



Norwegian Film Institute – Filmens hus, April 7th–8th, 2008, Oslo, Norway

Digital Storytelling

THE NARRATIVE POWER OF VISUAL EFFECTS

SEMINAR ON THE CREATIVE USE OF TECHNOLOGY IN FILM AND TELEVISION



THE STORY OF DIGITAL STORYTELLING

CREATING A CROSS-DISCIPLINARY ARENA ON THE CREATIVE USE OF TECHNOLOGY IN FILM AND TV

“Digital Storytelling – the Narrative Power of Visual Effects” is the third seminar in what has become an annual event at Filmens Hus in Oslo, Norway. The seminar has grown from a one day gathering into a two day conclave where Norwegian film and design professionals meet with colleagues from around the world to discuss how visual effects and CGI can be used to produce better and more original films.

The idea to create a cross-disciplinary seminar evolved three years ago around a blazing campfire in the California High Sierras. Norwegian architect Kim Baumann Larsen was among a group of international CGI professionals attending VFX supervisor, Eric Hanson’s annual post-SIGGRAPH hike. They talked about how much they missed the now defunct 3D Festival in Copenhagen and wondered if it would be possible to create a new meeting place for filmmakers and CGI professionals – in Oslo for example?

The answer came a few months later when Kim approached me with the idea of an international visual effects seminar. As Project Manager for Norwegian Film Development I had already organized numerous educational conferences, seminars and workshops in a more traditional forum. As a writer and science fiction fan I was fascinated by how digital technology could be used in storytelling. After some serious email exchanges between Kim, Eric and myself the event took form, and the first seminar *Digital sets and environments for film* was held in April 2006, followed by *Digital Fiction: Innovative filmmaking* in 2007. Professionals from seven countries found their way to Oslo, bringing their expertise in filmmaking and communications, digital arts and science, architecture and design. We were happily overwhelmed.

So thank you Eric for sharing your expertise and your extensive network, and for helping to bring international VFX luminaries to Oslo. Thank you Kim for your energy, insight and the time that you have given toward the creation of these seminars. We are truly indebted to Placebo Effects who have allowed you to spend countless hours in making our shared vision a reality. We also want to thank our event partners for their contribution and encouragement.

But at the end of the day, the driving force behind these seminars is the filmmakers and VFX artists who bring their expertise to this arena each year. Together we can continue to explore relevant and cutting edge topics which will inspire us to achieve new levels of excellence – and to keep the campfire burning.

Angela Amoroso, Project Manager and co-founder

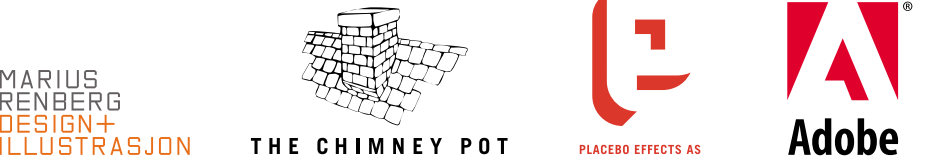
www.digistorytelling.com

Angela Amoroso: CO-FOUNDER AND PROJECT MANAGER >>> WWW.SEASIDESCRIPTS.COM

Kim Baumann Larsen: CO-FOUNDER AND PROGRAMMING CONSULTANT >>> WWW.PLACEBOEFFECTS.NO

Eric Hanson: CO-FOUNDER AND PROGRAMMING CONSULTANT >>> WWW.XREZ.COM

Partners:



Design: Marius Renberg (www.mariusrenberg.no) | Trykk: Flexitrykk (www.flxetrykk.no)
www.digistorytelling.com: Placebo Effects (Kim Baumann Larsen) Simian (Torgeir Holm) and Marius Renberg
Speakers' dinner hosted by The Chimney Pot

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DIGITAL STORYTELLING – THE NARRATIVE POWER OF VISUAL EFFECTS

Seminar on the creative use of technology in film and television
Norwegian Film Institute – Filmens Hus, Tancred April 7th–8th, 2008, Oslo, Norway

DAY 1 – MONDAY APRIL 7

- 08:15 **Registration**
- 09:00 **Opening**
Angela Amoroso, Project Manager and Co-founder
- 09:05 **Welcome – Nina Refseth**
Director of Norwegian Film Institute
- 09:10 **Introduction**
Kim Baumann Larsen, Architect and Co-founder
- 09:15 **The story of effects, and their effect on story**
Jim Thacker and Mark Ramshaw, 3D World (UK)
- 10:15 **Break**
- 10:40 **Digital Storytelling: A framework for the narrative.**
Dr. Shilo McClean, author and filmmaker (AUS)
- 12:00 **Lunch**
- 13:00 **Long Flat Balls 2: How to make Hollywood effects for paperclips and finger strings**
Producer Espen Horn, Motion Blur (NO) and Production Designer Nikolai Lockertsen (NO)
- 14:00 **Break**
- 14:20 **Compositing Narrative Driven Effects on *The Golden Compass***
Bryan Jones, Digital Compositor, Framestore CFC (UK)
- 15:20 **VFX work in *The Bourne Ultimatum***
Dayne Cowan, Co-head of 3D, Double Negative (UK)
- 16:20 **Break**
- 16:40 **Presentation of the productions nominated for the Best Visual Effects Award 2008**
Martin Gant, Jury Chair (NO)
- 17:00 **Delegate Reception in Ben’s Café, Filmens Hus**
- 20:00 **BEST VISUAL EFFECTS AWARD 2008 – Awards Dinner at Gamle Logen**
Gamle Logen, Grev Wedels plass 2, 0151 Oslo / www.logen.no

DAY 2 – TUESDAY APRIL 8

- 09:00 **Opening and welcome**
Angela Amoroso, Project Manager and Co-founder
- 09:05 **Introduction to Production Design – The Cinderella Art?**
Moirra Tait, professor in Production Design at Lillehammer University College
- 09:20 **Nutcracker: The Untold Story – a Visual Treatment**
Kevin Phipps, Production Designer (UK)
- 10:20 **Break**
- 10:40 **Bridging the gap between the Art Department and Visual Effects: The Digital Art Department**
Joel Collins, production designer and Dan May, VFX art director/previs supervisor, Painting Practice ltd. (UK)
- 11:40 **Screening of the winners of Best Visual Effects Award 2008**
- 12:00 **Lunch**
- 13:00 **SCANDINAVIAN VFX OMELETTE**
Digital set work in the Norwegian short film *Passport*
Torgeir Sanders, Gimpville and Amund Lie, B+L Media (NO)
Blood and Puppets at Storm Studios
Morten Moen, Storm Studios (NO)
Digital creature work in *The Kautokeino Rebellion*
Staffan Linder, Fido (SE)
- 14:30 **Panel Discussion: The Future of Visual Effects in Scandinavia**
Moderator: Dayne Cowan, Co-head of 3D, Double Negative (UK)
- 15:30 **Break**
- 15:50 **Integration techniques used on *Pirates of the Caribbean 3* and *Transformers***
Brian Connor, Digital Artist, Industrial Light + Magic (US)
- 17:20 **Closing remarks**

Head of Projection Department: Jan Eberholst Olsen | Chief Projectionist: Geir Friestad

BEST VISUAL EFFECTS AWARD

THE FIRST NORWEGIAN VISUAL EFFECTS AWARD FOR LIVE ACTION FILM



Over the past 20 or so years there hasn't been many American films produced which haven't used visual effects in one form or another. Slowly but surely the use of visual effects has quietly and without much notice made its way into Norwegian film production. A number of years have passed since we experienced "Body Troopers" with its digital tongues and miniature people sliding on peanuts as they travelled through the body's internal organs. More recently we have seen a digital man run over by a speeding subway in *The Bothersome Man*, digital cities and landscapes in *Radio Pirates* and digital soccer game crowds in the comedy *Long Flat Balls*, amongst other films with Norwegian made visual effects.

We will see an exponential increase in the use of digital visual effects in Norwegian films in the years ahead. The Norwegian visual effects community is growing into a small industry with several studios being able to offer much of the same DVFX services as foreign films enjoy. Norway is raising an army of talented VFX artists who are bringing their magic to Norwegian productions and upping the quality of Norwegian film. Until now, the studios and visual effects artists have been working behind the scenes rather anonymously without much public awareness of the fantastic work they deliver.

In an effort to bring attention to the talents of the Norwegian visual effects industry we have created an award for **Best Visual Effects** in live action film. The award will be given to the Norwegian company or individual who has created the most outstanding effects on a production in the categories of feature or short film, television production, commercial and music video. We hope that this award will contribute to making seemingly invisible jobs more visible, and that it will serve as an inspiration to reach new levels of excellence for those working in this field.

Morten Moen, Aksel Jermstad & Angela Amoroso
ORGANIZING COMMITTEE FOR BVE 2008

CEREMONY AND AWARDS DINNER:
GAMLE LOGEN, 8 PM, 7TH APRIL | ADDRESS: GREV WEDELS PLASS 2, 0151 OSLO | WWW.LOGEN.NO

THE JURY

A jury consisting of Norwegian and international film and visual effects professionals gathered to review all entries and select a winner in each category.

The BVE 2008 jury: Martin Gant (Jury Chair), Dayne Cowan, Dr. Shilo McClean, Øystein Larsen and Bonsak Schieldrop. Kim Baumann Larsen is alternative juror.

FOR AWARD DETAILS AND BIOGRAPHIES VISIT:
WWW.DIGISTORYTELLING.COM

MARTIN GANT was drawn into the film world as a child, visiting the sets of *2001 A Space Odyssey* where his father worked on the FX model-unit. He began his own FX career in 1978 on Ridley Scott's *Alien*, followed by a year on *Star Wars 2 - The Empire Strikes Back*. Working primarily as Production Designer for the past ten years Martin has been using Digital VFX, often combined with physical and model-fx on many of the features and commercials he has designed.

DAYNE COWAN is Co-head of 3D at Double Negative focusing on business development and training. He is currently on the UK Section board of the Visual Effects Society. See page 12 for more information.

SHILO T. MC CLEAN (PhD) is an AFTRS graduate with a PhD in Digital Effects in Filmmaking. She is currently researching and developing workshops as part of her new project *Storybuilding: The alchemy of turning word into image*.

BONSAK SCHIELDROP has worked in 2d and 3d animation and graphic design for almost 15 years. In 2001 he co-founded Racecar – a leading design agency in Norway for television and film. Bonsak is on the board of Grafill – the Norwegian organization for graphic design and illustration.

ØYSTEIN LARSEN has a BFA in Computer Arts from the Academy of Art University in San Francisco. He was lead visual effects TD on several Hollywood productions including *The Matrix trilogy*, *Catwoman*, *Constantine* and *Ladykillers*. He returned to Norway in 2004 and has since been visual effects supervisor and co-owner of Toxic AS. Øystein is currently hired on as visual effects supervisor on the Norwegian production *Max Manus* by Filmkameratene AS.

The BVE Award Trophy is designed by Norwegian artist MARIUS WATZ, who uses generative systems to explore visual forms. He is the founder of Generator.x, as well as a lecturer at the Oslo School of Architecture and the Oslo National Academy of the Arts.

>>> WWW.UNLEKKER.NET
>>> WWW.GENERATORX.NO

DAY 1-APRIL 7 >>>



THE STORY OF EFFECTS, AND THEIR EFFECT ON STORY

Jim Thacker and Mark Ramshaw, 3D World

– As digital effects become accessible even to independent film-makers, VFX techniques are finally being used in the service of strange, “compelling” stories that could have been told in no other way.

JIM THACKER, EDITOR, 3D WORLD MAGAZINE

A look behind the scenes at the technological advances that have reshaped the visual effects and animation industries, their impact on the art of storytelling, and the movies they’ve made possible.

JIM THACKER is editor of 3D World, the only specialist international magazine for 3D artists and animators. 3D World provides analysis of latest trends in the industry, artistic and technical advice, impartial product reviews, and behind-the-scenes articles on the making of key projects in animation, visual effects, game development and architectural visualisation. Jim has also written for a range of technology and design titles, including T3, Crea@teOnline, .net and Screen International, edited a book-length guide to 3D graphics, lectured at London’s National Portrait Gallery on the subject of 3D portraiture, and served on the judging panels of several international animation awards.

MARK RAMSHAW has been involved with the computer graphics industry for over 25 years. Following an early career as a games programmer, designer, and book author during the first computer boom, Mark spent the early ‘90s as editor on several industry-leading newsstand publications and as a games producer for Sony. Since founding Digital Jam Ltd, he has carved a successful niche as a consultant and journalist for hire, reporting on visual effects, animation, visualisation, and the digital arts for leading publications and websites. A contributor to 3D World magazine since its very first issue, he has interviewed many of the industry’s leading directors, animators and researchers, and continues to document the many facets and trends within this ever-evolving field.

WWW.3DWORLDMAG.COM



DIGITAL STORYTELLING: A FRAMEWORK FOR THE NARRATIVE

Dr. Shilo T. McClean, author and filmmaker (AUS)

– A lot of people argue that digital visual effects are about stopping story; I argue that digital visual effects are about starting story!

SHILO T. MCCLEAN

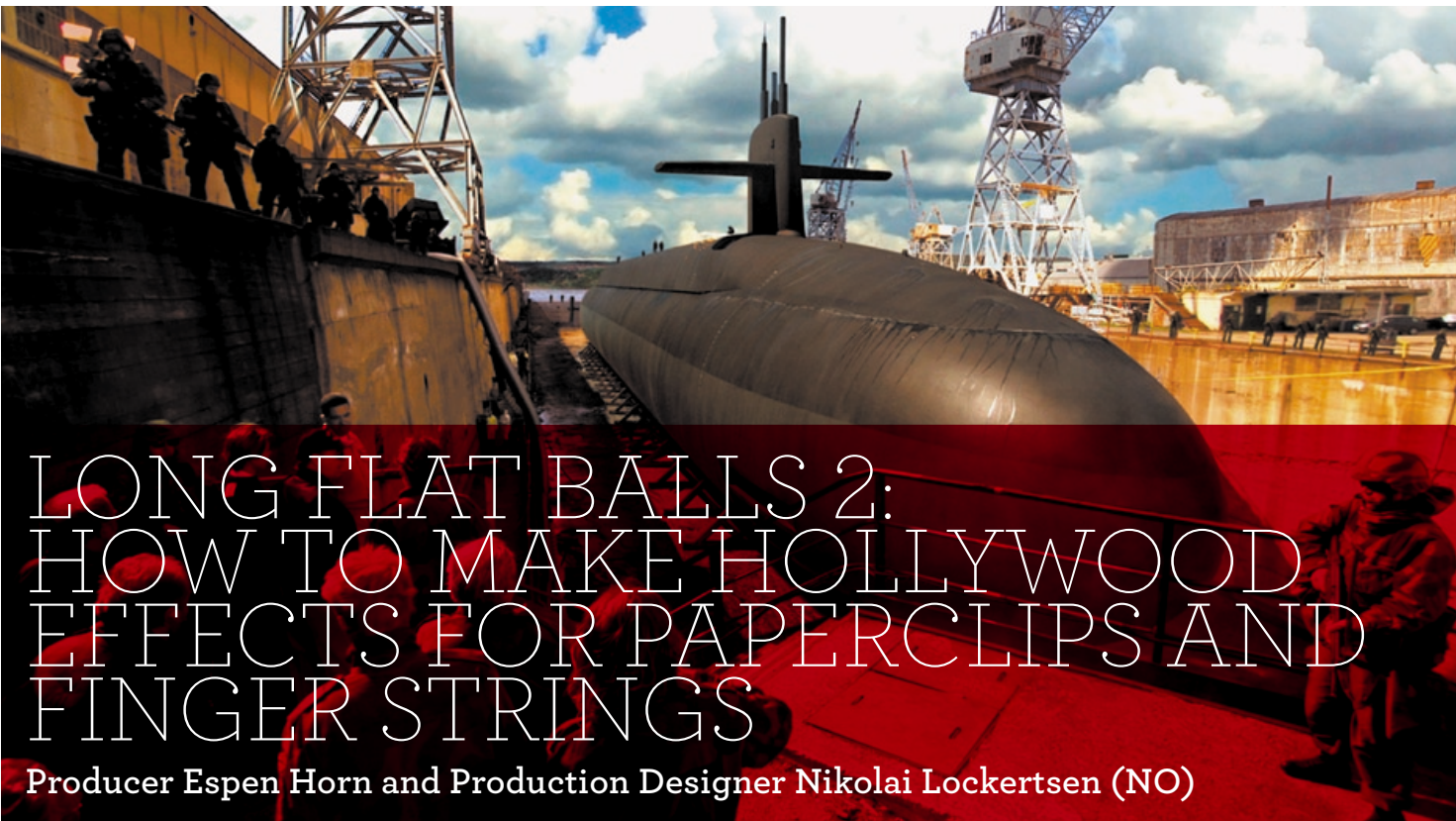
A look at how digital effects can be used as a tool to convey crucial story information, enhance the visual power of the narrative and build the story world for virtually every kind of film narrative, no matter the budgetary restraints.

SHILO T. MCCLEAN is an AFTRS graduate with a PhD in Digital Effects in Filmmaking (UTS). She was awarded the Kenneth Myer Fellowship to undertake research in the use of computer-generated images in filmmaking and is the author of the books: *Digital Storytelling: the narrative power of visual effects in film* (MIT Press, 2007) and *So What’s This All About Then: a non-user’s guide for digital effects in film* (AFTRS, 1998).

Shilo is a regular guest lecturer for tertiary courses and industry seminars in filmmaking, digital visual effects and storycraft and is a consultant to the New South Wales Film and Television Office’s (FTO) Digital Visual Effects Scheme. She designed and conducted the FTO’s professional industry seminars on digital visual effects – *How Long is a Piece of String* and *Adding Strings to your Bow*, and directed and produced the documentary videos on these seminars. She is the Vice Chair of ACM SIGGRAPH (Sydney Chapter) the international professional association for computer graphics. She was Digital Strand Curator for the 2006 & 2007 Sydney Film Festivals and produced/directed a series of podcasts for the Festival site in 2006. Her consulting work ranges from digital image curation for games developers, strategic advice on educational/media ICT industry development and digital content. She is editor for the Network Insight Institute and the author of various articles for industry publications including the chapter on digital visual effects for the Australian Film Commission’s production management ‘Satchel’ and worked with Ausfilm in the development of its international Factsheet series for filmmakers. Shilo is currently researching and developing workshops as part of her new project, *Storybuilding: the alchemy of turning word into image*.

WWW.STORYBUILDING.NET | WWW.SHILOMCCLEAN.COM





LONG FLAT BALLS 2: HOW TO MAKE HOLLYWOOD EFFECTS FOR PAPERCLIPS AND FINGER STRINGS

Producer Espen Horn and Production Designer Nikolai Lockertsen (NO)

– *Communicating your visions through images, such as storyboards, concept-designs and Pre-viz to the film crew, producer or potential investor will ensure that everyone goes to work with the same images in mind, and everyone knows what to do.*

NIKOLAI LOCKERTSEN, PRODUCTION DESIGNER

A look at the ambitious visual effects on the Norwegian film *Long Flat Balls 2* directed by Harald Zwart. The follow-up to last year's *Long Flat Balls*, previously the most VFX heavy Norwegian movie to date.

ESPEN HORN is founder, director of the board and executive producer at Motion Blur, one of the most successful and award winning film production companies specializing in commercials in Scandinavia. He has produced several dozen award winning commercials in Norway and internationally, as well as a number of award winning short films and music videos. In 2006 Espen produced the Norwegian box office success *Long Flat Balls* for Zwart Arbeid, and the follow-up, *Long Flat Balls 2*.

>>> WWW.MOTIONBLUR.NO

NIKOLAI LOCKERTSEN has a background as illustrator. He is among the many talented artists who have contributed to the animation feature *Free Jimmy* for Storm Studios. He has worked as illustrator and animator for Qvisten Animation on various projects including the animated children's television series, *Cattle Hill* and *Kurt Turns Evil*. As a freelancer Nikolai has a long list of commercials and high profile music videos to his credit. He works in several disciplines including concept design, matte painting, modeling, 3D animation and compositing. Most recently he has worked as VFX supervisor on *Long Flat Balls 2* and production designer and mattepainter on *Radio Pirates*. He has also done Concept-designs for international companies such as Dream-works and MGM.

>>> WWW.LOCKERTSEN.NET



COMPOSITING NARRATIVE DRIVEN EFFECTS ON THE GOLDEN COMPASS

Bryan Jones, Digital Compositor, Framestore CFC (UK)

There are some taxing challenges faced by effects studios in order to realise the director's vision and facilitate the story as intended. Drawing on examples from *The Golden Compass*, Bryan addresses some of the issues pertinent to compositing that arise when working on such effects.

BRYAN JONES is a freelance digital compositor with over 20 feature film credits and 6 years industry experience. Following his graduation from the University of Queensland, he quickly shelved his business degree, taking on courses in 3d animation and multimedia at the Vancouver Film School. He began his career as a junior compositor and character animator at Rising Sun Pictures where he eventually focused exclusively on 2d. He has since worked for several high end visual effects studios, including Weta Digital and Industrial Light & Magic. Numerous blockbuster films, such as *The Lord of the Rings: The Return of the King*, *Pirates of the Caribbean: At World's End* and *The Golden Compass*, have featured his compositing work. Currently he is busy on the second installment in the *Chronicles of Narnia* series, *Prince Caspian* at Framestore CFC.

>>> WWW.FRAMESTORE.COM



– *It's exciting that visual effects have reached the point where they can no longer be distinguished from photographed reality, regardless of how fantastic the filmmaker's vision. Used wisely [...] digital effects can be a powerful and invaluable part of the contemporary storytelling toolset.*

BRYAN JONES, DIGITAL COMPOSITOR



VFX WORK IN THE BOURNE ULTIMATUM

Dayne Cowan, Co-Head of 3D, Double Negative (UK)

The work that we completed for this film is an excellent example of visual effects being used as a discreet tool in a more traditional live action film context. This talk focuses on how we set about meeting this challenging but rewarding brief, and how we worked with the Director Paul Greengrass, renowned for shooting in a fast and visceral style, to deliver nearly 600 shots for the film.

DAYNE COWAN completed a degree in Computer Science at the University of Technology in Sydney, Australia in 1994. This degree was combined with sub-majors in design and business management and from this mixture of disciplines a lifelong fascination for visual effects began. Dayne began his career in the Australian visual effects industry, working for various post production houses and studios such as ACME Digital, Channel 9 and Foxtel. After several years of freelance work, he emigrated to the UK. Since arriving in London, he has worked for nearly all of the major film visual effects facilities in Soho. In 2003, Dayne returned to Double Negative to take on the role of CG supervisor for *Batman Begins*. In addition to the ongoing CG supervision of various film projects, he has recently moved into the role of co-head of 3D, focusing on business development and training. Dayne is currently on the UK Section board of the Visual Effects Society.

>>> WWW.DNEG.NO



DAY 2 TUESDAY APRIL 8 >>>

AN INTRODUCTION TO PRODUCTION DESIGN – THE CINDERELLA ART?

Moira Tait, Professor in Production Design at Lillehammer University College

The future of film design promises to be a huge shift in the way in which environments are designed and reach the screen. Yet the creation of environments and imagined worlds still remains the designer’s job. The importance of the design input to the stories in no way diminishes; in fact with digital technology it becomes even more significant. The challenge is for designers to stay central to the process which now closely involves VFX, previsualisation and post-production.

MOIRA TAIT is Professor 2 in Production Design at Lillehammer University College and Co-Head of Production Design at the UK National Film & Television School (NFTS). She has developed and taught several BA and MA design courses in the UK and Europe. These included the design courses at the Royal College of Art and Kingston University in the UK. With degrees in Theatre Design from the Slade School, and in English from King’s College, London, and a film and TV design background with the BBC, Moira worked on several films with Director Stephen Frears, Cinematographer Brian Tufano and Writer Alan Bennett. Her design credits range across a wide variety of film and TV productions.

During her teaching years Moira has enabled students to work in Art Departments at various levels on major feature films, with *Harry Potter* providing the apogee of her output with more than half of the Art Department made up of her ex-students. Pre-visualisation has been a subject of keen interest to her in the teaching context. She is an Honorary Fellow of the Royal College of Art and of the Royal Society for the encouragement of Arts, Manufactures and Commerce and a member of the British Academy of Film and Television Arts (BAFTA).



– CGI is a brilliant new tool for creating amazing, imagined worlds. But digital environments still have to be designed and fully integrated with physical settings. In Film, as Edgar Degas said of Art, ‘(it) is not what you see but what you make others see’.

MOIRA TAIT, PRODUCTION DESIGNER AND LECTURER

THE DESIGN FOR NUTCRACKER: THE UNTOLD STORY – A VISUAL TREATMENT

Kevin M. Phipps, Production Designer (UK)



– I like to work with visual effect supervisors who are not locked into a predetermined mindset. After working with Stanley Kubrick for 16 months, I truly learnt to believe that nothing is ever impossible.

KEVIN M. PHIPPS, PRODUCTION DESIGNER

The challenge for the designer is to achieve and deliver the created “Look” to the Director and Producer as practically and as economically as possible. The seamless blend between Physical and Digital set realisation, whilst maintaining the overall vision of the design is the desired conclusion. Kevin’s talk will explore many of the practical and aesthetic decisions made during the production of Andrei Konchalovsky’s *Nutcracker – the Untold Story* and the integrated role of the digital world.

KEVIN M. PHIPPS started working in the film industry as a draughtsman on *Return of the Jedi* after having trained as an architect at the University of Bristol in England. He has become an integral part of the creative teams for some of the most visually exciting films and largest set constructions of recent cinema history; including *Eyes Wide Shut*, *1492-Conquest of Paradise*, *Spy Game*, *Dune*, *The Fifth Element*, *Troy*, *Alexander*, *V for Vendetta* and recently *Nutcracker*. His long working association with Tim Burton began on *Batman* and has continued through to *Sleepy Hollow*, *Planet of the Apes* and *Charlie and the Chocolate Factory*. Kevin was nominated for an EMMY for his work on *Band of Brothers*. He won an award from the American Art Directors Guild for his contribution to *Sleepy Hollow* and has won nominations for his work on *V for Vendetta* and *Charlie and the Chocolate Factory*. He has lectured at the Royal College of Art in London, and at the National Film School in England. Kevin is a keen long distance runner and has completed 8 Marathons; he dreams of a sub 3-hour time.



THE DIGITAL ART DEPARTMENT: BRIDGING THE GAP BETWEEN THE ART DEPARTMENT AND VFX

Joel Collins, Production Designer and Dan May, VFX art Director/Previs supervisor (UK)

JOEL COLLINS is a production designer and co-founder of Painting Practice Ltd. He began his career in 1993 at Jim Henson’s Creature Shop, assisting on films such as *The Flintstones* and *The Neverending Story*. In addition to working on films, Joel has also enjoyed a very successful career as the designer of many award-winning commercials, leading him to work with directors such as Spike Jonze, Garth Jennings, Andy Morahan, Shane Meadows and Traktor. Having worked with Garth Jennings and Nick Goldsmith (aka Hammer & Tongs) on commercials, Joel was given the opportunity to work on his first major film *The Hitchhiker’s Guide to the Galaxy*. The project, which took one and a half years to complete, involved some of the most complex art department work attempted on a feature film to date. Overseeing a team of 36, Joel used visual effects specialists to help him incorporate effects-planning into the structure of his designs. This practice was aided by the use of state-of-the-art computer animated set designs, which Joel uses for most of his work. He has since teamed up with Hammer & Tongs again, on last year’s Sundance favourite, *Son of Rambow*.

DAN MAY is a VFX art director/previs supervisor and co-founder of Painting PracticeLtd. Having graduated from a Film & Theatre Design degree at Wimbledon in 2001, Dan has carved a name for himself in the international film and commercial industries. He sees himself as a kind of hybrid for the digital age. One foot in the Art Department and the other in Visual Effects, starting out in a very conventional Art departments on films like the *Hours* and *Breakfast on Pluto* to supervising Previs and art directing Visual Fx shots on more recent films like *The Hitchhiker’s Guide to the Galaxy*, *Quantum of Solace* (Bond 22!) and *Angels and Demons*. In 2007 Dan and Painting Practice started a collaboration with the UK’s largest motion capture studio Centroid 3D to take pre-visualization even further. Before starting Painting Practice, Dan worked with Joel on numerous commercials and pop videos for the likes of Tim Hope, David Slade and Traktor

>>> WWW.PAINTINGPRACTICE.COM



SCANDINAVIAN VFX OMELETTE



– Digital scenery allows any filmmaker on any budget to capture the fantastic visuals formerly only found in art and literature. It opens immense opportunities for scriptwriters, directors and set designers.

AMUND LIE, DIRECTOR

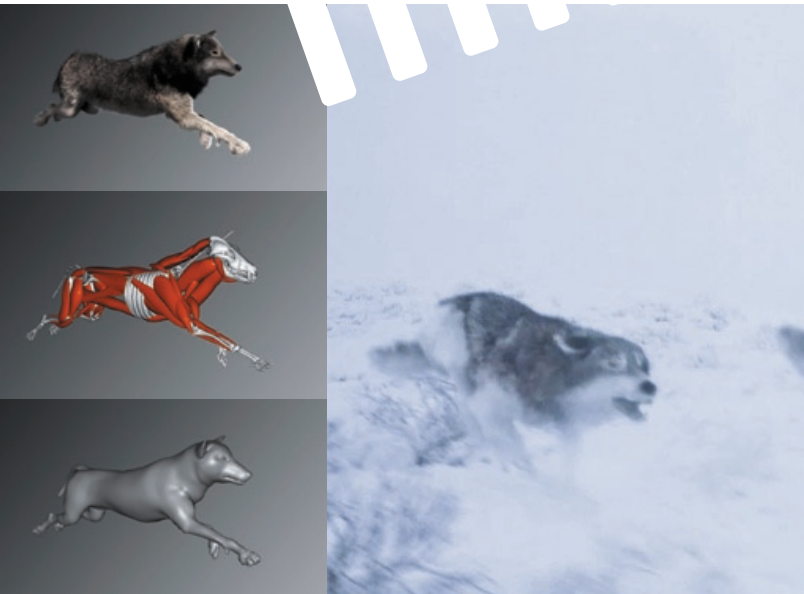
VFX work in the short film Passport Gimpville (NO)

A brief look at how the visual effects studio, Gimpville made it possible to deliver high end fully digital shots to a genre which normally lives under very tight budgets. The main focus will be on how the director Amund Lie and Gimpville laid down strategies early on to eliminate elements that would consume too much production time, and a general break down on one off the VFX shots.

TORGEIR SANDERS is project coordinator and technical director at Gimpville. He completed a degree in multi-media at the communications college in Gjøvik, Norway in 2001. He went on to focus his studies on 3D at Idéfagskolen, a private school in Tønsberg. After completing his studies Torgeir began working at SGS studios, doing visualisations. A few years later Torgeir co-founded the VFX company VooDoo. In 2005 he joined forces with Gimpville to develop the studio into what they are today.

AMUND LIE studied at the London Film School 1990-1991. He is a director and producer with extensive experience in film and video production. With a background in production and post production Lie is constantly on the look out to find cost effective solutions to create advanced visual effects for low budget productions. Working together with Gimpville on the short film *Passport* he has achieved a realistic futuristic universe never before seen in a Norwegian short film.

WWW.GIMPVILLE.NO



Blood and puppets at Storm Studios (NO)

Over the past few years Storm Studios has worked on a number of very different productions. From an “in your face” horror movie, *Backwoods* with digitally chopped off tongues, to the Oscar winning animated short, *Peter and the Wolf* where Storm Studios contributed over 250 effects shots. Morten’s talk will focus on how planning and creative solutions help solve the tasks at hand, and take a look at the specific requirements for VFX on a stop-motion animated production.

MORTEN MOEN was part of the main team on the animation feature *Free Jimmy* and one of the few who worked on this production from start to finish. In addition to doing compositing and particle effects on *Free Jimmy*, Morten has also created digital effects for the feature film *Cry in the Woods*, animation features including the Oscar winning *Peter and The Wolf* and Emmy nominated *Elias and the King’s Ship*. His digital work is also found in the Norwegian children’s film *Radio Pirates*, the horror movie *Backwoods*, in addition to several commercials and music videos. Morten is now working on effects for the feature *Max Manus*.

WWW.STORMSTUDIOS.NO

Digital creature work in The Kautokeino Rebellion

– Creating digital creatures on a tight budget, Fido (SE)

Fido Film was challenged by Director Nils Gaup and Producer Leif Mohlin at Rubicon TV to create completely convincing and naturalistic wolves in 3D for the feature film *The Kautokeino Rebellion*. We knew, of course, that naturalistic digital fur is possible to achieve at the large scale digital effects houses around the world. The thing was – we had never done it before at this level, and Fido Film is not a large scale animation company ... Fortunately we had reasonable time for development which gave us the opportunity to put the necessary R&D resources we needed to create a fur pipeline that works with our limited technical capacity. This turned out to be the starting point for several digital fur productions at Fido for feature films and commercials, and we are confidently looking at a future containing a lot more of this type of productions.

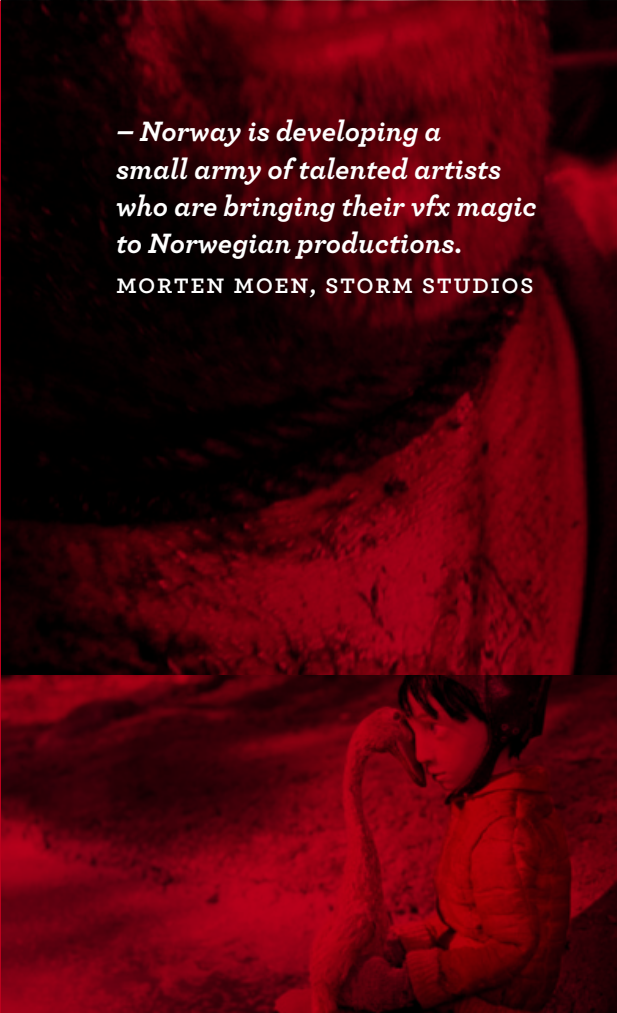
STAFFAN LINDER, Animation Supervisor, Fido film, has a long career in the film effects business starting out as a sculptor/airbrush artist in the early nineties. In 2000 he took the step to the digital realm and has been working with animation since. Realistic and semi-stylized characters and creatures has been the theme throughout his work. He was responsible for creating Sweden’s first digital character in the 2004 release of the children’s film *Håkan Bråkan & Josef* where the script called for an authentic talking pet tortoise. He has also been animating dinosaurs, bugs and giant apes in Peter Jackson’s *King Kong* (2005). Later productions include creating digital creatures in Nils Gaup’s Sami epic *The Kautokeino Rebellion* and the upcoming Swedish vampire drama *Let the Right One In* by Tomas Alfredson.

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– Norway is developing a small army of talented artists who are bringing their vfx magic to Norwegian productions.

MORTEN MOEN, STORM STUDIOS



PANEL DISCUSSION: THE FUTURE OF VISUAL EFFECTS IN SCANDINAVIA

Moderator: Dayne Cowan, Double Negative (UK)

DAYNE COWAN, Head of 3D at Double Negative, will moderate a panel of Norwegian and Swedish film professionals with diverse production roles to discuss where the Scandinavian VFX industry is heading. The panel members include producer Claes Dietmann from Fido in Stockholm, producer Espen Horn from Motion Blur, producer and managing director Kristin Hellebust from Storm Studios, commissioning editor Ivar Køhn and Flame Artist Aksel Jermstad from Chimney Pot.

What will it take for the Scandinavian VFX houses to pull in more foreign visual effects film work?
How much foreign film work does Scandinavia want or need, compared to locally created films?
What balance between the two might work?

We hope that this panel debate can shed some light on the challenges and possibilities that lie ahead for the Scandinavian visual effects industry and that seminar participants will join in on the discussion with questions and comments.



KRISTIN HELLEBUST is managing director and producer at Storm Studios with a Master of law/cand jur. from the University of Oslo. Kristin was associate producer for the award winning animated feature film *Free Jimmy* (2006) and VFX producer on several feature films such as *The Radio Pirates* and *Backwoods*, a position she also held on the Oscar winning animation short film *Peter & the Wolf*.

AKSEL JERMSTAD has worked as a visual effects artist for almost 10 years, and most recently as a Flame artist at Chimney Pot. Aksel has worked on most of the Norwegian feature films released in recent years, including *Lønsj* and *Switch* as well as the award winning Swedish feature *Storm*.

CLAES DIETMANN is producer and partner at Fido Film, producing animation and effects for commercials and feature films. He began his career in 1995 as 2nd Assistant Director and Extras Casting for Bille August's feature *Jerusalem*, produced by SVT. In 2000 he joined Happy Life working as producer on large scale TV series and feature film projects in co-productions with major TV networks and production companies around Europe.

IVAR KØHN has worked as writer and producer for Norwegian and Swedish film and television since 1987, and as project consultant for the Nordic Film and Television Fund. From 2000-2004 he was partner in Maipo Film and TV Production, working with script and project development of the company's successful features, including the Oscar nominated film *Elling*. At present he is commissioning editor at Norwegian Film Institute for features and television drama series.

DAYNE COWAN see page 12 | ESPEN HORN see page 10

INTEGRATION TECHNIQUES USED ON *PIRATES OF THE CARIBBEAN 3* AND *TRANSFORMERS*

Brian Connor, Digital Artist, Industrial Light & Magic (US)

– Recreating reality through the lens of a camera is one of the most difficult things to get right. Successful integration of disparate imagery is based on working knowledge of how we are all used to seeing imagery ... through the lens of a real camera.

BRIAN CONNOR, DIGITAL ARTIST



Integrating unfamiliar computer generated creatures like 30 foot tall “Auto-bots” or decrepit “sea-going Pirates” into live-action background plates convincingly is one of the more difficult aspects of visual effects. The subtle details and integration techniques will be discussed in detail.

BRIAN CONNOR joined Industrial Light & Magic in 2000 as a digital compositor. His most recent film credits include the upcoming *Iron Man*, *Transformers* and the last two *Pirates of the Caribbean* movies. He has freelanced in Los Angeles and worked at various visual effects facilities including DreamQuest Images, Discreet, Disney's The Secret Lab and Paramount's Digital Design. Connor has received many awards for his work including the prestigious Telly Award, Broadcast Design Award and was recently nominated for a VES Award for Best Compositing in a Motion Picture for his work on *Poseidon*.

Originally from Chicago, Illinois, Connor earned a Bachelor of Science degree in Broadcasting from Illinois State University, where he was awarded Mass Communication Graduate of the Year 2003. He currently resides in San Francisco where he also teaches his chosen field of endeavor at the Academy of Art University. Brian recently co-authored a book called *The Encyclopedia of Visual Effects*.

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COMPOSITING WORKSHOP:

The Art and Science of Visual Effects Integration
APRIL 9TH, FILMENS HUS

Successful integration of multiple formats is explored and explained in detail in this hands-on workshop for a selected group of VFX artists. Using a typical shot from *Star Wars Ep3*, participants will learn how to “see” through the lens of a camera and apply that knowledge to high resolution imagery integration. Advanced greenscreen keying concepts/techniques and integration of miniatures, computer generated matte paintings, traffic and, of course, Light Sabers will be covered in detail.





DIGITAL STORYTELLING PARTNER

Max Hagelstam is here to present the latest versions of Adobe's video, animation and imaging solutions to Digital Storytelling delegates. When not listening to the speakers himself or grabbing a coffee in the café you'll find Max at the Adobe table in the gallery next to Tancred ready to answer questions and listen to your suggestions.

You can also reach him on his cellphone + 47 733 260 280

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