  

**Digital Innovation Day** **Schedule**

**Organized by CILECT/CNA/UFVA/UNLV**

**Sunday July 31st,** **8:30 am to 7:00 pm**

**Check-In and Coffee**: 8:00 to 8:30 am

**INTRODUCTION:** 8:30 – 9:00 am,Elvis Mitchell, Film Critic

**SESSION 1**: 9:00 – 10:00 am Keynote Speech/Conversation – Frank Paterson, Chief Creative Officer at Pulse Entertainment/ Dean Florida States, College of Motion Picture Arts.

**SESSION 2:** 10:00 – 10:45 amJim Chabin, President, Advanced Imaging Society

**"Seeing is Believing- Ushering in the Next Generation of Premium Consumer Experiences"**

**COFFEE BREAK:** 10:45 – 11:00 am

**SESSION 3:** 11:00 am – 12:40 pm

Panel: **“Immersive Cinema: The emerging language, technology, business, and education of virtual reality storytelling”**

Reb Braddock, Florida State University: **“Education and Immersive Cinema”**

Andrew Syder, FSU: **“Storytelling and the Language of Immersive Cinema”**

Ron Honn, FSU: **“Developing a Technological Workflow for the Immersive Storyteller”**

Jonathan Stone, FSU: **“The Business of Immersive Cinema”**

This panel uses a case study of industry professionals, educators, researchers, and students collaborating on a VR horror movie to explore how we tell and sell stories in immersive cinema. The panel examines how storytellers influence the language, technology, and business of immersive cinema and presents research findings about the opportunities and challenges for educators working in this space.

**Reb Braddock**, Florida State University: **“Education and Immersive Cinema”**

• This presentation draws on a recent research project at Florida State University to present findings about curricular and pedagogical approaches to immersive cinema. The presentation explores how immersive cinema calls for new approaches to teaching the language of cinematic storytelling and how we might best prepare students for careers as immersive content creators.

**Andrew Syder**, FSU: **“Storytelling and the Language of Immersive Cinema”**

• This presentation explores how filmic language applies to – and is stretched by – storytelling in immersive cinema, particularly in narrative works composed in virtual reality. Using a VR horror movie shot at Florida State University as a case study, this presentation reports on the process of creating the film and describes the opportunities and challenges of VR for the immersive storyteller.

**Ron Honn**, FSU: **“Developing a Technological Workflow for the Immersive Storyteller”**

• This presentation describes the technological workflow employed in the making of a VR horror movie at Florida State University. It explores how the technology of immersive cinema can be used to enhance a storyteller's vision — and the challenges we face as we grapple with the current infrastructure instability that is inherent in competing technologies and the lack of a defined set of standards.

**Jonathan Stone**, FSU: **“The Business of Immersive Cinema”**

• This presentation explores evolving business decisions being made in immersive cinema and what this means for storytellers creating single-viewer experiences composed in virtual reality. The presentation uses the case study of industry professionals and educators working together on a VR horror movie to examine how content creators can influence the business landscape of immersive cinema.

**LUNCH:** 12:40 – 1:30 pm

**SESSION 4:** 1:30 – 2:30 pm **Bruce Sheridan**, Chair of Cinema Art + Science at Columbia College, Chicago Columbia College: **“Creativity Embodied and Extended: Being Human in a World of Intelligent Technologies“**

**SESSION 5:** 2:30 pm – 3:15 pm **Roy Taylor**, Corporate Vice President for Content, Alliances, and VR at AMD: **“The other side of the window. How VR will create the next multibillion $ entertainment business.”**

**SESSION 6:** 3:15 – 3:45 pm **Randal Kleiser**, Director

“**Randal Kleiser on Immersive Entertainment”**

Film director Randal Kleiser (*Grease, The Blue Lagoon, White Fang*) shares his experiences with virtual reality, from the Disneyland 4D 70mm attraction *Honey I Shrunk the Audience*, to a realistic simulator to put US soldiers through an Improvised Explosive Device detonation, to the 360 3D series *Defrost,* starring Carl Weathers, Harry Hamlin, Bruce Davison and Veronica Cartwright.

**BREAK:** 3:45 – 4:00 pm

**SESSION 7:** 4:00 – 4:30 pm **Don Zirpola**, Professor/Producer, SFTV,LMU & Matt Thompson, Director of Lucy: **“Building a VR Episodic Narrative - a collaboration of the academy and industry."**

**•** A Demonstration/ discussion of narrative design and prototype pilot for a VR web series.

**SESSION 8:** 4:40 – 5:20 pm David Waldman, UNLV

**“Using Our Powers for (Narrative) Good:  Incorporating cutting edge technology to enhance emotional connection to CG characters.”**

• Cinematographer David Waldman will lead a discussion and present footage he shot for recent tests on the feature film ARC with Director Steven Ilous.  Focus will be on the proprietary real-time preview technology in development for the film that combines motion capture with live action and the potential for this technology to change how we as filmmakers approach CG characters and our efforts for a deeper audience connection with them.

**SESSION 9:** 5:20 – 7:00 pm Panel: **“Immersive Cinema and Education”**

Moderator: Susan Ruskin, North Carolina School of the Arts

Roy Finch, Chapman University: **“Designing Sound – Audio in Virtual Reality”**

Maggie Burnette Stogner, American University: **“Searching for Aristotle in the Digital Age**”

Ben Shedd, Nanyang Technological University: **“Teaching Visual Cinematic Literacy using Digital tools”**

**Moderator:** Susan Ruskin, North Carolina School of the Arts

**Roy Finch**, Chapman University

**“Designing Sound – Audio in Virtual Reality”**

• This presentation will consider ways in which the challenges of designing an audio soundtrack for narrative VR differ from visual cinematic concerns, as well as look at techniques in which old and new approaches to sound design can be applied to a VR story-space.

**Maggie Burnette Stogner**, American University, Washington, D.C.

How are digital innovations influencing the way in which we represent the stories of our past? In my paper, **“Searching for Aristotle in the Digital Age: Creating Cultural Narrative with 21st Century Media Technologies”**

• I examine the ways in which digital technologies are altering the core narrative assumptions that we’ve embraced for hundreds of years. Digital innovations are altering the relationship between storyteller and audience, enabling new forms of story structure, and fueling a significant evolution in visual representation. I share examples of my recent work in which I treat archive and other historical imagery with a range of innovative digital techniques. These examples will provide an excellent discussion platform for best practices and issues of representation and authenticity.

**Ben Shedd,** Nanyang Technological University

**“Teaching Visual Cinematic Literacy using Digital tools”**

• We teach cinema and students study cinema by watching all sorts of classic films. How often are the films seen as they were first created and formatted to be shown? And a recent question: What do our students see and learn on classroom screens when we use computers to run digital projectors where all the artifacts become part of what we show?  One of our jobs as teachers is to use projection systems carefully and thoughtfully, being conscious of what our students experience from everything we show and they see on screens in our classrooms. The overview here is help to define some parameters for best practices when showing films to study, be they classic feature films or productions made by our students creating the cinema of the present and the future.