

A project development programme  
for expanded documentaries

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# Development Lab Projects Outlines

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María Laura Ruggiero



Tamara Shogaolu



Jonathan Weiner



**Development Lab  
Projects Outlines**

# Chocolate Milk

## Team members

- Sonja Bozic – Co-creator / Producer / Director
- Jonathan Weiner – Co-creator / Editor

### Other team members

- Larry Weiner – Scriptwriter
- Vladimir Vidic – Co-producer

## Contacts

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## Description

*Chocolate Milk* is a VR project about the creative potential of people with autism. Jonathan is a 30-year old person, who has perfect pitch, perfect memory, and likes chocolate milk. He is the main character, but also a co-creator of the project. Jonathan's passions are music and video editing. His goal is to create a video per day on topics from popular culture. Taking into consideration his passion, we decided to co-create this project. The story explores Jonathan's life based on his perfect memory of many interesting situations and experiences.

The main reason for selecting the VR is that virtual reality can place the viewer in the shoes of someone else and provide almost real experience. This project is meant to educate the audience about the life of a person with autism, by providing the insight of their world. It will be an animation since the idea is to create a simulation of being inside of Jonathan's mind. This project does not cover the entire range of autism spectrum, but it shows a small portion of it through Jonathan's eyes. The viewer will see the real situations which Jonathan experienced but from his perspective. The VR aims to create not only an immersive experience but also an emotional transformation.

## Development status

The project is American-Serbian co-production, and it is in the development phase. Additionally, we are collaborating with students from Montclair State University who are helping with the audience research. The audience feedback will be used to plan our marketing strategy carefully. We are applying for funding in Serbia (Film Center Serbia) and in the US (planned: Knight Foundation, Tribeca, NEH Digital Projects). The project is selected for the !F Lab 2018 where the story and prototype will be further developed.

## Platforms

- VR

## What are we looking for?

Co-producers, creative technologists for the VR, animators

## Estimated rough budget

VR 100.000 USD

## Languages

English

# Crossed-Out Warsaw

## Team members

- Piotr Greiner – Author / Director
- Marcin Adamski – Author / Director

### Other team members

- Ana Brzezinska – Creative Producer
- Lukasz Borzecki – Co-producer
- Maria Siniarska – Co-producer

## Contacts

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## Description

*Crossed-Out Warsaw* is a VR journey through a legendary district of Polish capital that was never constructed. It was designed including buildings like The Parliament, Temple of Divine Providence, foreign ministries, state embassies, and headquarters of important institutions. In 1918 the country of Poland, after 123 years under occupation, got back its independence and appeared again on the political map of Europe. 20 years later the construction of a new capital began. In the heart of Warsaw one man, Bohdan Pniewski, has started to make his dream about the most important district in the city come true.

In the Architect's vision a long, monumental axis ended with an impressive modernist Temple of Divine Providence, which next to Paris-based Notre Dame Cathedral would seem extraordinarily massive. On the opposite side of the main Avenue, appeared another urban giant – the headquarters of Polish Radio – which could have been one of the highest buildings in Europe of that time, similar to New York-based United Nations headquarters designed by Le Corbusier almost 10 years later. Those and others magnificent buildings never got realized. A wonderful dream of a newborn country was interrupted by Second World War. A dream of a pioneer architect, and the entire nation was gone forever. We decided to recreate it in virtual reality.

Our interactive journey starts in a virtual atelier of Pniewski. The user can also decide which objects he/she wants to see, and can move deeper into virtual reality to build his/her own experience of pre-war Warsaw.

## Development status

Piotr Greiner and Marcin Adamski, young Polish architects from Pictureworks Studio, have been researching on the topic for the last 5 years. They have created a HTC Vive stillmotion prototype of the VR experience. In 2017 the project won Best Pitch award at FilmInteractive Festival in Lodz, Poland. In 2018 the team is pitching at East Doc Interactive in Prague. The team has also signed a co-production deal with a Polish production company Unlimited Film Operations to collaborate on the documentary film and the VR experience. The film producers have started developing the film script, applied for funds for both components, and are in talks with the national broadcaster.

## Platforms

- VR (HTC Vive)
- TV

## What are we looking for?

Financial partners, co-producers, festivals and international distribution agents (for the VR component).

## Estimated rough budget

VR 270.000 EUR  
TV 125.000 EUR

## Languages

Polish / English

# Fer et Huile

## (Iron and Oil)

### Team members

- Lucía Andújar Llosa – Director / Producer
- Fernando González Blanco - Coder

#### Other team members

- María Nova - Photography Director
- Renato Sanjuán - Film editor
- Patricia Campo - Scriptwriter
- Oriol Josa - Facilitator of Raising Peace Processes and Poet
- Aitor Urkiola and Devlin Kuyek, Assessors. Coordination and agribusiness research at GRAIN

### Contacts

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### Description

There are lives that are struggles and there are struggles that take lives. The life of Jean Francois Mumbia, a Congolese journalist who has taken refuge in Senegal, is a constant struggle. Director of a human and agriculture rights organization, lives in exile for denouncing the activity of the Canadian palm oil company FERONIA, financed by European Development Funds. Labor abuses closer to slavery, appropriation of peasant land, mistreatment and torture and even death are some of the accusations made by several international organizations. This project is a narrative tool to transmit the message of Jean Francois in Europe, since the international authorities prevent him from coming to bring it.

How to transcend the traditional channels of this type of struggle? *Iron and Oil* seeks to connect with the horror as a consequence of the multiple inherited forms of colonialism. The messages from the corporation offices in Toronto and London will be hacked with the reality at terrain. For this, we propose a project of narrative contrasts, experimental film, visual arts, archive footage and remix. The project consists of a series of short film interventions, an immersive web that will recreate the palm oil plantations in the Democratic Republic of Congo (which public access is restricted by the company's private police) and an exhibition at the headquarters of a European Public Institution, to be determined.

### Development status

We have the commitment with the main character and narrative conductor, the activist Jean Francois Mumbia and his full collaboration.  
Partnership: A solid partnership and collaboration network with both local and international Human Rights NGOs and public institutions, like RIAO in Congo, GRAIN international, and media makers and journalists at terrain working on the subject.  
Funding will be part of the impact strategy designed along with NGOs.  
Team: production company, film crew, designer, visual artists, writer and experts on international policies and food sovereignty.

### Platforms

- Film
- Web platform
- Live actions (physical mobilizations, events)
- Exhibition

### What are we looking for?

Partners, creative technologists, impact network, finance strategy.

### Estimated rough budget

120.000 EUR

### Languages

French / English

# From the Future to the Jungle

## Team members

- Vítor Hugo Costa – Director
- Ricardo de Almeida – Producer

## Contacts

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## Description

*From the Jungle to the Future* is an interactive factual project - a VR series of 8 episodes of 8 minutes each.

As humans, we are attracted to the exotic and to the mystical aspects of the world. The Indians living in the Xingu Indigenous Park personify this.

In each episode we will have a protagonist giving a testimonial to the camera about a specific aspect of their culture that we will illustrate with footage of what it is said. We want to cover topics such as: interpersonal relations within communities (man-woman, man-man, woman-woman, adults-children); the meaning of family and the polygamy; the transmission of knowledge and the oral tradition (myths and legends); the hunt (strategies and tools); the cooking (what they eat and how they cook made); the music (what are the instruments and how they sound); the dances (choreographies and their meanings); the body aesthetics (the colours, the drawings, the symbols and their meaning).

Like a time capsule (a historic cache of information, usually intended as a method of communication with future people) we want to leave a mark that could live beyond ourselves, a memory of these people's way of living. If there are no concrete measures that could stop the menace they suffer on a daily basis, this time capsule will show to the future generations how rich these intangible cultures and ecosystems were and how stupid we can be by destroying it.

## Development status

We are at the early development stage with the project, getting info about our characters and finding potencial Brazilian co-producers. At the present time, we already have access to some tribe in the Xingu territory through a local co-producer in the Amazon state.

## Platforms

- User friendly Web based VR documentary

## What are we looking for?

Finance, distribution and eventually other co-producers, technical expertise on VR post production.

## Estimated rough budget

140.000 EUR

## Languages

Indigenous language to be confirmed / Portuguese (dubbed version) / English (dubbed version)



# Half a Life (XR)

## Team members

- Tamara Shogaolu – Lead Artist / Director / Producer / Co-Writer
- Luciano Pinna – Developer

### Other team members

- Lauren Dubowski – Producer / Co-Writer
- Natalya Sarch – Producer
- Ytje Veenstra – Illustrator / Animator
- Gata Mahardika – Animator

## Contacts

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## Description

*Half a Life* is an animated non-fiction transmedia project that focuses on LGBT+ communities in Egypt, which have recently faced a surge in discrimination and violence, and the process of seeking asylum as an LGBT+ refugee in the Netherlands. *Half a Life* explores the universal theme of belonging through a VR/AR experience that invites the audience to follow an Egyptian lesbian couple, Ruki and Reem, on their search for acceptance in The Netherlands from the playful, interactive perspective of their pet dog, Toto. An interactive digital oral history book accompanies the VR piece.

1. A short animated documentary (completed), featuring the personal testimony of Adam, a young, gay, Egyptian activist as he struggles to decide whether to keep fighting for LGBT+ rights in Cairo, the place he loves, or prioritize his safety and seek asylum in another country (film completed in 2017, 12 minutes, premiered at Museum of Modern Art (MoMA)'s in New York)
2. An interactive animated VR/AR documentary that invites the audience to follow an Egyptian lesbian couple, Ruki and Reem, on their search for acceptance in The Netherlands – from the playful, interactive perspective of their pet dog, Toto (currently in prototype development)
3. An interactive digital oral history book that brings together the oral histories of Adam, Ruki, and Reem from 2011 through present day – through visceral narratives, illustrations, animations, and stock footage. (currently in prototype development)

## Development status

In September 2017, we were granted a development grant to create a prototype for our VR project, from the Stimuleringsfonds for Dutch Creative Industries. Since then we have also received development funding from the Freedom of Expression Foundation in Norway (Fritt Ord) and The Arch and Bruce Brown Foundation in New York. The project was chosen for IDFA Doclab academy in November 2017 and the International Queer and Migrant Film Festival Academy. At the workshops, we connected with many leaders in the field who have helped us during the prototyping process, we also connected to other organizations and partners focusing on the well being and rights of LGBTQ migrants and refugees in the Netherlands which has allowed us to shape and design for greater impact. In addition, we are a finalist for the Sundance Transmedia Lab, which will take place in May 2018. We are currently completing our first phase of prototype building and plan to test in the coming weeks.

## Platforms

- Virtual Reality
- Augmented Reality Installation
- Web

## What are we looking for?

Potential distributors and broadcasters for the final project, technologists working in WebVR and other new immersive media platforms

## Estimated rough budget

VR/AR 137.000 EUR  
Digital Interactive book 27,000 EUR

## Languages

English / Arabic

# Love is not an Orange

## Team members

- Otilia Babara – Director

### Other team members

- Hanne Phlypo (Clin d'oeil) – Producer
- David Giacomelli – Web developer / Interaction designer

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## Description

Olimpia as many other Moldavian mothers, left to Greece when Victoria was 15 and, because of her illegal status, she was unable to return home for years. In these circumstances they found a peculiar way of communicating - exchanging boxes, which they filled with sweets, clothes and other gifts. This gesture became a ritual among many families. By replacing their presence with material goods, these mothers were trying to make their absence less painful. Victoria received the first boxes with great enthusiasm: she recalls the moment she opened a box that contained nothing but oranges. However, after a few years, the joy turned into resentment, as none of the objects could replace her mother's presence. Her house looked like a store but her heart was empty.

After sixteen years of living apart, Olimpia and Victoria now share the same house with completely different habits, family routine and expectations. Victoria grew up lacking the comfort of a solid family, which later she created for herself. Olimpia doesn't seem to find her place in her daughter's world, neither in the current reality of the country. She is sleeping in the living room surrounded by boxes and unpacked suitcases.

After two years, Olimpia still feels like a guest. The idea of going abroad again appears as an escape for her and a relief for Victoria. Olimpia leaves for Cyprus and the ritual of sending boxes resumes and acquires a different significance. The main recipient of all the objects is now Smaranda, her granddaughter.

## Development status

The film project is currently entering in production, while the platform is still in its early stages, researching and exploring the possibilities of web formats.

The project received development funding from the Belgian Flemish Fund and a grant from the French Embassy (Moldova) as well as gained the interest of few European broadcasters. Love is not an Orange was developed during the ExOriente workshop and will be pitched in East Doc Platform in March 2018. It's a coproduction between Belgium (Clin d'oeil), France (Alegria), Romania (4Proof) and Moldova (Altfilm).

## Platforms

- Feature documentary
- Interactive web platform
- Exhibition

## What are we looking for?

Co-producers, broadcasters, sales agents, extending our creative team and partners of any kind.

## Estimated rough budget

Feature documentary 302.000 EUR  
Platform and exhibition 150.000 EUR

## Languages

Romanian / English / French / Dutch / Russian

# Mabs

## Team members

- Ana Fraile - Producer / Director
- María Laura Ruggiero / Transmedia producer

## Contacts

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María Laura Ruggiero

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## Description

In this project I explore the evolution of monoclonal antibodies as a tool that has revolutionised healthcare and science research, enabling immunology to become a modern molecular science and fostered the development of the global biotechnology industry. This story is in itself multilayered as science always is, and the idea of being able to extend the narrative beyond the linearity has become an obsession. How to tell the science story as well as the patients' and biotechnology? The answer was to create a transmedia including a film, an interactive doc, a VR short and a MOOC. *Mabs* will be a story mosaic through social, immersive and interactive platforms, creating an experience that has many entry points for different audiences.

*Mabs* is a gamified-interactive Documentary that mimics the dynamics of a monoclonal Hybridoma experiment, binding different "cells of content" each time the user enters the experience, allowing the creation of different visualization timelines. The results of the experiment will give the user access to historical facts that led to the production of monoclonal antibodies invented by Milstein and Kohler 2) a more raw scientific approach to the studies of mABs and a third one 3) that emphasizes the daily uses of mAbs in all sort of medical tests from blood types to ovulation tests. Each timeline has a strong dramatic structure but emphasizes one type of content or user, creating a customized experience based on the user interaction with the experiment.

## Development status

The funding for the traditional linear documentary is secured through The Max Perutz Fund and Pulpofilms.

The transmedia expansion is now in early stages of development. I have team up with María Laura Ruggiero from SeirenFilms to create a production scheme that integrates interactivity and transmedia design to my practice.

*Mabs* is now begin presented to several possible partners at SXSW to raise early interest while we move on into the development phase. id w is the first development workshop we are presenting the expanded version of *Mabs*.

## Platforms

- WEB-based interactive documentary
- Traditional film
- VR piece (The Host)
- MOOC

## What are we looking for?

Co-producers, creative technologists and science driven investors or distributors.

## Estimated rough budget

100.000 USD

## Languages

English / Spanish

# Pearl of Absurd

## Team members

- Oleksandra Chuprina - Director / Producer
- Elmira Asadova - Producer

### Other team members

- Illia Yehorov - Cinematographer

## Contacts

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Oleksandra Chuprina

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## Description

*Pearl of Absurd* is the 70' documentary and the cross media platform about city of Odessa, Ukraine. We set up a journey to the coast of the Black Sea to see the european city inside post-Soviet reality. Odessa - place of myths, historical challenges and my roots. Connection with which was lost in 1917 during October Revolution. Since that everything is covered with forced silence. Old buildings are the only connection to previous generations. They are ruining so fast and spirit of the city is disappearing. Though there are activists who are defending and preserving cultural heritage in different artistic ways. The film is designed as first-person story, where the teller is the director. She guides us through the city and we meet activists-characters during the way.

Cross media web-platform will gather all creative approaches protagonists are making - AR, VR, theatre performance, educational events, games etc. Transmedia will help increase impact and will give instruments for the audience to be the part of urban activism. On the other hand interactive projects give more space for creativity - more ways to give motion and volume to static architecture, make it more interesting visually, make buildings alive and feel the footprints of ancestors.

## Development status

We are now at early-preproduction stage of the documentary film. Cross media platform is at early development. We are researching for latest updates on VR/AR, cooperate with NGO's, web-designers and artists searching for the best way to bring ideas to life.

## Platforms

- Audio-visual theatre performance with 3D online mapping on the buildings (reference <https://vimeo.com/218717172>)
- Mobile app - scan QR code on the building - turn on your camera and with AR you will see how the building used to look originally
- VR excursions to the city
- Interactive postcards, maps etc cooperating with NGO's - e. g. <http://pixelatedrealities.org/en/>, <http://archodessa.com/>
- Street art - artistic interaction with urban space, with streets, buildings

## What are we looking for?

Creative technologists, advisers, professionals with experience in transmedia projects

## Estimated rough budget

Budget for transmedia is very rough. It is more on the level of ideas.

Theatre performance 10,000 EUR

Mobile app 12,000 EUR

VR excursions to the city 20,000 EUR

Full length documentary film 86.500 EUR (50.500 EUR confirmed from Ukrainian State Film Agency)

## Languages

Ukrainian / Russian / English

# The Last River

## Team members

- Christian Nicoletta – Main Producer / Director

## Contacts

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## Description

*The Last River* is a documentary project that tells the trip of Claytus, a master carver who lives in Papua New Guinea, while he goes along the Sepik River to talk to villagers of the threat of the new opening mining site of the Frieda River, a Sepik tributary. Claytus is afraid that the mining will strongly pollute the quality of the Sepik, causing the death of the fishes, the first food source for the villages. Claytus navigates with a canoe until Ambunti, where every year there is the Crokodile Festival, a cultural event that attracts many inhabitants of the most remote villages. There he talks to villagers to convince them to stand against the copper and gold mine, which is one of the biggest in the world.

The Sepik River is also considered as one of the last untouched natural places on earth. Also another character does the same trip. He is Ben, an Australian helicopter pilot who usually travels from Pagwi to Ambunti to transport materials for western companies.

The two characters represent two opposite points of view in relation to the use of the territory. The film wants to show the efforts of a local man to avoid that the last untouched river vanish forever.

## Development status

During our development we found support by International Cultural Institutions such as the PPP in Canada and the Papua New Guinea Cultural Museum. Through those many contacts we selected Claytus, a master carver and a representative of several villages in the medium Sepik River. We also selected Ben as the helicopter driver in order to have an opposite point of view.

We plan to obtain some funds by the Ligurian Audiovisual Fund in September 2018 to cover about 30% of the budget.

We plan our first trip in August 2018.

## Platforms

- Documentary
- Web platform
- VR

## What are we looking for?

We are looking for an help in defining the narrative of the film for the web use and the VR. Since we plan to make a first trip in PNG in August 2018 and if we could take part to the workshop we will be able to define the project before that time.

We are looking for international broadcast interest and coproduction ( also for the VR component).

## Estimated rough budget

Web Platform 25'000 EUR  
VR Component 20'000 EUR  
Whole Project 190'000 EUR

## Languages

Mainly English, but also local PNG languages

# The Legacy of an Invisible Bullet

## Team members

- Doug Aubrey – Director / Writer
- Jesper Jack – Producer
- Marie Schmidt Olesen – Associate producer

### Other team members

- Charlotte Munck, Performer, co-writer
- Ghassan Fayat, founder Kngfu, Digital consultant
- Bjarke Myrthu, CEO ducling.co, Digital consultant

## Contacts

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## Description

*The Legacy of an Invisible Bullet* is a digital hybrid documentary feature, exploring body politics in the age of the celebrity and the selfie. It's a search for hidden truths amid conspiracy theories and the toxic legacies of war in the atomic age. Film-maker Doug Aubrey has spent his entire adult and professional life with a camera in his hand observing the world and getting into trouble. Diagnosed with thyroid cancer after a winter surf trip, he's turned his camera's gaze inward and set about making roughly 120 short films that captures the "moment" and the process. A stream of fragments exploring an "inland geography" that is populated by fear, hopes, dreams and a creative imagination facing the end of life. *The Legacy of an Invisible Bullet* is a self-portrait of a film-maker stripped-bare, as well as a observation of living and dealing with fear.

## Development status

*The Legacy of an Invisible Bullet* is going into a second phase of development supported by the Danish Film Institute (documentary department). Total support (excl. In-kind) estimating est 40.000 EUR (300.000 DKK). As part of the story takes place in Scotland, it is the plan to apply for further development funding from Creative Scotland's screen fund in a coproduction with Autonomi Ltd.

## Platforms

- Mobile app
- Web
- Museum installation
- Event screenings
- TV late night interventions
- Cinema (TBA),
- Events (TBA)

## What are we looking for?

Co-producers, creative technologists and investors or distributors.

## Estimated rough budget

TBA

## Languages

English / Danish

# Twin Marilyn

## Team members

- Sara Bozanic - VR Co-director / Producer
- Petra Bertalanic - VR Executive Producer

### Other team members

- Jasmina Kallay - VR Director / Screenwriter
- Spencer Hunt - VR Creative Producer
- Dalibor Kazija - Media Art Director
- Matej Končan (Kleemar) - Composer

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Website: [www.transmedia-design.me](http://www.transmedia-design.me)

## Description

What if the clues to Marilyn Monroe's mysterious death were to be found in *Twin Peaks*? And what if it was up to you, to piece all the clues together? *Twin Peaks* is about Marilyn Monroe. The question asked by everyone watching the show – Who killed Laura Palmer? – should have been: Who killed Marilyn Monroe? The documentary contains unmistakable clues that reference Monroe's life and death, from visuals and set pieces (i.e. an Abraham Lincoln portrait, coffee references, the names of the female characters) to Laura's confessions (on tape and in her diary) and narrative developments. Laura's and Marilyn's personalities are uncannily similar: both started as innocent young women who dramatically changed when they realized their sexuality, enjoyed the power that came from their sexual charisma, and both took drugs, flirting with the dark side. Laura and Marilyn had secret affairs with powerful men (Horne and the Kennedy brothers respectively), and felt contempt for their 'boring' boyfriend/husband. Furthermore, they both kept a secret red diary in which they threatened to expose their lover's secrets. Quite incredibly, Laura's diary entries match almost verbatim some of Monroe's letters to her psychiatrist. And, ultimately, the men in Laura Palmer's life and the reveal of her killer contain an intriguing explanation as to the death of Marilyn Monroe...Once Marilyn's killer is revealed, we probe into the more complex question - what led Marilyn to this untimely death? Here, again, we delve into *Twin Peaks* for clues, and it is the childhood sexual abuse that both Monroe and Laura suffered that is the key to unlocking their personas, their behaviour and their tragic lives. In this way we are thematizing abuse as having a far-reaching impact on someone's life, and the VR experience is intended to accentuate the empathy layer of such abuse stories. The project is showcased in the form of a VR experience, broken down into smaller segments (6 episodes x 8' to 12'), which together form the whole documentary film. The VR experience is changing the way we view and feel the scenes, easing yourself into the new realms of discovering the secrets of Marilyn Monroe's life and death.

## Development status

The project is currently in the development stage. The concept, treatment, audience development and story dissemination strategy have been put in place. To follow is to design an interactive mechanics of *Twin Marilyn* VR viewing experience and a script. The project was selected to be presented at the East Doc Platform (EDP), Interactive Pitch, Prague, Czech Republic in March, 2018. *Twin Marilyn* is co-produced by three parties: the Institute for Transmedia Design (Slovenia), Lookit (US) and Jasmina Kallay (Croatia).

## Platforms

- VR Gallery installation
- VR series

## What are we looking for?

Financiers and international broadcasters.

## Estimated rough budget

Overall budget 360.000 EUR  
Development budget 80.0000 EUR

## Languages

English / Slovenian / Croatian