetric recording). He has held various positions at ARRI since 1994. Former activities at IRT and Signum Computer, Munich. Studies of electrical engineering and information technology, doctorate at the Technical University of Munich. Ongoing teaching and reviewing activities. FKTG and SMPTE member. Awards from the Advanced Imaging Society, AMPAS, Cinec, FKTG and SMPTE.



Photo: Astrid Kahmke

# MICHEL REILHAC



[submarinechannel.com](http://submarinechannel.com)

Michel Reilhac is Head of Submarine Channel based in Amsterdam.

He is also an independent VR film maker and interactive story architect. He is a pioneer in Virtual Reality filming. His first VR film « Viens! » premiered at Sundance 2016. He is a thought-leader for hybrid forms of storytelling, and immersive, participatory, and interactive experiences.

He is the conceiver and co-programmer of Venice VR, the first ever official competition of artistic VR content at the Venice Biennale International Film Festival.

He is also Head of Studies for the Venice Biennale College and was Head of the Cross Media College at Scuola Holden, Torino, Italy between 2013 and 2016.

He is frequently invited to teach and speak at international events (TED X, Cannes International Film Festival, Sunny Side of the Doc, Dixit, FEMIS, CPH: DOX.).

He is also an international curator for Hybrid content and VR films (Berlinale Film Market ; World VR Forum in Crans Montana, Switzerland ; Cannes International

Film Market, NEXT Pavilion ; Paris Virtual Film Festival ; Venice International Film Festival ;...)

From 2002-2012, Michel was Head of Film Acquisitions at Arte France and executive director of Arte France Cinema. In 2012, in recognition for his work at Arte, Michel was named Man of the Year in film by the French trade magazine « Le Film Français ».

Michel's past includes his work as a contemporary dancer and producer of international tours for major dance companies; 10 years (1992 – 2002) as designer and director of the Forum des Images, Paris; the design and production of innovative events and shows based on his original concepts; and the direction of documentary and feature films (All alike, The Good Old Naughty days, ...). He holds an MBA in International Marketing.

He lives and works between Amsterdam, and the island of Lamu, Kenya where he is establishing an international writers residency with a VR hub for Swahili culture.



Photo: Astrid Kahmke

## BENJAMIN DE WIT



Benjamin de Wit is a founder and a festival director of VR Days Europe (2015), Europe's most dynamic Mixed Reality event. He started his career in 2001 as a stage actor with Ivo van Hove's Toneelgroep Amsterdam. He has developed several businesses; Spot On Agency, agency for actors and a digital agency Studio Stomp. Benjamin had his first VR experience in 2013 and after this experience, he was infected with the VR virus and has been an active apostle ever since. He started to develop the VR production "Ashes to Ashes" and the yearly returning „VR Days Europe“ festival.

# TAMIKO THIEL



Photo: Volker Rebhan

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[www.tamikothiel.com](http://www.tamikothiel.com)

Tamiko is a media artist interested in developing the dramatic and poetic capabilities of virtual and augmented reality for exploring social and cultural issues. She began her professional life as a product design engineer. Tamiko was a lead product designer on the Connection Machine CM-1 (1987) / CM-2 (1987), the first commercial supercomputer designed for artificial intelligence and in 1989 the fastest supercomputer in the world. In 2016 she was thrilled to get one rare surviving machine into the permanent design collection of the Museum of Modern Art in New York.

Tamiko has been working with virtual reality since 1994, when she was creative director & producer of the award-winning "Starbright World" (1994-'97) 3D online virtual playspace for seriously ill children in collaboration with Steven Spielberg.

From 1995-2008 she created three extensive virtual reality worlds that are still being shown as large screen monocular projection installations. "Beyond Manzanar" (2000, with Zara Houshmand) is in the collection of the San Jose Museum of Art in Silicon Valley.

"The Travels of Mariko Horo" (2006, with music by Prof. Ping Jin) was supported by fellowships from the Japan Foundation

and the MIT Center for Advanced Visual Studies. "Virtuelle Mauer/ReConstructing the Wall" (with Teresa Reuter) was supported by a large grant from the Hauptstadtkulturfonds (City of Berlin Cultural Fund) and won the IBM Innovation Award.

In 2017 she was a Google VR Tilt Brush Artist in Residence; my "Land of Cloud: The Cloud Deities Speak" then premiered at the 2018 VRHAM VR festival in Hamburg, where it won the People's Choice Award. Tamiko has been working in geolocate augmented reality installations since 2010 as a founding member of the AR artist group Manifest.AR, participating in their path-breaking AR intervention at MoMA NY in 2010, and as main curator and organizer of our intervention into the 2011 Venice Biennial. In 2016 the Seattle Art Museum commissioned my dystopian climate change AR installation "Gardens of the Anthropocene" for their Olympic Sculpture Park. She now has a commission (with the hacker /p) for an AR installation for the Whitney Museum in New York, opening in the exhibit "Programmed" on September 28, 2018. Our "Unexpected Growth" will be an installation of (virtual) coral reefs made of (virtual) plastic waste, that will thrive and wither in reaction to the number of mobile devices viewing it.



Photo: Astrid Kahmke



# PARTICIPANTS

# SERGE BENASSUTTI

Luxembourg



After graduating from film school in Munich 2010 (specialization camera), I started working as a freelance cameraman. I then started with music videos and short films. I also worked as an electrician and DIT for some time. Since 2013, I am a teacher at the BTS-cinéma et audiovisuel in the Lycée des arts et métiers in Luxembourg. There I teach camera technology, visual style, lighting and Grip. In 2014, I shot a short film "Quenottes". It had a very successful festival run, but most importantly, it was the first time I worked as a director of photography on a movie that had a lot of VFX

in it. I really liked overcoming challenges that such productions naturally have.

My profession is also my hobby. I am interested in telling stories through a lens. I am open to every medium or/and format. I am currently working on a docufiction feature film. In order to stay on the edge of technology, I started to look into cinematic VR filmmaking and everything connected to it. VR filmmaking is for me interesting because I need to work with completely different visual tools than in classical filmmaking.

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# SIDSEL BJØRNSETH

Oslo, Norway



I have a background in anthropology and communication from the university of Oslo, and a master's degree in Innovation and Entrepreneurship from Copenhagen Business School and The Danish Royal Academy of Fine arts and architecture. My thesis explores VR and storytelling, and how co-creation methods can be a driving force for innovation within this field. Rooted in both of these programs is a human centered approach, with the focus on creating a solid understanding of the user you are designing for.

My passion lies in the intersection between storytelling & technology, I love to explore how technology can drive new, more immersive forms of storytelling. I have been working with festivals for several years, I used to be Head of Media for the world's largest festival of its kind, Extreme Sport Week in beautiful Voss in Western Norway. Here I got to play around with

different digital productions, one of them was a 360 project.

Co-founder and co-producer at Norn Studio, a production company focused on immersive storytelling for the entertainment and educational segment.

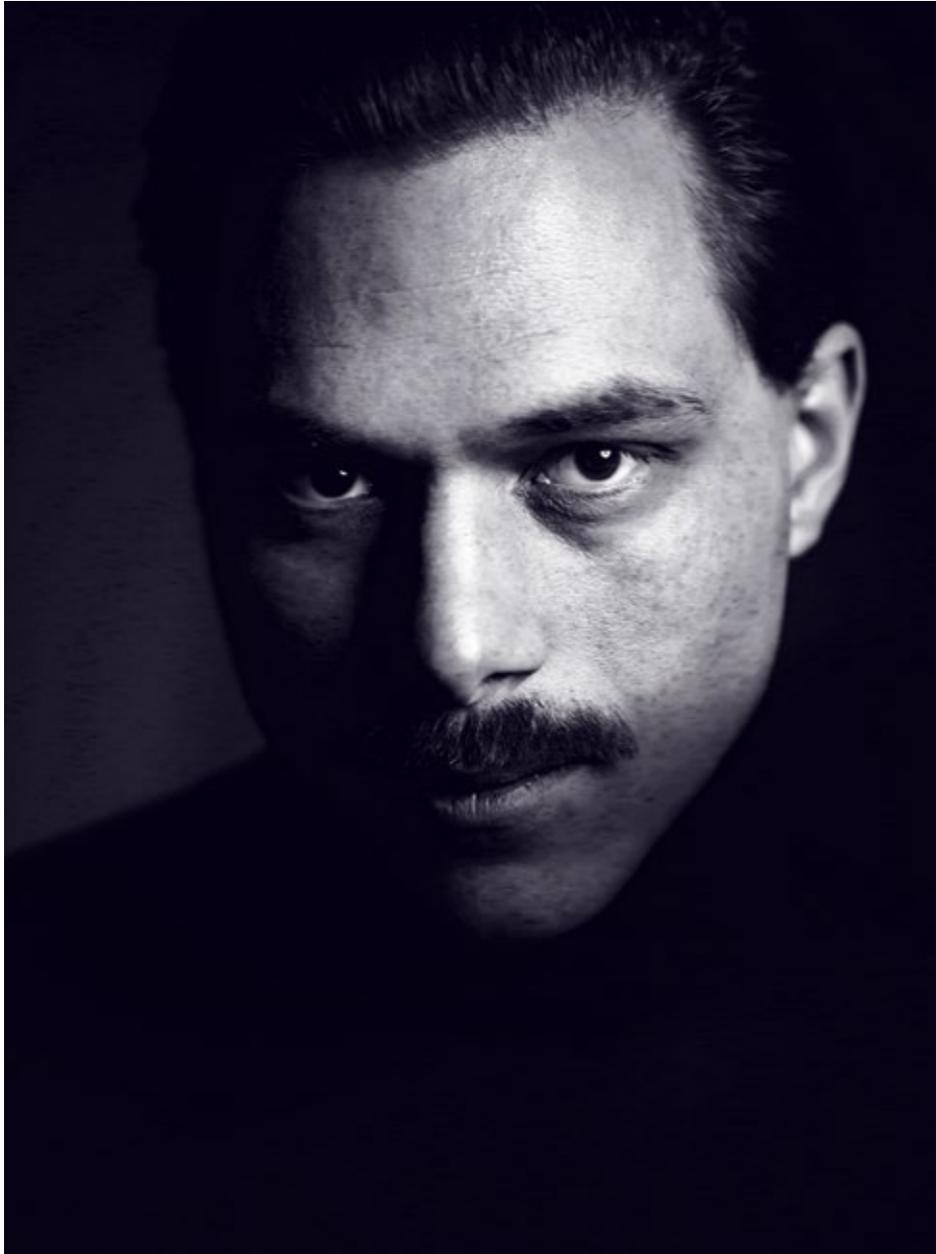
I am currently developing "The 9 daughters of RAN" which will be the first chapter of Norn Studio's animation series "The little grey that matters".

Also, currently working on a 360-documentary project that will be shot in the Philippines early next year. I have been working in Tacloban, Philippines for ten years where I have built up an NGO called Streetlight. Five years ago, the strongest cyclone ever recorded devastated the city. This 360 project aims to tell stories around the rebuilding of this small community.

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# SEBASTIAN BRAUNEIS

Vienna, Austria



I work in Vienna, Austria in Theater and Film, where I work mostly with actors and in conceptual approaches to stage experiences. I got into VR through gaming and 360 movies. I was puzzled, that so many of my colleagues tried to apply rules of filmmaking to that utterly new genre, just because it was captured with cameras. As (back in the days when I came in contact with 360 movies) we, the audience sit at a rather fixed point and look freely at something gripping and dramatic that unfolds and plays out around us, I immediately was struck by the strong resemblance that VR shared with stage plays. I strongly believe in the rich and diverse cultural value of theater and performing arts and I was totally caught by the possibilities of VR experiences. So, I started in bringing those two worlds together. Envisioning VR as some new kind of VT (virtual theater).

I am already deeply involved in VR projects. My team and me work on a prototype / teaser for our vision of a VT (Virtual Theater Experience). We secured support from the Austrian national theater (burgtheater.at) and the university of performing arts. I also teach acting at the university of performing arts and already use VR as a support tool for stage acting tuitions. I strongly believe in the connecting power of technology and of virtualized spaces and interactions. Hence theater and the stage ever hereby have been such virtual places. For me it seems only logical to connect these two fields that are already sharing lots and lots in common, but nevertheless seem to address quite different audiences. I would love for high culture to push into the digital field because it can be a mesmerizing experience and it founds a paramount foundation of what we are in modern society. And it can be highly entertaining if not attributed with elite labeling. Since all the virtual reality is a stage, and all the men and women are merely players.

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# CHARLOTTE BRUNEAU

Luxembourg



I grew up in Luxembourg and started journalism during secondary school. At 19, I left for a gap year in Tanzania and discovered my passion for traveling and expanding my comfort zone. During my bachelor's in political science, I shot my first documentary film, MILA TU, about alternative rituals to excision in a Maasai community in Tanzania. It was broadcast by French public television and shown in dozens of festivals. After my Master in Middle East Politics at SOAS (UK) in 2010, I moved to Lebanon where I worked as a freelance journalist for European media and directed, produced and edited several documentaries for Al Jazeera. I am now living between Berlin and Beirut and focus on independent filmmaking. In 2016, I directed a documentary film about land grabs in Tanzania, currently in post-production. My next project, INSIDE OUT is taking me on a journey to discover Virtual Reality.

INSIDE OUT is a feature-length documentary film and VR experience about how women oppress other women within patriarchy. The documentary film takes place in Lebanon, where women's emancipation has not relied on more equal gender relationships, but rather on the oppression of maids from Asia and Africa. While the maids live in conditions that equal modern slavery, they allow Lebanese women to have more time and freedom for themselves. The documentary takes six Lebanese women - both committed mothers and wives but also owners of enslaved foreign maids - on a transformative journey where they are confronted with the question

of women's violence and the challenge of equality for all. The VR experience takes you on a journey to experience a Lebanese woman's internal contradictions. When you put on the headset, you find yourself in her skin and are confronted with the question: Am I willing to oppress my maid in order to conform and thrive in a patriarchal system? If INSIDE OUT adopts the perspective of violent women, it is to explore the controversial aspect of women's violence against women in the feminist struggle for emancipation.

I am working on this project since 2015. After finishing the development of the form and narrative of the film and VR experience, the most challenging part has been to find my main characters in Lebanon. Now that they committed to the project, I was able to film and edit an industry trailer. After having participated in several development workshops with the project (Transmedia Workshop CNA /Luxembourg, Sources2 / Berlin, xR Creator's Lab / Munich), I am now looking for a producer.

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# JULIA BRUTON

Berlin, Germany



My path took me from Munich, where I originate from, to Salzburg and Vienna in Austria, to Newcastle in Australia, to New York and finally to Berlin. I'm a producer, writer and a Co-Founder of the Sinnema Animation Studio in Berlin. Our core to everything we do is:

## *Sinnema - From vision to motion*

We produce smaller animated projects, with NGO's or cultural institutions, but also bigger projects with museums and production companies or governmental institutions. Right now, our first feature documentary about a town in Mexico,

which runs with matriarchal structures, is in postproduction with a planned release in 2019.

My interest in my work lies in developing different, strong, funny and/or nerdy female characters and storylines, as well as exploring outside of the box, which can be interesting, even though it was not made yet. New ideas often frighten at first. I want to be part of a movement that takes away the fear and starts the curiosity. My first contact with VR was love at first sight and ever since, I want to dive deeper into that pool of creativity and possibility that lies within.

Personally, I love to travel and explore the world while dancing. I'm a tap dancer and traveling to different places, meeting dancers and musicians and creating rhythms together is a never-ending source of energy and gives me the time and space I need while working in a quite busy and fast changing industry.

A current VR Project at Sinnema is "The Matriarx" – a VR experience that shows how Berlin would look and feel like, if we'd had a matriarchal way of life in the city. How would it affect the architecture and the city? What would the social standards be like? How would we experience work, relationships and sexuality?

I would like to meet "partners in crime" who would be interested in this project and can help us develop it – maybe you? Let's have a coffee and talk about it ...

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# NIALL CAMPION

Dublin, Ireland



## *Founder/Creative Director/ VRAI*

Niall founded VRAI in 2016 with a view to creating immersive, engaging stories in Virtual Reality. Coming from a filmmaking background, particularly in visual effects, he wanted to apply skills learned over 15 years in these industries to create compelling stories in the emerging areas of VR, AR and 360 video.

Over the past 2 years VRAI have worked for The Irish Defence Forces, The Electricity Supply Board, The Kerry Group and Samsung across a range of mixed reality experiences from 360 video through AR and fully immersive VR.

In 2018, Niall has directed immersive media projects in Vietnam for Child-Fund, in Somalia for the United Nations and of course for a number of clients in Ireland. Most recently, he participated in an entertainment-themed trade mission with the Irish Government to Los Angeles with a view to promoting the Irish creative industries in there.

Ireland is a small market for mixed media content creation, so we are always looking for interesting international partners. We offer a range of services from 360 filmmaking to immersive content creation.

We are also genuinely interested in how these media are developing and are interested to see what approaches are being taken elsewhere to raise awareness of them with the public at large.

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# SIMAS CHOMENTAUSKAS

Vilnius, Lithuania



Seven years ago, we started Gluk Media – interactive solutions company in Lithuania, that was looking for innovative ways to capture users input and display it on a screen, (whatever form it took – a TV, monitor, projection mapping, you name it). VR emerged as a perfect medium for that – it does both at the same time.

We dived into production of full-scale of VR/360 content right from the dawn of it, from full CGI pieces to 360 videos and interactive installations. We're still fueled by the exited faces of the users, so I believe we'll continue to stay on this track, go together with innovations in market, adopt new techniques and produce cutting edge content in the end!

Right now, I'm working a lot on our in-house made Blackmagic Micro camera-based 360 shooting rigs. We feel market is quite full of consumer-grade devices, we also encounter some enormous ARRI or RED based setups, but the middle shelf of cinematic quality, but still affordable (for nowadays VR/360 budgets) equipment is missing. I really hope we fill it in the upcoming months.

Therefore, feel free to contact us if you're looking for flexible, dedicated and high-quality oriented team for the production of your VR/360 project. Commercial or not – we're open to both worlds.

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# CHARLOTTE DEWULF

Brussels, Belgium



A Little Lady with big dreams for the littlest people

With a teacher as a mom and a dad who's a graphic designer it is no surprise that in my second year at the RITCS school of arts in Brussels, I decided to focus on children's film. Out of this passion came three shorts set in fantasy realms. One of them is now sold with the book it's based

on. Once graduated I got selected by the Flemish Audiovisual fund to work on the treatment of my first feature. In addition, a Belgian production company called "Potemkino" commissioned me to write a television series for KETNET, our main children's broadcaster. Giving film-workshops to kids taught me that a young audience consumes a lot of content online. For this reason, I took upon an interest in

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Cross-media storytelling. I wrote the cross-media strategy for the movie "Zooks" and I am now working on two web series. One for the Broadcaster VTM that is an adaptation of a successful young adult novel from Sylvia Van Driessche. My interest in new media didn't end there. After spending hours playing a VR game in the Pacific Science Center in Seattle, I started writing a VR project that has now been submitted for the VAF innovation LAB. The project is produced by Soulmade, with whom I co-directed a VR commercial. Lastly, I founded JACKY (JEF's audiovisual Creatives for Kids and Youth), a collective that supports every Flemish creative with an interest in children's film. Together with JEF we'll organize a conference during their festival to inform and inspire our members and the industry.

With Soulmade I'm developing a first person 360° Cross medial VR series called "The Adventures of Eden and Justice". Soulmade provides companies and organizations with Virtual Reality experiences, Augmented Reality applications and Holographic illusions. In the story, the user, as Eden, is part of a team who has to save the soul of planets by retrieving it to their rehabilitation center. Every planet has specific social dynamics which are an abstract reflection of our society. As we know distribution of VR is one of the biggest challenges so we've put up a corporation with Kinopolis, the main Belgian multiplex, who will provide the space for our installation and will use our two heroes' in their general communication.

With the VRT, Belgium's public broadcaster, we're planning to create a cross medial web series to make our target audience familiar with these characters. Our last partner 'The Thomas Moore University' will research the most ideal user strategy from the script phase. I am looking for international partners to help fill financing gap but also interesting distribution partners to take our project outside of our own borders. I just started with directing in VR and I'm thrilled about the challenges VR brings. In upcoming coming months I'll be directing other commercials with Soulmade to be fully prepared when I get back to writing the full script for "Eden & Justice" in September. I'd be happy to work on any VR projects as a director/writer, but I am particularly skilled and informed about creating content for a young audience and how to reach them.

# MONIQUE DIKMOET

Rotterdam, Netherlands



I am an independent av-entrepreneur and have lately developed a great interest in AR, VR and MR as a mean to tell stories. After working for some major independent film producers, I took a long break to concentrate on family and study. I studied Pedagogy as well as Journalism and now also work as a freelance teacher. I teach Dutch language and Dutch society and politics. Since 2013 I am back in film as an (executive) producer with company Stichting FilmTent. I was selected twice for the Creator's Lab, but unfortunately had to withdraw last year because of some serious health issue.

During this long sick break, I decided to finally concentrate on my own projects as a researcher and writer.

I am currently working on my 2 own projects, a multicultural horror series (working title) Spookverhalen and a long documentary. For Spookverhalen, now in research and development phase, I look for experienced companies, developers and filmmakers and funding in mixed reality. Spookverhalen is intended as a project to contract an inclusive team of writers, directors and dop's from different backgrounds in the Netherlands. For the ego documentary about a Surinamese theatre maker, a long road trip, I am also interested to look at the possibilities for AR, because an already deceased director left behind a full archive of film and music. Besides these 2 personal projects, I am also in production phase for 2 shorts with my vast team of writer and director.

I see xR Creator's LAB as a huge opportunity to network, learn and engage possible co-producers.

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# SNEJA DOBROSAVLJEVIC

Luxembourg



Video artist and communication/new media advisor based in Luxembourg. Since 2005, I have been exploring different ways of interactions with video installations. In my pieces, the interaction with the audience occurs either during the creation

process or when the piece is exhibited. My last interactive works are based on the theories described by Nicolas Bourriaud in Relational Aesthetics, where he describes the work of art as, social interstice.

Art activism and awareness creation through virtual environments:

In '95-'96 I was first introduced to Virtual Reality (VR). I was then organizing, for the Luxembourg based European Association of Visceral Surgery (AECV), the 4th International Congress entitled "Surgery Meets High-Tech in the Information Age", which took place in Munich, from 9-12 December 1998. Many sessions of this congress were then dedicated to VR and more precisely to telepresence surgery technology, first developed for the U.S. Army in the 1980s, to help military units increase the chance of survival.

In 2006 I started to explore the online virtual environment of Second Life (SL). SL is a virtual world for social exchange but also a creative environment for many artists. By setting my last interactive piece #joinmein50years in SL, I wanted to explore the impact virtual online worlds may have on the real life. #joinmein50years is a critical reflection on our attitude towards aging and quest for immortality. The project also responds to the need for more innovative structures for the elderly people, not only focusing on nursing and care but also on intellectual needs and personal growth.

Drive positive behavior change with VR technology:

For the Luxembourg public health, I have been in charge, since 2007, for awareness and information campaigns addressed to different audiences. Health promotion and prevention are the overarching aims of the public health authorities. However, creating an effective campaign isn't just a matter of raising awareness. Changing users' behavior and leading them towards healthy choices is the greatest challenge. I believe that the impact of traditional campaigns could tremendously be increased by the use of VR or AR.

What I wish to explore further ...

I would like to deepen my knowledge about VR and AR, and find out how I could use it in my various interdisciplinary works, enrich my art projects currently running in SL and bring a new dimension into public health. I want to explore nonlinear narration, immersion, audience interaction, professional networking and knowledge sharing.

# CHRISTIAN FELDER

Munich, Germany



With 20 years of professional experience as DOP, editor and director for broadcasting and digital media productions, my clients include almost all renowned international broadcasters, agencies and major brands.

My work increasingly leads from my expertise as a compositor for virtual studios, visuals, design and graphics to VR with trend-setting 360° storytelling: I integrate techniques of design thinking, experiments within the creative process with new perspectives and innovative technical methods in order to constantly create new worlds of images for my clients. My commitment has taken me around the globe - from the metropolises of the Red Bull Air Race to deep into the Nigerian jungle.

Projects in the pipeline are a 360 VR documentary on the living and surfing in hyperinflation in Venezuela. „13.000%“ - the working title refers to the rate of inflation and shows the state close to collapsing because of the idea of socialist revolution.

The other project is partly a documentary, partly an experience on the works of a well-known performance artist recreating his most known pieces in VR. This gives you the chance to change the perspective either viewer or artist.

Whenever you have a story to be told, feel free to contact us. We are willing to travel. :-)

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# MICHELE FURFARI

Milan, Italy



TV writer based in Milan, Italy. I started my career working for the drama coproductions department of Mediaset/RTI, then provided story ideas and screenplays for several TV productions (among others, the sitcom *Camera Café/ Zero Stories*, and the animated series *The Extraordinary Adventures of Jules Verne/*

*Lux Vide*). I developed original entertainment shows for Viacom Italy (VIMNI) and other Italian networks. I'm part of the emerging talents section of the Writer's Guild Italy (WGI). Favorite writers (just in case): Bolano, Saramago, Fenoglio. I'm currently working on a VR experience describing the last moments of the

life of Italian politician Aldo Moro, one of the most prominent victims of terrorism in the late 1970s. The project aims to describe violence in its purest forms, on the side of the perpetrator and the victim, and wishes to foster the debate about Mr. Moro's contribution to Italian society and politics, after the end of WWII. The project

is scheduled for delivery in late 2019, and it will involve both public institutions and scholars on the life of Mr. Moro. Contact me if you are interested in developing ideas for the Italian market, or looking for partners.

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# VERA GÄCHTER

Zürich, Switzerland



It's been seven years since I had my very first VR-experience with a 360° web documentation produced by a swiss media company. That was the beginning of my journey with Virtual Reality – and it's still going on! Since then, I finished my bachelor studies in «Multimedia Production», worked for several TV programs that were broadcasted in ZDF, SRF, ProSieben, SAT.1 and EnergyTV, directed a few corporate videos and short films, participated in different 360° conferences in Germany and Switzerland, started with my master studies in «New Media Journalism», bought my own 360° camera and experimented with my first 360° projects.

I'm still thrilled to explore more and more immersive content and I'm super excited about what's coming next. Especially non-fiction productions such as documentaries and reports get my attention, since I am inspired by stories taken from real life. My passion are narratives about people and food topics with a major visual approach. Currently, I'm working as a producer, editor and storyteller for a TV production company based in Zurich, where I realize TV projects in particular. Besides that, I recently had the chance to collaborate

with the experts of IntoVR for three weeks and put my first 360° video about homeless people in Berlin in practice. IntoVR is an award-winning VR and video storytelling team based in Berlin. There, I was allowed to work with different camera models, such as the Z Cam S1 Pro, the Kodak SP360, the Freedom 360 (a mount with six GoPro-Cameras) and a mount with two GoPro cameras with supplementary 250° Entaniya lenses.

I am currently in the writing process of my master thesis about the fascinating topic «Immersive Journalism». The study should provide a deeper insight into how german-speaking media companies are currently using 360° videos and result in parameters of success for the handling of 360° storytelling on journalistic platforms. For this, I analyzed over 1000 VR productions of media companies in Germany, Austria and Switzerland from the last four years. Enriched with several expert interviews, I'm hoping to implement a toolkit for successful journalistic VR content and detect the potentials for the future. So, if you are interested in the findings of my studies or just want to exchange ideas about anything else, feel free to contact me.

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# MAJA KALOGERA

Zagreb, Croatia



I am an interdisciplinary artist, based mainly in Zagreb. My main practice includes net art, media installations, public interventions, networking, AR/VR, experimental animation and programming. I have received grants from Henry Moore Foundation, Turbulence, Black Rock Arts Foundation and Vocento at ARCO Art Fair. My residencies include HUMO at Ars Electronica with master artist Rafael Lozano-Hemmer, Atlantic Center for the Arts with master artist Aram Bartholl, Modelmania at Future Center in Venezia, with master artist Olafur Eliasson, etc. I exhibited or had screened artworks at venues and events such as ISEA, Ars Electronica Center, Eyebeam, Postmasters, Furtherfield.

I have always been interested in the intersection of computers and the physical world. In my works I explore how wide saturation and public usage of recent technological advances allow for changing notions of self.

Until 2015 I was curating Upgrade/Zagreb, node of Upgrade!International network for promotion of digital arts. From 2017, I curate Art 836/G Gallery in AKC Medika and work in parallel on some of my own artistic ideas.

I have been deepening my way towards symbiosis of digital and analogue, experimenting with traditional visual media and programming parts of the installation with new technologies. I am trying to discover and reveal the differences of how people are participating in online and offline activities, focusing on if and how intimacy is experienced when mediated by contemporary computational technologies. New hybrid forms of storytelling, and participatory, and immersive experiences are the field where I am focusing more and more.



Photo: Astrid Kahmke

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# MOHAMED KHEDHER

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I am Mohamed KHEDHER, an AR/VR/XR developer and 360 young filmmaker based in Tunisia. Virtual Reality got my attention since the earliest prototypes of the Oculus rift (early days with Palmer Luckey), and since then, I've been addicted to this new technology. Using a simple homemade cardboard, I started experimenting with unity VR trying new prototypes, user experiences, new types of interactions etc. Applying that to basic filmmaking, I dived a bit into 360 VR experiences and worked on postproduction, user experience and interaction (Tunisian part) of Selim HARBI's on his project "Afroroutes" (currently produced by INVR).

Currently I'm studying in an engineering university (ESPRIT, Tunisia), mobile development degree, but I want to dive deeper and focus my studies on new the technologies (AR VR XR..).

I have been freelancing AR/VR apps for brands in my country: VR interactive simulations (unity+ gearVR/Cardboard), AR filters (lens studio, AR studio) and AR experiences (ArCore).

In addition, I create a lot of personal idea's-based prototypes in AR (image target based, object recognition, scene recognition, ML base AR, Markerless AR..), VR (Interactivity in static 360, virtual tours) and lately experimenting in some mixed reality (got some of the prototypes with me in the workshop).

Lately, working alongside my partner Arbi Souelhia, on a VR, AR and MR apps to promote Tunisia's tourism and a platform to share untold Tunisian's stories to the world.

On the other hand (as the cofounder), our company RED LAB VR works on all kinds of VR, AR, MR experiences, CG graphics, VFX, 360 videos, interactive experiences, interactives videos, apps, games... If you need to create anything in this field and need a partner with developers and post production team on board, you can rely on us.



Photo: Astrid Kahlmke

# CECILIE LEVY

Amsterdam, Netherlands



Norwegian by origin but educated and based in the Netherlands since my early twenties when I attended the Dutch Film and Television Academy. I graduated after four years as a director, screenwriter and an editor. After my studies I stayed in Amsterdam to learn the craft in practice, being a director's assistant,

script-supervisor and co-writer on several features and drama-productions, and at the same time making my own shorts. I finally found my spot in writing for screen and television, intensely enjoying the focus on creating a story from scratch and collaborating with clever and inspiring directors to get them realized.

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Productions based on my scripts, long and short, have since been screened at national and international television, been nominated for an Emmy® Kids Award, a Rockie Award and also won prizes, including the Prix Europa and the Lucas Award. My latest project, "Not without you!" about an elderly couple struggling with the practicalities of their suicide pact, will premiere in competition at the Dutch Film Festival in September.

What I love to do and where I feel that all my interests, qualities, sensitivities and obsessions converge, is writing for visual media. To find meaningful images and characters, placing them in juxtaposition, and creating an experience in time and space that reflects something about ourselves and the strangeness of our existence, is in my opinion a time well spent.... and so I give it my all.

Always eager to explore and to widen my horizon, I applied for an Artistic Research Position at the Norwegian Film School in 2017. I was awarded a three-year grant to focus on storytelling in new media, specifically Virtual Reality/360 video. The final goal of my practical based research is a VR/360 production. Next to working on my feature film project, currently in development with funding from the Dutch Film Fund, I will devote my time to explore ideas and concepts suitable for VR/360.

If you are a producer or a director with experience in (cinematic) VR, please contact me for samples of my previous work and to discuss ideas for future projects.

# NADJA LIPSYC

Lillehammer, Norway



*Game Designer and Art-Research Fellow at the Norwegian Film School:*

For about 15 years, I've been reflecting on what we commonly call "immersion". I started with designing and theorizing experimental theatre and Larp (Live action roleplaying game), studied Arts and Archaeology, then moved to neuroscience for my masters, focusing on brain-computer interfaces.

My first steps in Experience Design were in Transmedia; both exhibitions, games and passive fictions.

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XR, and more specifically VR soon became my main focus, and I've been extremely lucky to be hired in 2017 by the Norwegian Film School to work on bringing roleplaying to VR.

Part of my work also involves leading a philosophical reflection on "immersion", which, I believe, reaches new heights when one is both engaged into a character and into XR. My other interests involve music, which is absolutely crucial to my inspiration and overall survival, philosophy and poetry.

During my fellowship, I'll be developing a VR theatrical roleplaying game called Lone Wolves Stick Together – perhaps the first Larp in VR! -, that is freely inspired by Tarkovski's Stalker.

I'm actively looking for partners to produce and develop the experience as ambitiously as possible!

In the meantime, I'm working with the Norwegian Film School scenographers and sound designers to bring it to life in film studios, get some 360 caption of the settings (photogrammetry) and spatialized sound recordings. Please ask me about it!

As for my other projects: I just finished a psychological thriller – experimental Larp - for two players, that I'd also like to bring to VR, and I'm designing a serious game for a major French business school to encourage the students to develop their soft skills.

Get in touch whether you want to team up, play one of my larps, discuss and debate, or share music recommendation!

# MICHAL LOVECKÝ

Prague, Czech Republic



I'm a problem spotter -> solver in love with immersive media. Over the past 4 years I have worked on various 360/VR/AR projects from commercial 360 videos through managing development of Unity VR/AR apps to developing solution for 8K 360 live streaming. I have established the first production studio focused on 360/VR content in Prague (2015), worked as a VR cinematographer on Beqaa VR and created solution for 8K 360 live streaming over 5G network for 2017 5G Days in Berlin.

I would not survive without snowboarding, scuba/free diving, kitesurfing and hiking.

Right now, I'm working on a couple of different projects like underwater 360 videos or AR game (assembling a team atm ;)). We are going to startup a production studio with my colleagues in Munich and I am going to move a lot all around EU so if you got an interesting project around Ghent, BE (09/18 - 01/19) or Ancona, IT (01/19 - 03/19) or Galway, IR (09/19 - ?) or basically anywhere around the globe that I could help you with, feel free to contact me (I still love to travel :D).

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(sites under reconstruction)

# KAROLINA MARKIEWICZ

Dudelange, Luxembourg



Hi, I'm Karolina. I'm Luxembourgish, daughter of Polish political refugees. I live and work currently in Luxembourg.

In 2000, I graduated in political science, philosophy and theatre science. I started a PHD on the reconstruction of democracy in Poland from 1976 till 2004, through films and essays.

For the last 15 years, I've worked as a high school teacher in social sciences, French literature and media education, mainly with refugee youth. I also teach film analysis at the Université Paul Verlaine in Metz (F).

As a visual artist and a writer-director, I work in a duo with Pascal Piron. Since university, I investigate stories through

the medium of writing for film and theatre. Most of all, I collect stories from the youth I work with, with their agreement. Together with Pascal, we mainly work on films, theatre projects, installations and paintings which explore the human condition through social, historical and mythological subjects.

Among others, we've written and directed two documentaries, one about teenage migrants *Les Formidables* (2013), and *Mos Stellarium* (2015) with 6 refugee youth telling their journeys. *Mos Stellarium* was also presented as a 4-channel video installation at the Venice Art Biennale in 2015, representing Liechtenstein. In 2016, we've directed a theatre play: *Philoktet* by Heiner Müller, prepared at the Venice theatre college of the Biennale with Italian director, Romeo Castellucci.

Since 2016, we work in parallel on a videoblog: kulturstruktur video talks, on a series of fictional short-films: *Side-Effects of Reality* and on ephemeral glow sticks light installations placed and photographed in urban space, nature or patrimonial places: *Neon Thoughts*. Currently, we are in pre-production of *My Identity is this expanse*, a VR experience, based on a true story about the journey of Yunus, a refugee child. He crossed Europe without his family, hidden in a wooden box on a truck, facing violent situations and yet resilient by remembering a poem which reconnects him with his family and a possible future. The user will experience this journey of a

incredibly resilient child and its powerful culture and encounter the stories of other children in these traumatic situations. The piece is produced by a\_BAHN, in collaboration with Astrid Kahmke, Sönke Kirchhof, Philipp Wenning from Invrspace, Mitya Sorkin, from Feeling Films also 3D artist, Tamiko Thiel and the musicians, Kevin Muhlen and Alain Franco. *My Identity is this Expanse* was prototyped at the VR Creator's Lab 2017 and is the prologue to a larger project, a VR series about human condition in a dystopian society: *Human Resources*, which we're currently writing.

We focus not only on new media and VR, but also on conventional film. We are also in preparation for a documentary *The Living Witnesses* - on anti-semitism and racism before and during World War II, and nowadays. All these projects are supported by the Film Fund in Luxembourg.

We will present our new fictional short-films, light installations and paintings in two art group exhibitions: *Oh Fabelhaft* in September/October in Vienna and *Dust to Dust* in November in Taipei.

# SAM MOTAZEDI

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I'm an Iranian-Canadian filmmaker actively producing content from bases in Toronto and Buenos Aires. In 2016, I co-founded the creative house Mad Amendments with an eye towards producing documentaries and branded content for the aid and advocacy sector as well as commercial work.

In 2018, I directed the online mini-documentary series *The Human Link*. The project combines vérité filming, interviews, travel notes, and pictures to put forth a nuanced perspective on what it means to be human.

As a filmmaker, the underpinning of my work is based on the social and cultural examination of characters who dwell on the fringe of society as well as exploring themes of alienation and identity as it relates to "migrant" stories.

At Mad Amendments, we identify social and political issues that need to be amplified through the power of cinema. To address these issues, we collaborate with our network across the globe to create and deploy poignant films.

We're currently making a transition from traditional storytelling to interactive trans-media projects with a focus on immersive

experiences. To that end, we're in the early stages of developing two VR experiences.

The first project aims to tackle the opioid crisis in North America by dramatizing/depicting the stories around the opioid dilemma in first-person; by taking a deep dive into the human narratives behind the nationwide crisis. We want to strip away the layers of prejudice and misconception about drug users and to depict multi-layered individuals who are not defined by their drug use.

The second project will aim to re-create the experience of going through a clandestine abortion from the point of view of a pregnant woman.

We're interested in producers, both locally and internationally, with experience in creating VR content who can help with getting the projects off the ground as well as helping shape the VR experience.

# KEVIN MÜLLER

Munich, Germany



Founder | Visual Vitamin – 360° & VR Productions, Technical Consultant, VFX & VR Supervisor:

I started my way into media and design by teaching myself 3D Studio MAX after school in the year 2000. After years of studying and working in broadcast and design agencies I started freelancing as VFX Supervisor & Motion Designer back in 2012.

In 2015 I stepped into the stunning world of 360° video production. I was blown away by having the chance to bring people to places that easy. The first project forced me to develop my own, nerdy manual stitching workflow with the goal to deliver better quality than the existing software solutions could do at this time. After this first successful project I kept on developing and specialize in 360° & VR Productions. In the position to help production companies through Europe as technical consultant by choose the right camera gear for various productions and by offering post-production services to various clients. I'm still very excited about the future of 360°, VR, AR and where that all will lead us to.

For me sharing knowledge with young talents is one of the key factors to develop a healthy community in this new field of storytelling. Because of that I am happy working as lecturer at the local Film School HFF till two years.

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# TAMÁS OLAJOS

Budapest, Hungary



I am a Budapest / London based progressive multidisciplinary visual artist specialized in photo and film experiences. As an explorer I am deeply versed and committed to visual scenery that approach impulsive, vivid and new forms.

My professional skills include photography, videography, producing, directing, editing, 360° stitching and some motion graphics.

In my 10+ years of experience in media production for the fashion and advertising industries, I have worked on interactive transmedia projects and volumetric films besides traditional video and photo content.

I first experienced 360° videos along with VR and AR in their early days during my stay at award-winning digital production company unit9. I gained a good understanding of the technology and the new ways of storytelling while creating case-study films for their projects.

Currently, my company Stellar Circus produces fashion shoots, commercials and virtual/augmented reality experiences mainly in the UK, Hungary and Germany.

Teaming up with MorphoPix we recently created a few VR projects and 360° films for learning and recruitment purposes in the automotive, energy and steel production industries.

At the moment, I'm working on a couple of personal projects involving VR and volumetric filmmaking while preparing my ongoing photography project London Falling for exhibition.

I'm always looking for like-minded people to share experiences with and create together even for personal purposes or professional work.

I believe we have such amazing technologies in our hands today that it's not enough to just research but experiment a lot as well.

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# PASCAL PIRON

Dudelange, Luxembourg

Hello! My name is Pascal and I am 37 years old. I was born in 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 and their perception 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. Due to our work with teenagers and refugees for more than a decade, our artistic work has a strong social component. We feel that art is a powerful tool to express complex societal questions in a unique and universal form.

Among others, we've written and directed two documentaries, one about teenage migrants *Les Formidables* (2013), and *Mos Stellarium* (2015) with 6 refugee youth telling their journeys. *Mos Stellarium* was also presented as a 4-channel video installation at the Venice Art Biennale in 2015, representing Liechtenstein. In 2016, we've directed a theatre play: *Philoktet* by Heiner Müller, prepared at the Venice theatre college of the Biennale with Italian director, Romeo Castellucci.

Since 2016, we work parallel on a videolog: *kulturstruktur* video talks, on a series of fictional short-films: *Side-Effects of Reality* and on ephemeral glow sticks light installations placed and photographed in urban space, nature or patrimonial places: *Neon Thoughts*.

Currently, we are in pre-production of *My Identity* is this expanse, a VR experience, based on a true story about the journey of Yunus, a refugee child. He crossed Europe without his family, hidden in a wooden box on a truck, facing violent situations and yet resilient by remembering a poem which reconnects him with his family and a possible future. The user will experience this journey of an incredibly resilient child and its powerful culture and encounter the stories of other children in these traumatic situations. The piece is produced by a\_BAHN, in collaboration with Astrid Kahmke, Sönke Kirchhof, Philipp Wenning from *InvrSpace*, Mitya Sorkin, from *Feeling Films* also 3D artist, Tamiko Thiel and the musicians, Kevin Muhlen and Alain Franco. *My Identity* is this Expanse was prototyped at the VR Creator's Lab 2017 and is the prologue to a larger project, a VR series about human condition in a dystopian society: *Human Resources*, which we're currently writing.



We focus not only on new media and VR, but also on conventional film. We are also in preparation for a documentary *The Living Witnesses* - on anti-semitism and racism before and during World War II, and nowadays.

All these projects are supported by the Film Fund in Luxembourg.

We will present our new fictional short-films, light installations and paintings in two group exhibitions: *Oh Fabelhaft* in September/October in Vienna and *Dust to Dust* in November in Taipei.

# KASIA PRUS

London, United Kingdoms



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I studied Media at University of the Arts London (London Collage of Communication) and MA Film at former Newport Film School (USW).

I also have been studying as an exchange student at FAMU in Prague. During my studies I carried out research in The Stanley Kubrick Archive. I wrote the script for the short film ALEX IS STILL ALIVE that interrelated to 'Clock Work Orange' by Stanley Kubrick. The project proposal has been accepted by BFI which commissioned the film to be screened as part of BFI Kubrick Season. Following my studies, I independently wrote, directed and produced several films, which I was lucky to share with viewers at international film festivals.

My work reflects on the theme of gender representation. As a female director I am passionate about creating work that will correspond to intersectionality and feminist agenda. My filmography includes: experimental documentary 'POLISH WOMEN ON STRIKE', experimental film 'TRAU IM MOND', a modern film adaptation of the stage play by Luigi Pirandello 'TONIGHT WE IMPROVISE' as well as 'TOUBAB MINTY' - a short experimental documentary which is an honest deconstruction of my preconceptions originated in my privileges. In 2017 my adventure with VR started. I directed a narrative part of interactive VR game 'THERE WILL BE SPIDERS'.

I am extremely inspired by the medium and work to create my own VR experience. I believe my role as a female filmmaker is to be inclusive and pay attention. The style of my work is quirky and experimental. I embrace mistakes, so I believe there is also a humor in my work.

I am currently developing my feature film script at Script Lab - Atelier Scenariuszowe in Poland. The script titled 'How could we miss this incredible tale of Andrea Barnes' is inspired by YouTube videos, conspiracy theory and flat earthers. I also work on the script for VR experience/experimental VR film that I would like to start development this year. The main theme of the experience is spirituality and I am inspired by Star Trek: Voyager episode 'Projections'. I am determined to translate my skills and knowledge and use it to create and work in VR industry.

My motivation is my passion for this medium. I am open for collaboration, learning and exchange of ideas. I hope I will have a chance to discuss how the technology and the new way of storytelling can help us to create new, inclusive cinematic language.

# LINA REINSBAKKEN

Trondheim, Norway



I am a Founder and CEO of Norn Studio, a production company focused on Immersive storytelling and transmedia content geared towards the entertainment and educational market.

Through the process of narrative creation with storytellers and technologists, Norn Studio explores the opportunities for content narratology, and aim to accelerate knowledge transfer using fairy tales and immersion.

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I am a classically trained Photographer and Artist with an MA in Fine Art and Moving Image Storytelling from London University of the Arts. I am a skilled creative director and highly competent in visual communication, with a broad background in illustration and commercial photography. As an International award-winning photographer and painter, I had a long range of exhibitions in US and Europe and worked as Creative Director at R&M Advertising in NY. My fascination for Visual Storytelling, animation and film, has given me specialist expertise within Matte Painting, Photoshop, digital compositing and creating stories. I founded Norn Studio in 2017 and my demo experience "the Little Thought" was selected and shown at several festivals internationally, including NabShow Shanghai, Asia New Media Film Festival, Sandbox Show and World VR Forum Festival. My work in VR has gained me a membership as Content Creator at Kaleidoscope this fall.

I am working on an Allegorical fairytale on Neuroscience

**THE LITTLE GREY THAT MATTERS**  
*"A cognitive Thought's journey to deliver the Will from Fear"*

A Hero's Journey set inside the Brain and with a female lead who enters into the human psyche to conquer Fear.

It is the story of "Gullveig", a cognitive thought and dream-designer at the department of Fantasy. While the mind is in the middle of civil war and Fantasy

is being downsized, she is summoned to the Pineal Gland by Odin, the King of cognitive thinking. His Assembly inform her about the destructive plans of Hel: She intends to destroy Dreaming and take control of the Will in order to become the supreme leader of Consciousness. With the Will enslaved, Imagination is slowly fading. Gullveig therefore embarks on an epic journey with a dangerous Quest: to free the Will from enslavement in the reptilebrain and save the State of Fantasy.

"The Little Grey That Matters" offers a fairytale about the inner conflict between Love & Fear playing out inside our minds. It is an allegorical fairytale where anatomy is mixed with Norse Mythology and the characters are personified neurons, hormones and cognitive thoughts. The story and visuals are designed to introduce the audience to basic Neuroscience, and Bio-psychology.

With this fairytale we wish to communicate the notion that we each possess the tools to become the hero of our own story.

Trailer: <https://vimeo.com/212397828>

I am looking for collaborators.

# VALDEMARAS SKINDERIS

Vilnius, Lithuania



Producer of installations and experiences.

It all began with interactive installations for marketing and communication purposes 8 years ago. From custom AR games, apps for touchscreens, exhibition stand setups to projection shows for events. Now we create VR, AR and physical installations for museums and marketing campaigns globally. Last 3 years I worked as VR experiences producer and creative.

I am working on VR training-learning experiences which can make a real difference. Teach kids about drugs, increase awareness about depression or teach effectively about the safety on the streets. My goal is to make a difference in real life. People and teams who want to work on internationally scalable projects “for good” to bring more meaningful experiences to VR. Let’s make the real world a better place to live by using VR. Help with production of VR/AR installations or campaigns, we will be glad to answer your questions and share our experience.

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# MITYA SORKIN

Minsk, Belarus



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I'm a creative producer and VR experience designer in Feeling Films LLC, a company I've co-founded some years ago. I was fortunate to be a speaker at "i4c - Cinematic VR and Immersive Storytelling" conference in Munich and at Luxembourg Film Festival. This year I've been selected into East-West Talent Lab which has been established within goEast Film Festival in Wiesbaden.

My team has promoted immersive technologies in Belarus as a new tool for creativity & business since 2014. In this period Feeling Films produced such 360 films as "War Knows No Nation" (Special Jury Prize at EMC VR Film Festival in Moscow and Best Set Production Award at Cinequest Film & VR Festival) and "Here And There" (Best Fiction Award at Satis 360 Film Festival in Paris and Special Mention of Jury at goEast Film Festival in Wiesbaden). Also, we created numerous VR experiences for our local companies and organizations: driving the biggest dump-truck in the World, visiting virtual factory, trying new models of the elevator manufacturer and immersing into the scenes of domestic violence.

As a result of our non-profit initiative called VIR:ART there was established a 3-month educational course. About 30 students from art sphere completed their studies within it. This year my team and Goethe Institut Minsk have organized a practical workshop "How to Create in Virtual Reality" with Philip Hausmeier (RadianceVR / Germany) as a mentor.

However, the real journey began after I had participated in the first edition of xR Creators' Lab in 2017. It has allowed me to gain a lot of new valuable connections and to be involved in various international projects.

One of them is "MIITE / My Identity Is This Expanse", a VR experience written by Karolina Markiewicz and Pascal Piron. I met them in Munich and during the Lab we created the first prototype together. The project received the support from Luxembourg Film Found. MIITE is now on its pre-production stage and my team is working on the full-functional VR storyboard that will help in further development.

We also managed to improve the level of VIR:CINEMA; our annual VR film festival in Minsk, by inviting Alexandre Perez, Philipp Wenning and Julia Leeb as guests and expanding the lineup of the event with such titles as "Sergeant James", "Step to The Line", "Blended Isolations", "Hermitage VR", etc.

I like the idea to produce in virtual reality any pieces for any media platform: whether it be an animation or a digital world, a storyboard or a 3D object, a movie or a gallery. Let's be immersive!

# MED ARBI SOUALHIA

Tunis, Tunisia



I am Med Arbi Soualhia, a Filmmaker based in La Marsa Tunis, Tunisia. I have come a long way with my filmmaking over the past 12 years. When I first started seriously shooting, I decided right there and then that I want to become a freelance independent filmmaker, which I ran alongside my main job as an offshore Communications Officer. In 2008, I graduated with a

Canadian degree in filmmaking, and I am fully certain that I have made the right decision in pursuing a creative career.

As the years pass, I find myself more and more caught up in all aspects of imaging. I have shot several music videos, corporate videos, TV series, web series, and short films which have all taught me a little more

about the art of cinematography. Two years ago, I decided to embark on a new media adventure in Virtual Reality production, where I can mix between new technologies, interactivity, Storytelling & Art of moving pictures in this new medium. I coproduced "Afroroutes Project" a project by Selim Harbi and produced by INVR. I filmed the Tunisian part of the project and have worked with a director on the storyboard and we tried to build a new grammar for cinematographic VR language to accentuate the feeling of empathy. I even worked on the design of the user experience, including the interactive menu and designed the jamming session with the musicians at the end of the experience.

We are working on an interactive VR, AR and MR to promote the Tunisian tourism, as well as working on a platform where we will share 360° untold Tunisian stories to the world.

In our company Red Lab VR, we produce all kinds of VR, AR, MR experiences, CG graphics, VFX, 360 videos, interactive experiences, interactive videos, apps, games, video editing, Color Grading, stitching ...

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# MARIE-THERESE THILL

Vienna, Austria



Escapism is not a bad thing!

Recently, I've been to Disneyland Paris for work (one of the perks that come with my job as a freelance film critic) and was astounded by one thing in particular: namely by how intensely the visitors embraced this too-clean-to-be-true world of illusions. Being a natural sceptic, I frowned a little upon those people with their Minnie Mouse headbands, only to come to the conclusion: I'm the same! Except I like my illusions a little dirtier, darker and more grounded. It's a different taste, but still I like to escape reality like all the rest of us. But that's nothing to be frowned upon. I believe that every fantasy and every world we escape to, helps us reflect on and understand ourselves and our lives. That's what always drew me to stories in every form imaginable, be it news articles, novels, movies, video games and so on. So, I started out as a journalist, telling news stories about the people who tell stories with their art. After doing that for a few years, I decided that I should at least try to tell my own stories, to create my own illusions and applied to the Hamburg Media School to study scriptwriting. That's where I learned how to hone ideas, structure plots and craft characters. Since then I've been developing movies and TV shows, one TV movie starts shooting this November. However, this form of storytelling is bound

to a linear perception and I believe VR and AR will change these structures, will create new stories and new worlds! Since I've always been eager to explore new territory, I'm very much looking forward to expanding my narrative frontiers. It's an exciting time to be an illusionist.

VR and a Soviet filmmaker!

They say, VR is still in its infancy. That seems true as my impression insofar is that VR has yet to find ways to expand beyond spectacular experiences, ego-shooter games or horror-related stories. But then again, my understanding of VR and AR is also still in its infancy, so I'm really excited to learn all about the technological possibilities and expected future developments. Judging from my current perspective I believe that VR can be a medium that operates in between movies and games, an interactive story that you can explore and participate in at the same time. I think there is great potential for a more fragmented, multidimensional, more engaging approach to telling a story: more Tarkovsky, less Michael Bay. I have a few raw ideas in the back of my mind that correspond with that notion. I'm looking very much forward to meeting VR professionals and beginners like myself from all different backgrounds to see if we can shape what kind of adult VR will be in the future!

# SOLEDAD VEGA

Buenos Aires, Argentina



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I am a journalist, film and digital content producer with over 10 years of experience actively producing content from bases in Toronto and Buenos Aires.

In 2016, I co-founded the creative house, Mad Amendments, where I produce editorial and commercial content for brands and organizations specializing in social causes.

In 2018, I produced an online documentary series, The Human Link in collaboration with UN's International Organization for Migration. The project combines verite filming, interviews, travel notes, and pictures to put forth nuanced perspective on what it means to be human.

I studied Sociology and an interest in affecting change through the power of visuals led me into traditional journalism forms and later to innovative ways of visual storytelling including documentary, fiction and more recently interactive media. Today, I combine my journalistic and brand experience to deliver powerful stories with a memorable message. I'm fascinated by the tension between traditional structures and improvisation, by authentic human stories and cross-media experiences.

At Mad Amendments we identify social and political issues that need to be amplified through the power of cinema. To address these ideas, we collaborate with our network across the globe to create and deploy poignant films.

We're currently making a transition from traditional storytelling to interactive trans-media projects with a focus on immersive experiences.

We're in the early stages of developing two VR experiences. The first project aims to tackle the opioid crisis in North America by dramatizing depicting the stories around the opioid dilemma in first-person; by taking a deep dive into the human narratives behind the nationwide crisis. We want to strip away the layers of prejudice and misconception about drug users and to depict multi-layered individuals who are not defined by their drug use.

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We're interested in producers, both locally and internationally, with experience in creating VR content who can help with getting the projects off the ground as well as helping shape the VR experience.



# PAR TN ERS

# SEBASTIAN EINEMANN

Munich, Germany



Sebastian (left), Founder and managing director of the digital and partnerships shop Ehoch2® based in Munich, Germany. We are constantly scanning global digital developments for channels and technologies that are new, up-and-coming, or have already reached a relevant mass of users. We seek to identify those platforms that keep the attention of consumers, the most promising innovative technologies on the market, and where critical user masses develop. In other words, we are always looking for the white space.

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# TIMU EINEMANN

Munich, Germany



The combination of DIGITAL and PARTNERSHIPS is the form of effective marketing that is here to stay – it works today and it will work in the future.

At the moment we are working on a 360°-VR-Experience for one of our clients – a luxury, interior brand. Focused on storytelling and entering the interior market with an innovative technology, an immersive 360°-VR-Experience and a 360°-VR marketing strategy. New, innovative technologies escorts us on our daily

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# JENNIFER FRITZ

Freiburg, Germany



Digital enthusiast / Storyteller / Founder

Someone once said to me, that as a reader you do not choose to live in one reality but in many. For me it was just a small step from reading about different realities to creating my own stories. And I think it is a natural progression for me to step into creating virtual and augmented realities now.

After graduating from high school, I studied British and American Studies (Bachelor) and History (Master). During my traineeship at SWR I started to combine my academic qualification with my love for digital and storytelling projects. Afterwards I worked for a digital agency as content and conceptual designer. Today I am a conceptual and instructional designer and storyteller for digital media.

My passion is to learn and teach. Therefore, I started working as an instructional designer (e-learning) in 2017 and founded my own small company as a freelance conceptual designer, storyteller and workshop guru. I love to teach and to learn and I believe communication and (further) education can be lots of fun.

By participating in Story:first last year I discovered my passion for Transmedia Storytelling. I am currently working on my first transmedia project for children. If I find any time to spare I write a children's book. The next idea I will start working on is a VR journey for kids through the night and the different stories various cultures tell about it.

If you are interested to hear more about my idea or to join my project send me an e-mail.

Contact me if you have an idea for an educational project and need a conceptual designer, storyteller or writer.

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# IMKE GRABE

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With a background in interactive theatre and an academic interest in the philosophy of technology, virtual environments and consciousness research, I am investigating the role of technological mediation and social integration when participants experience simulated realities.

As part of my bachelor thesis, I have recently analyzed a cinematic VR-experience incorporating physical stimuli and the participation in an interactive theatre play. I am interested in the similarities and differences between the two formats – especially in the role of embodiment, the sense of agency and the attachment to one character and his social context – and what they can learn from each other. By taking a (post-) phenomenological approach, I want to understand how aesthetic distance taken towards artworks is decreased, and how participants place themselves in them. How artists work with limitations and circumvent obstructions, e.g. the limitation of (non-) interactive formats, is one of my key interests.

I am a 22-year old Global Business Informatics graduate from the IT University of Copenhagen, will continue studying Cognitive Science after the summer and am originally from Hamburg. With work experience at cultural institutions and exhibition spaces, as well as at IT companies like IBM, I like the combination of the two worlds. Besides investigating reality simulations, I work for a software company that develops Ethernet traffic generation and analysis tools.

The integration of interactive theatre and the application of VR-technology is what I would like to experiment with, e.g. with the transition from actual to virtual realities supported by theatrical components. I am curious to see how VR finds its place in theatre, and what new aesthetics emerge with it.

I also want to gain a better understanding of the cognition behind experiencing virtual stories, to understand if we invest cognitive efforts to suspend our disbelief or if we just unconsciously accept the incoming stimuli without close scrutiny – and what ethical considerations such insights would imply.

# STEFAN HUCK

Leipzig, Germany



## ALIVE / Production Manager

After my studies in Dresden, Freiburg and London I started my professional career at Bavaria Film Interactive in Munich, directing and producing commercial films for brands such as Audi, BMW and Telekom as well as documentary films for BBC, MDR and ORF. After working several years in similar positions, a few enthusiasts and I started ALIVE as a startup entity within DREFA group in Leipzig and jumped into the world of AR and VR. Having produced 360 films and VR solutions for brands such as BMW, Veolia and Vinci Energies, we're eager to learn and try as we move on to new ways of storytelling.

I am working on several 360 film projects as well as VR experiences. I'm really interested in photogrammetry and volumetric capturing. Also, I'd like to learn about approaches to VR and AR storytelling, scripting and prototyping. What are my next steps? Learn, try, fail, learn again, try again and succeed.

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# CHRISTINA KINNE

Munich, Germany



Social VR Content Creator & Evangelist

My Real Life name is Christina Kinne, in Virtual Reality I'm XaosPrincess.

Art and technology have always been my great passions, so I strove to combine them both for my occupation.

I studied at Munich Film School (Hochschule für Fernsehen und Film München) and directed more than ten short and medium length movies, including one of Europe's first 3D live action films - "Delusion-3D" (featured in "Deutschland - Land der Ideen", 2008).

After my parental leave, I received my pre-ordered HTC Vive which has changed my life. It finally enabled me to enter this alternative reality and I felt so much at home after reading William Gibson's "Neuromancer" for the first time.

I'm very active on Philip Rosedale's Social VR platform High Fidelity. As content creator I like to use VR tools like Gravity Sketch or Tilt Brush to create digital assets for various Social VR worlds.

As VR evangelist I love to introduce new people to VR - either by giving lectures and offering hands-on experiences (e.g. at Zündfunk Netzkongress or Transmedia Thursday) or by doing YouTube videos from within VR.

I love and breathe VR because it gives creators the unprecedented possibility of literally making their fantasies real

and enables users to portray themselves as their true selves in the form of avatars - independent of any random outcome of Real Life's gene/gender/race/age lottery.

Currently, I'm building my domain "Xaotica" so that I can present an exciting and entertaining Social VR hangout for the international VR community in High Fidelity. Furthermore, I create wearables for avatars which I sell on High Fidelity's blockchain-based marketplace. I also do videos from within - and give talks on Social VR.

As my previous experience rather builds on a visual design and storytelling, I'm looking for possibilities to gain more knowledge in game development and coding, as well as for collaborations with professionals in these fields.

In addition to its artistic values, I'm also thrilled about the sheer novelty of VR.

In this new reality I can not only do but also feel things I have never been able to experience in Real Life. Thus, I'm highly interested in VR research - from the intellectual groundwork of finding this uncharted medium's artistic language, over hardware inventions which enhance the experience, to the high art of neurotechnology - re-coding senses or optimizing the brain with computer interfaces.

Definitely contact me if you are looking for BCI beta testers;-) and/or if I can aid or collaborate with you in setting up a Social VR experience in High Fidelity.

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# WOLF KUNERT

Munich, Germany



Doing Mobile Media since Apple's Newton 25 years ago I worked for Apple, Microsoft, HP, HTC and today for adesso, a consulting company of some 3000 software engineers. As a chief architect, I implemented projects like BMW Travel Assistant, Davos Companion, New Mercedes Museum Multimedia Guide, Ask Mercedes, Credo Timetravel Chatbot. Currently, my main passion is nonfictional storytelling using mobile technologies, XR and AI.

I am currently working on Ask Mercedes, a Technology Platform unifying Chatbots, Object Recognition and Augmentation to assist drivers, different XR projects in the automotive industry, a common multimedia authoring platform to be used by some hundred museums and several Artificial Intelligence projects.

My vision for the next five years is to create an AI supported storytelling platform for education and nonfictional, xmedia storytelling. This includes integration of different technology aspects in a platform, as well as best practices to design media formats.

Contact me if you have public projects in the public space that might have use for a storytelling framework (of technology and specialists).

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# MARTIN NOWECK

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Born in France and raised in Pakistan, Spain and Munich, I soon discovered my love for books, music and the moving image. Addicted to arcade games in the late 1980s I made first programming steps but then switched to super8 Film / VHS and studied Political Sciences. After attending New York Film Academy in 1997, I returned to Munich and started working as Assistant Camera, specializing on High Definition Video and became Director of Photography in 2004 - mainly for documentaries and car commercials.

In 2008 I became an early adopter of the RED ONE Digital Cinema Camera. With the ability to capture RAW camera data, I started to learn color grading and stepped down working as DIT on feature film productions. In 2016 I stopped working as DIT, started a job as Colorist at Bayerischer Rundfunk (a local TV station) and made my first steps in 360-degree Filmmaking.

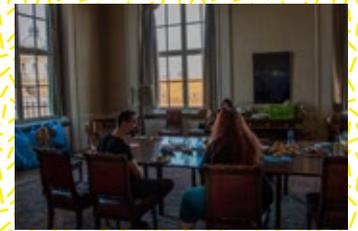
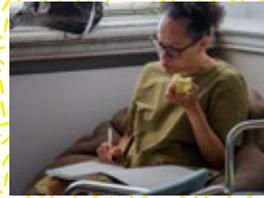
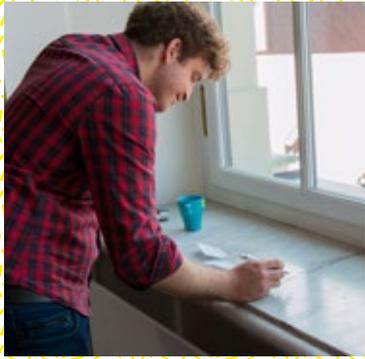
I was always interested in going one step beyond: In 2009, I worked as Video Artist for Luk Perceval's Theateradaptation of the Hans Fallada Novel „Kleiner Mann, was nun?“ at Münchner Kammerspiele. Attending this workshop is a dream coming true and at the same time the next logical progression of going one step beyond to get lost in a story.

I am kind of a swiss army knife with experience as DoP (studio, field and live production), as colorist (Resolve, Nucoda, Scratch) and basic editing systems (AVID, Adobe). I am catalyst, a good listener and I like to work fast.

While never been interested in cars, I am still in love with stories, music and the moving images. I will explore the possibilities of concert recordings in 360 degree and would love to realize „The Patriarch“ – a VR journey to the past about my father and being a father myself.

Contact me if you want to share experiences, problems and solutions.

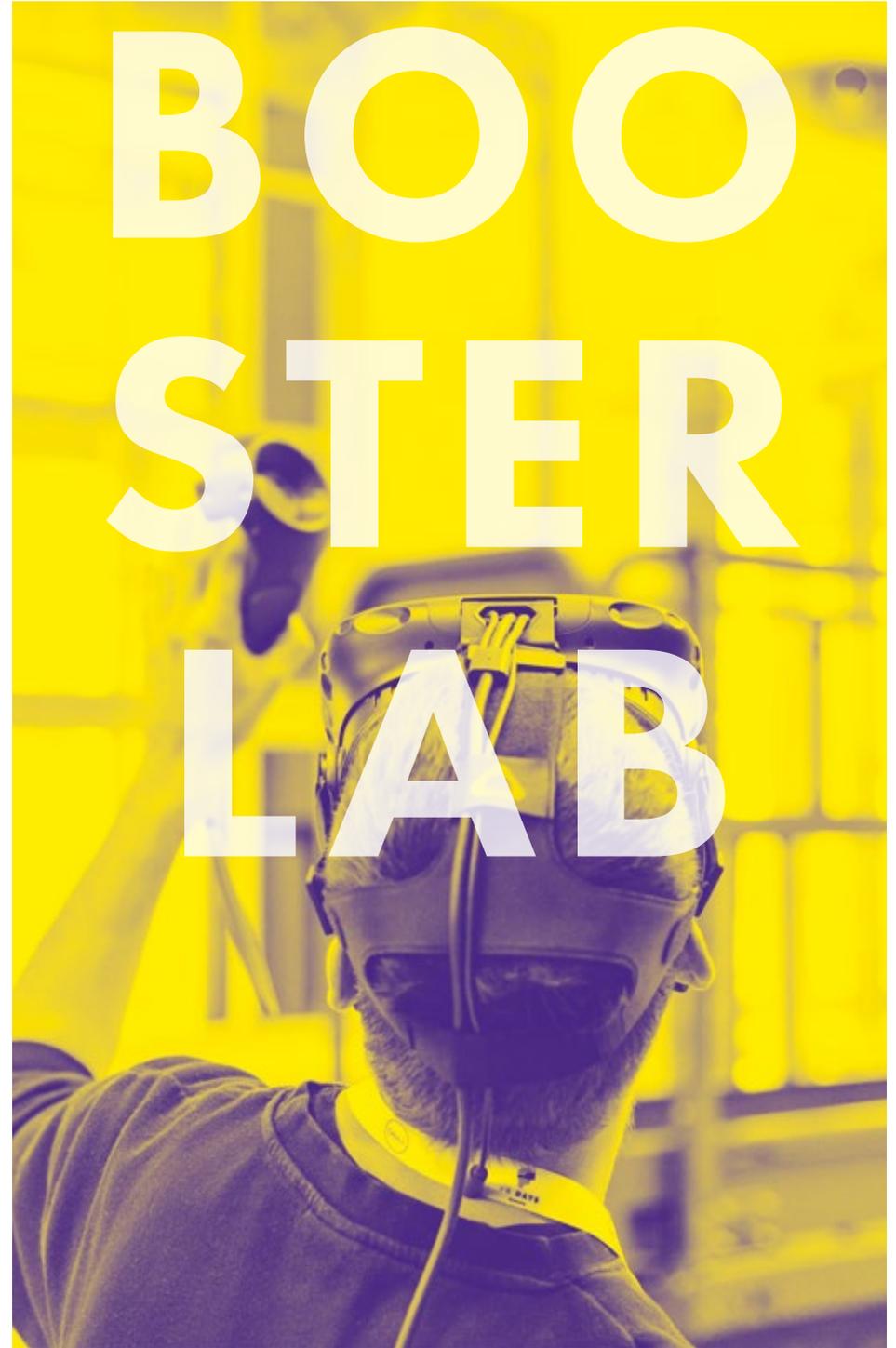
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Photos: Astrid Kahmke



Photos: Tamira Boogaard



# EUROPEAN „BOOSTER LAB“ FOR XR CREATORS

From Prototype to Project



Photo: Tamira Boogaard

The xR Creators' Lab now has a little sibling - the Booster Lab.

The Booster Lab supports xR Creators with their next steps from prototype to project. User feedback is crucial in the early development phases and professional support from international experts helps to identify flaws and strengths, define the next steps and creates first ideas for business models and distribution.

Both trainings were conceived and conducted by the Bavarian Film Centre with the support of the Creative Europe MEDIA Programme of the European Union and the Bavarian State Chancellery. The first annual Booster Lab took place in cooperation with VR Days Europe in Amsterdam, October 25th and 26th, 2018.

Two teams were invited to Amsterdam to work intensively on their projects, BUTOH and BRAINSWITCH, they developed in the xR Creators' Lab last summer in Munich. The teams, who came from all over Europe, received intensive support from international experts such as Michel Reilhac (Venice BiennaleVR), Lucas Rizzotto, Sönke Kirchhof (INVR), Scott Stafford (Google Spotlight Stories), Ricardo Laganaro, Hsin-Chien Huang, Prof. Skip Rizzo, Corinne Meijers (Submarine) and Vincent de Koning and the Munich-based VR experts Fabrizio Palmas, Antoine Thiry from Straightlabs, Stefan Bock and Stefan Zaradic from IAN Solutions for Spatial Audio.

NETWORKING DRINKS hosted by the Bavarian Film Centre, VR Days, Screen Brussels and the Creative Europe Desks in Munich and the Netherlands rounded off the successful start.

Happy reunion of xR Creators from 2017 and 2018 (from the left): Tamas Olajos, Michal Lovecky, Imke Grabe, Michel Reilhac, Rein Zobel, Niall Campion, Astrid Kahmke, Fabrizio Palmas, Stefan Zaradic, Simas Chomentauskas, Antoine Thiry, Inti Mego, Mitya Sorkin, Kevin Müller, Pascal Piron, Monique Dikmoet, Charlotte Dewulf, Spela Kosir, Karolina Markiewicz, Stefan Bock, Sneja Dobrosavljevic.



Photo: Tamira Boogaard

## **IMPRESSUM**

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