



## BOOKLET

27th to 31th of May, 2019

The European Creators' Lab is organized by the Bavarian Film Center Munich, with the support of Creative Europe – MEDIA Programme of the European Union and The Bavarian State Ministry of Digital Affairs.

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BAVARIA STUDIOS

HOCHSCHULE  
FÜR FERNSEHEN UND  
FILM MÜNCHEN

lrz Leibniz Supercomputing Centre  
of the Bavarian Academy of Sciences and Humanities



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**Europe's Creators' Lab continues ....**

"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 artists deal with the new medium, their works are shown at international film festivals, museums and art exhibitions.

Virtual worlds are magical and open 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 European 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 16 nations, 24 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 Film Center and the adjacent Sound Stage of Bavaria Film. 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.

The European 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 , Spela and Alexandra, and from all our hearts:

  
Anja-Karina Richter

  
Astrid Kahmke

MENTORS

**AVINASH CHANGA**  
**Founder, CEO WeMakeVR.**

Avinash is an all-rounder in the field of digital concepts and production techniques, and a true VR- evangelist. Since founding WeMakeVR in 2013 he's become a much-requested speaker and guest for international conferences, TV-programs and other media covering Immersive Media. Highlights include BBC News Live, MIT's EmTech, The Next Web, CodeMotion, and the Guangzhou International Innovation Festival in China. He often speaks about the role of Immersive Technologies such as AR, VR and MR in the future of other industries, and he's passionate about its untapped potential. His mission is to bring meaningful applications and content to the world that improve quality of life for everyone.



**MADS DAMSBO**  
**Founder – Makropol / Filmproducer**

Mads Damsbo, schooled a film producer, and an avid techno-optimist, founded Makropol straight out of filmschool, to explore how transmedia storytelling could 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.

Their recent XR installation - Anthropia - saw audience traverse a 400 m<sup>2</sup> virtual space matched to the real world playing an existential game og minigolf for up to an hour.



**LENA FISCHER**  
**Video Game Researcher**

Lena is a media scientist and discovered her passion for games and computer science at the University of Bayreuth. She studied games at the Technical University of Munich, where she successfully initiated the popular Game Jam for students and completed her Master's degree in Philosophy of Science and Technology. At FFF Bayern, she works as a funding officer for digital games. Before that, she worked at Ravensburger Digital and as a VR developer at Bayerischer Rundfunk. She teaches and slams about games, her research focus is narration with interactive systems.



## HSIN-CHIEN HUANG

Hsin-Chien Huang is a new media creator with backgrounds in art, design, engineer and digital entertainment. His projects often involve large-scale interaction, performing, mechanical apparatus, algorithmic computations and video installations.

He was awarded the Best VR Experience in 74 Venice Film Festival, the Fifth Public Art Award from the Ministry of Culture Taiwan in 2016, the Light of Taiwan's Honor from Taiwan's President Ma in 2011, and the grand prize of "New Voices, New Vision" new media competition in 1994.

## ASTRID KAHMKE

### Creative Director / Bavarian Film Center

With a background as film producer and a line-up of international feature films which won numerous awards **Astrid** innovated the renowned First Movie Program and developed fresh training formats for the Bavarian Film Center such as the "European Creators' Lab". She curated the international "i4c events" revolving around sensorial narratives in Virtual Worlds which grow into an international competition for narrative VR in cooperation with the Filmfest München in 2019. With her expertise she is in international demand as keynote speaker, panelist, trainer and consultant. She taught content development at Fresenius University, gave guest lectures at the Ludwig-Maximilian University Munich and the University for Television and Film Munich on the subject of Storyworlds, spatial and sensorial narratives and the evolution of storytelling. In 2018 she additionally joined the VR powerhouse INVR.space as executive producer for immersive projects.



## TUPAC MARTIR

### CREATIVE DIRECTOR and FOUNDER of Satore Studio

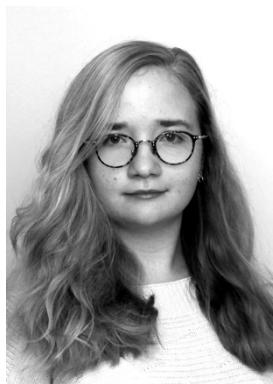
"I AM A PAINTER. I WAS TRAINED AS ONE AND ALTHOUGH I HAVE DEVELOPED INTO A CONCEPTUAL/VISUAL DESIGNER, WHEN I GO TO SLEEP, I DO AS A PAINTER. I BELIEVE THAT EVERYTHING I WAS TAUGHT DURING THAT PERIOD HAS SHAPED WHAT I DO AND HOW I DO IT "

Born in Reading, Berkshire, Tupac obtained his BFA, from Creighton University under the guidance of John Thein and National Geographic Photographer Fr. Don Doll, SJ. He has provided production design, visuals and lighting direction for Elton John, Sting, Jon Bon Jovi, Beyoncé, Coachella Music & Arts Festival, Nederland Dans Theater, UNKLE, Xu Bing at the V&A Museum, the Serpentine Gallery and the Old Vic Tunnels. Tupac has also become renowned within the fashion industry having worked on fashion shows for Alexander McQueen, Stella McCartney, Vivienne Westwood, Moschino and Thomas Tait, among others. As an artist, he has exhibited in Mexico, US, Argentina, Cuba, Colombia and the UK, as well as being an official entry of the Morelia Film Festival with his multidisciplinary piece "The Gentleman, the Mermaid, Mexican

Cinema, Lotteria!!!” originally created for the British Council as part of the Cultural Olympiad during London 2012.

Tupac Martir has been referred to as a “light magician”, a “creative visionary”, and an artistic genius. He’s gained recognition for his own ground-breaking productions, which merge many art forms to create captivating multimedia experiences. Tupac has evolved into a multimedia artist whose work spans the fields of lighting, projection and video, sound design, music and composition as well as choreography and costumes. His tools range from puppetry and stop-motion animation, to digital lighting and media servers, to Mogeess (a new music-making software that’s not yet on the market).

His acclaimed dance opera “Nierka” incorporated video and projection with dance, music, and lighting – including costumes embedded with LEDs controlled wirelessly as part of the performance and the first show ever to use CAST software.



**ELISABETH MAYER**  
**Leibniz-Supercomputing Center**

Elisabeth is a technical employee in the area of Virtual Reality (VR) and is particularly concerned with the application areas 3D, Game Engines, Virtual Reality and Animation. For over two years she has been working at the Leibniz-Supercomputing Center (LRZ) in Garching in the area of Virtual Reality and Visualization (V2C). The V2C uses state-of-the-art technologies to offer support in the area of VR software and hardware as well as data visualization. Initially as a working student, later as a technical employee, she worked in the processing and preparation of virtual reality applications for head-mounted displays and professional installations.

Elisabeth specializes in game engines and 3D and uses this tool for various projects from architecture to data visualization. As part of her studies in Art and Multimedia BA, she also gained experience in VR in an exhibition context: on the one hand at the Campus Exhibition of Ars Electronica 2017 and on the other hand in collaboration with the Kunsthalle München.

**FABRIZIO PALMAS**  
**Straightlabs | Germany**



With a background in business administration and informatics, Fabrizio Palmas is the creative and technical director at straightlabs. Together with a multidisciplinary team he develops innovative trainings from concept to delivery. He’s known as one of the pioneers of Extended Reality (XR) trainings.

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 Ph.D. Candidate. Fabrizio is currently researching in the fields of XR, gamification and motivation. He’s also working on new projects using immersive technologies and storytelling in fields like art, games, trainings and business.

I am looking for: New immersive projects (x-Reality: VR/AR/Mixed) to develop.

More about Fabrizio Palmas: <https://www.fabriziopalmas.com> / <http://www.crossxreality.com> / <https://straightlabs.com>



### LUCAS RIZZOTTO

Lucas is a Latvian-Brazilian born in Rio de Janeiro. A creative technologist from a very young age, Lucas has always been a compulsive creator: be it writing music, making games, recording short films or trying to establish new genres of media, Lucas would always be working on something new - a quality that still persists to this day. While he was born in Brazil, Lucas was raised in the internet. Technology has always been a key part of his day-to-day, and his social life revolved primarily around internet communities, many of which he created.

The friendships and interactions he made online have deeply affected his perspective on the world at large.

At age 16, he signed as a songwriter for Universal Music, where he released original songs both in Brazil as well as the United States. By age 19, he started a creative agency in Rio de Janeiro as well as a nightlife company dedicated to creating large scale events - immersive experiences - but for the physical world. His events housed over 60.000 people total and one of them went on to receive an "Rio de Janeiro's Event of The Year" nomination in 2013. At age 23, Lucas started to notice a change in the technology landscape: the rise of immersive, sensorial computing (known as Virtual & Augmented Reality). Confident that this was the future, Lucas left everything behind and moved to New York City to teach himself the skills necessary to be part of the next revolution in computing interfaces.

Over one year, he taught himself how to program. And over the next two years, he completed a Computer Science degree and developed a number of award-winning VR/AR applications (such as the award-winning education app "MyLab" and the mind-bending holographic game CyberSnake). His directorial debut, *Where Thoughts Go*, premiered at the Tribeca Film Festival in 2018 and was known for making 20% of its audience cry. The project went on to win several awards, including a Unity Award, a Gold Telly Award and a Gold Halo Award.

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### SARA LISA VOGL VR Shaman | Germany

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

A background in communication arts & interactive media and in love with the idea of new worlds, Sara is on a mission to go beyond the status quo of what immersive virtual realities are and explore their diverse potentials for the future. Besides developing and directing XR experiences and setting up the content creation network XRBASE Sara is 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 Sara networking, giving talks and holding workshops about mixed realities or DJing in VR at electronic music events. In her current engineering studies about humanoid robotics the Berlin-based futurist is deepening her knowledge about sensors, haptics and the intersection between algorithms and real worlds.



**SPECIAL GUEST MENTORS**

**ERSIN HAN ERSIN****Creative Director & Director, Marshmallow Laser Feast**

Ersin Han Ersin is an artist and creative director of London based experiential studio Marshmallow Laser Feast. Ersin's art practice combines a wide range of disciplines including sculpture, installation, live performance, and mixed reality.

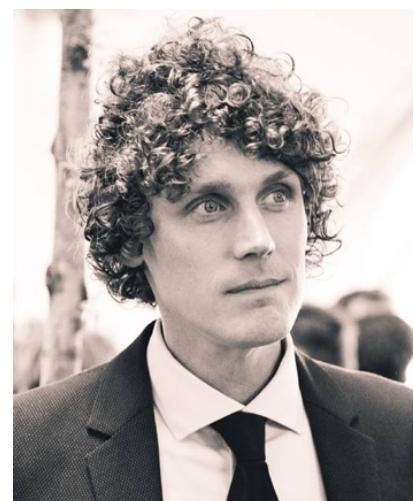
His work illuminates the hidden natural forces that surround us, inviting participants to navigate with a sensory perception beyond their daily experience. In these spaces, the known physical world is removed to reveal networks, processes and systems that are at once sublime, underpinned by research, and fundamental to life on Earth.

He has designed and directed for the likes of critically acclaimed Saatchi Gallery debut; We Live in an Ocean of Air, In The Eyes Of The Animal', which won the Wired Innovation Award. Most recently, he and the team at MLF won the Tribeca Film Festival Storyscapes Award for Innovation in Storytelling and Best VR Film at VR Arles Festival for 'TreeHugger, Wawona'.

Ersin's work has been exhibited around the World including Lisbon Triennial, Sundance Film Festival New Frontier, Tribeca Film Festival Storyscapes, Istanbul Design Biennial, London, New York, and Shanghai. As a guest lecturer Ersin also teaches at Interactive Architecture Lab at Bartlett School of Architecture. Ersin Han was born in Turkey, 1984, studied Visual Communication Design at Gazi University, Ankara. He studied for a master's degree at Goldsmiths University, Computational Studio Arts, London

**DANIEL 'KIP' DOORNINK****Founder VR DAYS EUROPE and founder/CEO XRBASE Amsterdam**

Daniel started his career at a large Dutch corporate (ING) where he gained lots of hands-on experience with Design thinking, Scrum, Agile and Lean Startup techniques. He put his experience to good use mentoring start-ups at Rockstart Amsterdam and various other accelerators in Europe and the US. Early 2014 he started the Dutch community VRNL, which currently holds over a thousand members, bringing together everyone passionate about VR in the Netherlands. A year later he organized the first European meetup at NUMA in Paris, uniting the Dutch, German, Belgian and French communities for the first time. Together with Benjamin de Wit he is founder of VRDAYS Europe, which in 2019 will celebrate it's five year 'Lustrum Edition'.



In August 2015 he joined the Parisian-based startup VideoStitch as their VP Strategic Partnerships. After working in Paris and Silicon Valley he returned to Europe to start the XRBASE in Amsterdam; a co-working hub and creative agency that produces immersive content with a strong focus on social- and cultural impact.



## MICHEL REILHAC

**CEO of MELANGE / production company  
Programmer of Venice VR and Head of studies for Venice Biennale College Cinema and Cinema VR  
Founder "Made in Lamu", an international creative residency program in Kenya**

Michel Reilhac is an independent immersive film maker/ storyteller, an immersive media curator and producer. 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-curator of Venice VR, the first ever official competition of artistic VR content at the Venice Biennale International Film Festival since 2016. He is also Head of Studies for the Venice Biennale College Cinema and Venice Biennale College VR.

He 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 called Made in Lamu.

**LIZ ROSENTHAL**

A pioneer of immersive and interactive storytelling, specialising in **audiovisual innovation**.

Liz Rosenthal specialises in boosting the digital potential of creators, institutions and media business. She is the Founder & CEO of [Power the Pixel](#) and Programmer of immersive content for [Venice International Film Festival's Venice VR](#), the official competition section and [Venice Production Bridge Finance Market](#).



Throughout her career, Liz has helped international media businesses and creatives to innovate and adapt to changing audiences. As a consultant for leading international festivals, international media organisations, national and regional funds, Liz shares her expertise in innovation strategy to help creators and businesses to ideate, finance and distribute immersive and interactive projects.

Liz is a board director of [The Space](#) (BBC and Arts Council England commissioning fund for digital arts projects), an advisory board member of [Immerse UK](#) whose content subgroup she runs and [Mediamorfosis](#). She is a member of BAFTA, the International Academy of Digital Arts and Sciences and a fellow of the RSA. She has served as a jury member for numerous festivals and project funding programmes.

Liz is invited regularly to speak and mentor at leading events including the [Cannes International Film Festivals](#), [Berlinale](#), [Screen International Conferences](#), [TEDx Transmedia](#), [EAVE](#), [BAFTA](#), [National Film & TV School](#) and many more around the world.

Read Liz's [article on financing and distributing immersive entertainment and art](#) commissioned by Digital Catapult.

Lately, Liz was a speaker at the Immersive Summit at [Marché du Film](#) during Cannes Film Festival 2018 and moderated a panel about economic models for next-generation series at [Series Mania 2018](#). At the [World VR Forum](#) 2018, Liz talked about financing immersive content. She participated in the panel "The End of Transmedia?" at the [Nederlands Film Festival](#) in 2018 and was a guest of [Internazionale a Ferrara](#).

Join Liz on October 14th at [Lift Helsinki](#) for a keynote about trends in VR storytelling. Liz will also be a guest speaker at the [International VR Forum of Kaohsiung Film Festival](#) in Taiwan.



**ULRICH SCHRAUTH**  
**Festival Director VRHAM**

Ulrich Schrauth is initiator and artistic director OF VRHAM! Virtual Reality & Arts Festival in Hamburg. As head of immersive content at Tristan Theater- und Film GmbH he is also in charge of international artistic projects focusing on digital media. For more than ten years Ulrich Schrauth has been organizing, curating and managing festivals, theatre, and music productions, as well as working in Public relations and marketing. He was

an artistic manager at Thalia Theater in Hamburg, artistic Production manager of Theater der Welt international Festival 2017 and worked for Sydney Festival among others. Ulrich Schrauth studied Performing Arts at "Folkwang Hochschule" in Essen and cultural management at "Hochschule Für Musik und Theater Hamburg".

**PARTICIPANTS**



### CHARLOTTE BRUNEAU

Since 2009, I'm working as a multimedia journalist and documentary filmmaker. I live in Luxembourg and Berlin but am on the road most of the time for media assignments or film projects. I'm specialized in Africa and the Middle East - I shot my first documentary in Tanzania, the next ones in Morocco, the Comoros, Lebanon, Bangladesh, India and I have been reporting from Iraq recently. I have always been working with different media and form - film and TV, radio, the written word.

I started getting into VR last year and love it. As a journalist - and as a person too - I particularly like to get out of my comfort zone. And this is what I am still feeling when putting on the headset. Right now, I am interested in how to connect immersive storytelling with in-depth journalism.

#### Contact Details

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### LUCAS DEWULF

**Immersive Storyteller / Creative Technologist**

Hi! I'm Lucas I'm in your head right now. Not really but kind off. What voice did you give me? In person I talk fast and use big hand gestures. But in here you can make me sound however you like. Maybe a soft modulated voice? You decide. But enough about you, more about me. In the broadest sense I'm a storyteller. And this page is meant for me to tell you about my story. I feel that I'm still at the beginning of my story. So instead here's an introduction:

My background is in Motion design, I work as a freelance 360° producer and I'm part of a creative makerspace called Nerdlab. But just like the ingredients on a box of cookies doesn't tell you how good they taste. These facts don't tell you about my passions. I'm interested in telling good stories and in exploring the limits and capabilities of each medium to tell those stories. This is how I arrived at Virtual Reality. You can shape worlds, change perspectives and transport the viewer to other realities. Mastering its capabilities and finding its limits will be a challenge I gladly accept.

Between projects, I'm a Collector. I roam flea-markets, second-hand stores and auctions scrounging for old analogue and digital technologies. Through these adventures I have amassed a trove of memories in the form of photographs, slides, tapes and film. That I'm giving a second life in new projects.

I'm always looking for art and cultural projects where I can challenge myself and develop my storytelling skills.

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### SNEJA DOBROSAVLJEVIC

**Video artist and communication/new media advisor based in Luxembourg**

I graduated from Camberwell College of Arts / University of the Arts in London with an MA in Digital Arts after I got my university degree in applied visual communications a few years earlier from IHECS, Brussels.

For the last few years I have spent a lot of time with notions like audience participation and interaction, nonlinear narrations, immersion and VR experience, awareness creation, audience profile.

#### *Public health awareness campaigns*

Since 2007, I am in charge of the public health awareness campaigns addressed to different audiences and the development of new media projects for the Luxembourg Ministry of Health. The ultimate aim of such awareness campaigns is not only to raise awareness but also to achieve long-term lasting behavioural changes from the targeted audience.

#### *Virtual online worlds and interactive video installations*

I also produce and exhibit art videos and art installations where the interaction with the audience and the immersion are essential. This interaction occurs either during or after the creation process. My latest art works have been produced in the virtual online world of Second Life (SL) and exhibited in the real world. #joinmein50 years is a fake senior home produced in SL where friends are invited to interact by accepting to look 50 years older. The encounter with the artwork in SL was supposed to stimulate empathy and embodied experience.

In my future works I wish to explore new narratives, use VR to create immersive and engaging cross-platform pieces and efficient awareness campaigns.

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## ÅSA EGNÉR

Åsa's company "Kreativitetsbanken" explores and builds virtual experiences to inspire young people to feel empathy and create social courage. Åsa has a background as a theatre director and a theologian with a focus on interfaith dialogue and ethics. She has been a VR designer since 2014 and has so far created 3 modelled VR experiences.

The first "It could have been me" an experience of an unaccompanied and his travel from Afghanistan to Sweden. Surreal and realistic like life itself with both artistic and documentary elements. In 5 modelled worlds, the player follows Ali's journey. Next was Alice in VR, based on "Alice in Wonderland". One of the world's most read stories feels like a natural match for VR. In this mini-adventure you can drink from the bottle and become small, eat the cake and become huge, meet the water pipe smoking caterpillar, singing carrots and jumping frogs.

The latest production is an interactive VR experience that takes place in Yggdrasil (the world tree in Nordic mythology). The player meets Nordic mythological characters. The game is about being a hero and saving the world from Ragnarök.

Åsa thinks that creating new exciting universe with dramaturgy, story, imagination is the best thing about virtual reality.

In the near future, Kreativitetsbanken will make a VR experience about death. Kreativitetsbanken will also, together with a medical team, create a VR experience who intends to stimulate cognition and pain relief for young, severely ill people. Right now, I am looking for artistic models for shorter projects.

### Contact Details

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### LINDA GABBAY

My story begins with classical cinema studies and film writing at the age of 15, it continued with a master's degree at Concordia University (Montreal / CA). I worked for 18 years in feature film, media such as TV shows, documentaries, commercials and also events, improving my skills in project management, image expertise, copywriting, and dramaturgy...

With a great interest in science, science fiction, web, and arts. I started to imagine an immersive virtual museum designed for the web. Therefore I investigated the Internet and all the conferences places talking about futur, innovation, digital creation until i discovered virtual reality in 2015. It was a revelation. The key to the convergence of science and arts, a pandora's box, opening up an infinite field of reflections.

I joined a specialized master at Telecom ParisTech to learn the digital eco-system. With the support of the Laboratory of Research and Development of the Ecoles des Mines, I studied the problems linked to virtual reality creation, made a 6 DOF prototype and wrote a professional thesis on the subject. Member of the Uni-XR think tank, I explore immersive creation by participating to several hackathon, workshops and masterclasses and by developing several projects. I also accompany companies (Open Mind Innovation, Wao lab) by bringing my knowledge and advice in visual communication, immersive content, strategy and project management.

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### ANDREAS HACK

**German, living in Amsterdam, NL**

Andreas studied art - painting, at the HKU Utrecht. Later, he completed a second education as a media developer and interaction designer. He developed and designed e.g. even before Youtube and the social media in the Netherlands, a website where all filmmakers students could post and exchange their films to students at different colleges (QuickTime streaming technology).

Technology is always one side of human history, so the digital revolution in which we live today. On the other hand, it's about the narration. Only through the connection of technology with the narrative one reaches the people, and becomes new technology such as VR accessible and experienceable.

So we know in all cultures and religions, the grandfather who tells a story to the grandson at the kitchen table.

In making movies, Andreas is interested in u.a. for the world between the images that arise in the mind of the onlooker. Are the pictures which are not shown on the screen at all, accessible in the mind of the viewer? And where do they come from? How does cinema work? How does this place lead to a collective exchange of experiences and experiences of the world, with very different viewers, from very different backgrounds of experience and education? Will the museum, (the other big interest of Andreas) and cinema in the future invent a new shared cultural space of experience?

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### MARIE-THERESE HILDENBRANDT

Marie-Therese is an award-winning director and producer from Austria based in London. Her work ranges from fashion films to music videos as well as audio-visual installations and photography. She is combining 10 years of film production experience as a production manager and assistant director on productions like e.g. 007 Spectre with a MA Fashion Media Production from the UAL | University of the Arts London | London College of

Fashion. Pairing wide range of commercial production experience with a strong, visual sensibility, a particular interest in the surreal and the experimental allow her to create a versatile and creative body of work. Her films screened at the ICA | Institute of contemporary art London, Palais de Tokyo Paris and numerous film festivals worldwide.

As a director I am looking into new ways of storytelling and visual perceptions in order to create unusual forms of presentation. Within the means of VR and 360° film this creates endless possibilities. Merging film, art and immersive theater into a 360° film experience I am aiming to take storytelling and the perception of film to a level that possibly tricks the mind and body in order to play reality versus the surreal.

N.W.O. will be an immersive 360° film installation inspired by Harold Pinters *The new world order*. After being taken into the ultimate place of well-being this experience tricks the mind and turns into the horrid situation of a hostage in a world where everybody could be a political prisoner. Following a dialogue between two twisted characters that are caught up in a philosophical discussion about what they are going to do to you... But what are they going to do to you?

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### KAROLINA KOLTUN

I love to travel. I have loved it ever since I can remember, and it defines who I am and what I do. Born in Poland, I have led a nomadic life on several continents since my youngest days — so I often describe myself as a child of the world.

I have a MA in international relations and cultural studies, yet life has always nudged me towards filmmaking. I ran my own company that focused on script consultancy and translations, and worked as casting director and assistant director on internationally-acclaimed Polish feature films. Then in 2015 I received a scholarship from the government of Australia and moved Down Under to study screenwriting & directing in Sydney. This was the beginning of a new creative journey.

I finished my degree last year and was honoured to receive news recently that my graduation film project has been nominated for the 2019 Australian Directors' Guild Awards (Best Directing in a Student Film).

I work internationally as a freelance director and writer, aiming to combine my European and Australian experience and create a global network of collaboration. As a storyteller, I am passionate about creating compelling documentary and fictional narratives, and finding the best medium for their expression.

In a world that is increasingly fast-paced, it's a dream of mine to create film experiences that serve as safe havens where people can find inner peace or connect with their creative spirit. I am particularly interested in exploring the educational and musical potential of immersive technologies, as well as their use in art therapy, relaxation, and meditation.

Having limited technical knowledge of VR/AR at the current stage, I am looking for collaborators with whom to join creative and technical skills to turn ideas into (virtual) reality. If you have technical experience working with immersive technologies and are looking for new partnerships, I would be happy to hear from you.

I love learning and expanding my horizons, and am always excited to jump on board of new collaborations. Synergy is powerful. Feel free to contact me if you are looking for someone with a background in storytelling to help chisel your project to its fullest potential.

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## ROBERT MACFARLANE

I am a narrative director from the United Kingdom and I absolutely love telling stories which touch the soul of what it is to be human. Directing for over 15 years I have worked extensively in the film and television industry both in the UK and the Caribbean.

From short films such as the award winning suspense film *Jab in the Dark*, to dark comedy *Same old Shit* I have explored a variety of genres. I have also directed and or edited dozens of music videos, commercials and short docs as well as feature films.

Feature credits include the acclaimed *Green Days by the River* in 2017 and the multi-awarding feature film *Sally's Way* which premiered at the Seattle Children International Film Festival in 2015.

I am now in development for a science fiction short to be produced later this year as well as long form VR content to reveal the 'normal' way humans live is never normal.

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### NATHALIE MATHE

Nathalie is a director interested in pushing the boundaries of immersive tech, storytelling and visual arts for exploring social, cultural and diversity issues. After studying in France, she began her professional life as an AI researcher at NASA Ames Research Center in California. Nathalie was the lead researcher on the new electronic documentation system HyperMan for the Houston Space Control Center in 1995, and her team pioneered the first system for sharing bookmarks on the Internet using machine learning neural networks in

1997. She also had the chance to play with the NASA data gloves and VR headset to explore Mars rover imagery.

In 2000 Nathalie went back to France to study animation and visual effects, and worked as a freelance CG artist and matte painter in Paris on films like Persepolis, Dragons Hunters, or A Happy Event. In parallel, she created short animated films Voiceless Child, Krizalid, and Le Gouter (TF1 channel). Her international career then took her to London and Vancouver where she contributed to major blockbuster films like The Dark Knight Rises, Les Miserables, SkyFall, or Fast & Furious 6.

In summer 2013, during a vacation trip to San Francisco, Nathalie discovered the newest VR tech and jumped into the opportunity to be one of the pioneers exploring this new medium. She created stereo 360 videos at startups like Condition One and Jaunt for two years, such as Paul McCartney in concert or The North Face Climbers. She then started her own boutique studio NativeVR, where she worked for clients like Google, Facebook, and World Vision. In 2017, she self-produced and created Uturn, an original interactive 360 video exploring issues of sexism in the tech industry, which got nominated for best experience award at Raindance and FIVARS festivals and won acclaim at a dozen other international festivals. It is now part of a book on VR storytelling and was the object of a scientific users study done at Stanford University.

Nathalie is now developing two new room-scale interactive VR projects, for which she is looking for collaborators, co-producers and funding. The first one Wallada focuses on creativity, resilience and Arab poetry, using photogrammetry and volumetric video. It takes the viewer on an explorative and creative journey into Moorish Andalusia to discover the fascinating life of poetess Wallada, who survived many civil wars. Wallada has received an initial writing grant from the CNC in France. The second project Alia explores issues of neurodiversity through playful interaction with artificial emotional creatures, using AI, gesture recognition and CG techniques.

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**BASEEM MAYALA**  
**Director / Content Developer**

Baseem Mayala has been working as a screenwriter, director and content developer since early 90s of the last century. Storytelling and audio-visualizing content and narrative have been at the central of many projects that he has been working in the last 28 years. From screenwriting and directing for TV, short films and commercials to producing documentaries to game development and developing animation projects, Baseem Mayala has explored these mediums and their potentials in engaging, entertaining and educating audiences.

In the last 5 years, Baseem has shifted his focus to the emerging new technologies of virtual, augmented and mixed reality and has been testing the boundaries of these new audiovisual technologies and their impact on how audiences perceive new forms of content such as immersive and interactive storytelling and visualization.

Baseem Mayala Graduated from Nederlandse Film & TV Academie (NFTVA) in The Netherlands in 1997. He worked in different European countries as a director and screenwriter up until 2013 when he moved back to Palestine/Israel to start various projects in the field of audiovisual production and content development for immersive and interactive mediums and technologies such as 360° film making, virtual and augmented reality. In 2017 joined Palestine Techno Park as head of its AR/VR Innovation Lab which aims at introducing and promoting AR/VR among artists and developers from both academia and private sector and to initiate research and development to implement these new emerging technologies into academic and commercial projects.

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### EMILIA ONDRIASOVA

**COMMERCIAL VIDEO DIRECTOR, EDITOR & SCRIPT-WRITER | INDEPENDENT DOCUMENTARY FILMMAKER | THEATRE VIDEO ARTIST**

Born to two engineers, I wasn't exactly pushed to do creative work. Anyway, after earning my Master's Degree in Marketing Communication, I went to study filmmaking in Denmark. Upon returning to Slovakia I got hired as a video director, editor and scriptwriter by a small production studio, where I've been mastering my craft for over five years now. Apart from earning my living, I also freelance as a video artist for theatre plays and explore social issues as an independent documentary filmmaker.

My current project *The Sex Commandment* (working title) is a documentary built on intimate confessions of religious women, who want to be heard but not seen. It sheds light on how constant shaming and guilt tripping based on Catholic dogmas can irreversibly distort one's perception of what's right and what's wrong regarding their own body and sexuality. Using authentic voice-overs, actors' performances, stylized imagery and immersive power of 360° combined with subtle animations, I want to anchor these stories in engaging environments that mirror actual moments, situations, places, and emotional states of my protagonists. This way, the abstract word "religion" gets actualized, and turns into a reality anyone can enter in order to experience its force and convincing methods.

With all these intimate confessions already in hand, I want to explore the options of their visual representations. At this early stage of development, I am looking for a producer and other creative brains (graphic designers, art directors, developers, etc.) with backgrounds in interactive storytelling, who can find this theme appealing and would like to become equal voices in the co-creation process.

Would you be up for shaping this vision with me and turning it into an actual immersive experience? I'd love to hear from you!

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**HANNA PAJALA-ASSEFA**

based in: Helsinki, Finland

**Cross-media choreographer, virtual interactivity designer, physical performer**

I'm a contemporary choreographer and interactive experience designer focusing on multi sensory interactivity and kinetic expressions. I have an MA degree from the ArtsUniversity in choreography and a long career working with contemporary dance in its many forms from creating stage work, teaching dance practices, into working in cinematic and digital forms. I'm particularly interested in physical expression in relation to music and musicality, this theme

has manifested itself in many forms from performances to developing tools for digitally enhanced kinetic musical expression. During recent years I've focused on digital and virtual environments as an artist with 'Sounding Motion' -method developing an interactive digital interface for live musical expression, programme curation for Loikka Dance Film Festival's VR program and as a producer of 3D/360° dance film Devil's Lungs, extending my connectedness into media- and digital-art practices.

The SoMo-method allows a dancer to create her immediate and improvised composition/soundscape out of her movements. With this help, the SoMo -method empowers the mover to define not only how she moves but also how she sounds and communicates sonically while moving and by doing this it intensifies hearing and proprioceptive sensations and kinesonic imagination. The method has allowed me to study how experiencing music, before and below any conceptualisation, is an embodied experience, and how corporeal knowledge provides a horizon of making sense of produced musical actions.

My work with media art and technology enhanced live performance has led me to this venture of transforming my body-practice work and thinking into the virtual realm. I'm currently developing an interactive XR experience 'Skeleton Conductor' which aims to create a multi sensory real-time based interactive virtual work that enables the user to focus on their kinetic awareness and physical expression. The aim is to design a realtime interactivity based virtual experience where the physicality and movements of the user are the source of the displayed sound and visuals. Through the created action-display-perception -cycle I intend to explore how we may kinesonically extend ourselves into the virtual realm through self-produced sound and how we may flexibly mould our bodily schemas in it. If you share a passion to work with body based VR experience, we are looking for game engine designers to collaborate or if you need someone to think about multi sensorial interaction on your project, please contact me.

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**STEFAN PALITOV**

Designing narratives for embodied audience highlights the prone-to-action body. Its direct inclusion in the medium asks for certain expectations for agency to be met. This doesn't necessarily demand radical approaches; we have already dealt with interactive installations, immersion, digital artifacts and procedural artworks. Expanding from this, xR for me is a space for playing with perception and ability – a way to engineer experiences that are otherwise unavailable.

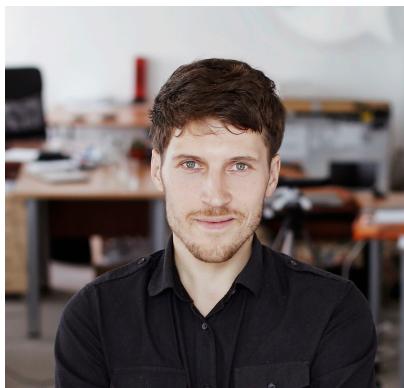


This interest comes from a diverse background. Graduating philosophy, then moving to Prague to study filmmaking on FAMU. Several years working on various video productions, film festival development and workshops. However, my interest in HCI and art & tech, paired with the explorations in storytelling and philosophy, pushed me to expand into media art. For years now I live out of the suitcase across Europe and Asia, mostly due to intensive Erasmus Mundus Masters in Media Arts Cultures, as well as other artistic and research projects. I exhibited my interactive installations on Ars Electronica, NIME Copenhagen, Hong Kong, Nanjing...

Combining experience design, VR embodiment, ludology and storytelling, my MA thesis took form in *Designing the VR Narrative: Embodiment and the Ludonarrative Dissonance*. Afterwards, expanding on a 2017 research internship at ZKM | Center for Art and Media, I returned to ZKM as an artist in residence. There I was creating audiovisual story and research on their development of 360-degree, dome and VR artworks and technologies. Recently, I came from a residency in Changsha, China which grew out of UNESCO's international forum on creativity and heritage along the BRI. There I created multisensorial 360-video installation, combining giant Taoist burial pot and a VR headset...

All of these interests and explorations for me come together into the questions of VR and xR. Expanding on media art installations, my current interest in VR revolves around location-based works, immersive storytelling, interface and experience design. In addition, media art, algorithms and xR technologies are increasingly shaping the cultural, creative and informational landscape on a global scale. During and after European Creators' Lab I am curious to follow through on these topics as well as find new approaches and inspirations.

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### BARTOSH POLONSKI

**Game designer / VR producer**

In 2005 I've met creators behind Processing and openFrameworks platforms. They changed my life — I became aware of every pixel I create and communicate to my audiences. For about 10 years I experimented with technology, storytelling, architecture and human behavior. I applied those experiments into commercial projects.

Since 2016 I'm focused on VR production. I created applications for public spaces: museums, expos and events.

I'm communicating with a new breed of audience grown up on tangible electronic devices. This audience demands dynamic storytelling found in games rather than in film.

Today I use my experience to bring beauty and meaning into VR games. Currently I develop VR game "Kamile". It explores family relationships in dystopian augmented world. I'm looking for a collaborations with writers, narrative designers, visual artists and content distributors.

Since 2019 I curate VR programme for BLON animation and games festival.

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**JOVANA PLAVŠIĆ****VR Artist / Graduate Teaching Assistant / PhD Student**

I have always explored different ways to connect art with technology. My background is interdisciplinary, since it covers both design and engineering. Nowadays, a variety of technical aids allow creators to express their artistic potential, present scientific data, or even to combine these two. I became interested in Virtual Reality during my academic education, and discovered it is a powerful medium that can be used in diverse fields. This passion naturally developed from 3D

modeling and visualization. As a graduate teaching assistant at the Faculty of Digital Production at Educons University (Sremska Kamenica, Serbia), I teach two subjects: Basics of Virtual Reality and Immersive Virtual Reality. I am a PhD student in Power, Electronic and Telecommunication Engineering at the Faculty of Technical Sciences (Novi Sad, Serbia). I am a Bachelor in Scene Architecture, Technique and Design, and I hold a Master's Degree in Digital Techniques, Design and Production in Architecture and Urbanism. My current research is focused on the exploration of possible applications of VR technology.

I am currently involved in several projects related to the use of virtual reality in nuclear physics, agriculture and real estate. Previously, I participated in the development of VR experiences in the fields of documentary, architecture and risk assessment. My future plan is to implement VR technology to a broader range of industries and to raise awareness about new technologies through academic education. Furthermore, our team formed EduVRLab at Educons University with the intention to create a vibrant environment where young people, especially students, express their ideas through different activities. I am looking forward to meeting enthusiastic and creative people. If you are interested in any form of collaboration, or you would like to get additional information about me and my work, please feel free to contact me!

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### MARIJKE SJOLLEMA | THE DOLPHIN SWIM CLUB

After a chance encounter with a wild dolphin, followed by over two decades of fascination with cetaceans, artist Marijke Sjollema founded the Dolphin Swim Club in 2015. The art-project quickly grew into an organization that uses the healing power of art and nature to craft therapeutic experiences in virtual reality. The unique VR content is currently being used as a drug-free medicine in over 500 hospitals and healthcare institutions worldwide and is present in several scientific studies. In 2017 the organization developed waterproof VR goggles that allow users to swim in real water, with virtual wild dolphins, and experience real therapeutic effects. As well as providing an entirely cruelty-free alternative for so-called dolphin-assisted therapies with captive dolphins.

*'A lone swimmer just like me, we circled each other for over an hour and looked deep into each other's eyes. I could feel the sonar clicks passing through and I realized that this beautiful creature had now a better understanding than I did about how I looked inside. It felt very intimate and strangely enough also very caring, like someone cautiously checking after a heavy fall if perhaps something was broken.  
I was forever enchanted.'*

Halfway 2014 I came into contact with 360° Virtual Reality. Always being more of a low-tech person, I immediately realized that this could be the ideal technique to tell the story and share the experience of encountering wild dolphins. It seems to be a style break, on being a painter however, I have another view on that: "It is a different technique and requires a different approach. For starters filming wild dolphins underwater in 360°VR is a rather experimental and adventurous team production. Here the word 'dolphin' already worked its magic to be able to interest some of the best specialists in the world for the project. However, as an artist, my main tool is the power of the imagination. Whatever technique and material must be relevant for what wants to be told. Indeed to have the whole ocean as a studio, venturing where no artist has gone before". Of course, this is not a production that one succeeds in alone. First of all consultant and husband, Benno Brada started to co-manage the project. Followed by collaborations with VR technicians, fundraising, free divers, marine biologist experts, post-production technicians, a media specialist and of course last but not least, the dolphins themselves.

*'All of us became the Dolphin Swim Club. In December 2015, in the crystal clear waters of the Red Sea, we were fortunate enough to successfully film the resident spinner- and indo-pacific bottlenose dolphins. So now everyone can experience, through 360°VR to meet dolphins in their own home, the free oceans of the world. This time, however, not only a lone swimmer, and I would have been thrilled to have been able to merely capture that, but schools of up to 90 spinner dolphins swimming all around you.'*

**Absolutely one of the most fairytale-like aspects of the whole project, and there have been quite a few, is that we are undeniably official dolphin-approved! On the day we launched the crowdfunding for 'the Dolphin Swim Club, two wild bottlenose dolphins showed up in front of the 'headquarters', the studio of Marijke Sjollema, at the coast of the Baltic Sea in Sweden. Not only was the timing in itself very special, the fact that dolphins are not native to the Baltic waters, making it a breath-taking miracle! The now famous duo Selfi & Delfi remained about 10 weeks in the area and became, of**

course, the source of many happy swimming adventures, and a lot of media attention, including Swedish National TV. We took it as a sign...

An intense experience of the beauty, joy and intelligence of nature can act as a portal to bring people back. Back in touch with these elementals of life. With all sentient beings including themselves. My passion lies in enabling this connection. Especially within the field of healthcare and animal welfare, for which VR is such a suitable medium. Since 2015 We have made many different versions of the underwater footage with the wild dolphins, tailored after research with patients and their needs. Including the waterproof goggles, and new footage with seals and other nature experiences. And there are many more roads to explore art as a medicine, and enhance wellbeing in humans and all sentient beings. So, I am excited to do just that, and if you feel drawn to this project, please do get in touch.

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**EMIL YORDANOV**  
**Gabrovo/Bulgaria**

Since I was a child I am fascinated by the magic of art and technology. Maybe that's why when I started my education at the National Academy of Theatre and Film Arts – Sofia, I felt like I was coming home. After I finished my master's degree in Puppet Theater Directing, I worked for some time as a freelance director. In 2013 I became co-founder of Small Theatre Company and since then I am deeply involved in all of the company's projects.

I believe that the 21st century audience needs 21st century's means of expression. That's why three years ago I began to explore the possibility of using modern technologies in the field of theater. Then, for the first time, I experienced AR and VR and immediately fell in love. Two years later, in October 2018, was the premiere of our performance "Treasure Island v1.0", a synthesis between Puppetry, AR and VR. During the show the audience sees live actors and puppets playing in a completely virtual environment. For this purpose we've created an app that makes this mix possible.

The work on this project was a revelation to me because I found that the combination of a live performance with AR/VR technologies is an entirely new way of storytelling. A whole new continent in the world of art, waiting for its dedicated explorers.

"Treasure Island v1.0" is just the first part of a trilogy based on R. L. Stevenson's classic novel. Right now in Small Theatre Company we have started preparing the next two parts and we are looking for a producer with experience in creating AR/VR content to help us realize our ideas and offer the audience an even more thrilling experience.

Small Theatre Company is open to cooperation and we're looking for interesting projects, so if you need a skilled team with background in the immersive experience and virtual theatre, do not hesitate to contact me. Let's explore this whole new world of art together!

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### GREGG YOUNG

Gregg Young is researcher at VRT Innovation and creative producer at VRT Sandbox. Digital pioneer in audiovisual movie and television production with a focus on immersive storytelling and interactive media. Co-founder of the makerspace 'The Distillery' (Nerdlab-Ghent). Lifelong learner and entrepreneur with a DIY attitude.

Studied film in Ghent, Brussels and the Beijing Film Academy.

Gregg was the first director of photography to win the "International Leuven Kort filmfestival with a completely digital shot short movie. As a freelancer, he produced several documentaries, television shows and interactive installations inside the media and art sector.

Currently he is passionate about mixed reality applications and business development for the creative industries.

Gregg is product owner of the Immersiatv and Content4All project (H2020) and sets up collaborations between startups and VRT to boost media innovation.

Currently working on different mixed reality projects, always looking for partnerships or co-production possibilities.

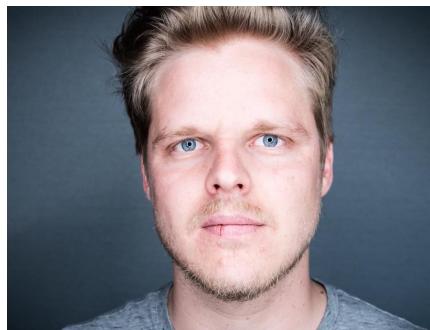
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**PARTNERS**



**SIMON FEICHTL**  
**Munich, Germany**

Hello everybody, I'm a producer from Munich. Together with my partner Jette we run JUN.IQUE FILM. In addition to our daily business of advertising, we are in development stage of several international TV series and feature films. As we always want to implement innovative formats and ideas we see the web and its potential for fictional content. In addition to the international orientation of the company through my partner, I contribute startup spirit and a high interest in opportunities and possibilities through digitalization. No fear of modern technologies. Recognize the opportunities in change. If I really believe in something, I am an excellent salesman. Really tried and tested in pitching I like to stand on stage and carry a vision to the outside world.

I am particularly fascinated by the possibility to create characters as kind of "social media avatars". Once they gained a real followership those interactive social bots could be even transferred to other media such as VOD platforms. Due to current face swap technologies and 3D scan methods, the way to the digital avatar is not far anymore...

As I want to learn more about the potential of VR / AR /360° I look forward to meeting many of you, talking about your projects and getting a feeling for the current state of the industry.

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**MATTHIAS LEITNER**

**Munich, Germany**

Matthias Leitner is a digital storyteller. He develops social impact strategies for companies, NGOs and the public sector. Most notably, he is responsible for developing projects of the Bayrischer Rundfunk, such as the storytelling lab *web:first* (since 2015), the program innovation *#callforpodcast*, or the messenger project *#icheisner* in the Digital Developments & Social Media Unit. The federal government's cultural and creative industries have appointed Matthias Leitner as a Fellow in 2017. He has received various awards for his journalistic and artistic work, most recently the German Digital Award 2019.

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**NICOLE POPST**  
Munich, Germany

Since 2015 I live in Munich, currently I study physics and arts and multimedia. I am interested what languages we use to describe the world around us, the mathematical language of physics and the expressive language of art. I think both perspectives are important to grasp a whole.

Virtual Reality is maybe the best example of a technology that bridges both realms as it is located in the intersection of both disciplines and thereby manages to bring new realities to life. I get every time astounded when I think about the fact that what we perceive as the physical reality is solely our neuropsychological respond towards the impulses that pop up in our head.

From this standpoint I ask the question how can technology create new digital realities that are not replacements and escapes but a beneficial addition to the world as we know it. Art should make us more human by letting us experience the unknown and letting us grow beyond what we currently are.

What new ideas would we have of reality if we could change our perception of it by simply putting on a headset that immerses us into a world we otherwise would have never known. It is my concern to understand the boundaries of this endeavor and how to push them forward. I try to understand the technological, philosophical and artistic challenges what this endeavor provides as I believe all those aspects are interconnected.

So much about my philosophy. Besides my academic studies in which I started to focus on graphical and visual programming I work as a VJ. I love expressing music in a visual language and immersing the spectator. I am also experimenting with interactive installations. Combining music, performance, technology and visual arts, combining senses and experiences is where I see my mission.

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**HELGE SCHWARZ**  
**Munich, Germany**

Sound Editor & Pro Tools Superuser at Bavarian Broadcast, Freelance-AV-Producer at Tonstudio24 and Pro Tools Trainer for ARD-ZDF-Medienakademie.

Helge worked for all BR radio channels, teached students & colleagues and joined projects about object-based-audio, audio-fingerprinting and disruptive solutions. As a freelancer he produces all kinds of media from doc-/short-films, cinema-spots, music- or image-videos, to games, blurays, DVDs, CDs, webvideos, audio-books and -guides.

Helge took Masterclasses with Sky-walkers Multi-Oscar-Sounddesigners Randy Thom and Ben Burtt as well as diverse courses about soundediting, mixing, loudness, mastering, radiopromotion, storytelling, light & color, dslr, vfx, formats, 360°, vr, NLEs.

Since „Sound is half the picture“ I think it's essential to think audio-storytelling starting with pre-production! I will support our prototypes with audio-tipps, -tec & -service. I'm really looking forward to this funny international week - experimenting & learning together.

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**NATASCHA ZINK**  
Munich, Germany

I grew up in the countryside, in a little town with less than 200 people in Hessa, Germany. As a kid I felt very estranged so I started to immerse myself into stories - I read every book I could find, watched every movie I could get and spent hour after hour playing computer games. For me, all of those things were a chance to escape reality so I never understood why one sort of media was considered a cultural good, while others were stigmatized as 'dumbening' or even worse. Most of the things I spent my time doing were scrutinized as a major 'waste of time'.

Following this inherent logic, I started studying literature but soon changed my major to 'Theatre, Film and Media Studies'. It felt like a triumph being able to label my gaming 'research' when I wrote my Bachelor thesis about games that do not follow the flow theory, games you don't really play but rather experience. During my master studies, I dived deeper into the world of 360°films, VR and AR and the possibilities of creating new experiences and shaping new ways of storytelling.

2016, I started studying directing at University of Television and Film, Munich, still browsing all the different ways of storytelling. But also trying to find out how to prevent its downsides. The narratives that install themselves in all of us and become stereotypes that cloud our judgements. How stories, repeated over and over again, become truths and shape our society.

So it is up to us to challenge ourselves and our works, to look deeper and find out where we reproduce stereotypes, where we are limited in our perception and thus exclude other truths/lifestyles/realities.

I am always keen to work on projects that challenge stereotypes.

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