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## Section 1.0 - Contact details

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### 1.1 Project name

*ten weeks in the head bin*

### 1.2 Please enter your contact details.

Title

*Ms*

If other chosen, please specify

Full name

*Michela Ledwidge*

Organisation (optional)

*thequality.com*

Address

City or Town

Postcode

*W1H 1DB*

County

Daytime telephone

*07775 840 950*

Mobile number (optional)

*07775 840 950*

Fax (optional)

Email (optional)

*michela@thequality.com*

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## Section 2.0 - Your idea and your team

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### 2.1 Describe your idea.

*"Re-mixable film" is a new kind of film experience influenced by the ability of emerging technology to support live online performance. People play with, disassemble, and re-assemble films to customise stories. This appeals to the market for new entertainment experiences and will result in new revenue streams based on the wider availability of re-usable and syndicate-able film assets.*

*I want to produce a short film, SANCTUARY on 35mm film and game console DVD. The DVD will support "MODS" – modifications made by the audience. A MOD is computer game jargon for a modified version of a game created by players.*

*The re-mixable film can be played like an instrument. You can re-mix the film as a DJ/VJ and publish interactive mixes online. The film is a stage. See how long you can keep people entertained, onstage and offstage.*

*As a story-teller I want audiences to have real control over my story. Re-interpretation keeps the good ones alive. This project will create an extensible experience around a high quality short film. The audience can fiddle with the film for fun, explore it for learning, and contribute to mixes and spin-offs as part of an online community of artists, players, and developers.*

*In 2001 thequality.com released Horses for Courses, an online film that could be viewed, in a passive sense, as an animated short, or more actively, like a game or toy. You could take over the camera and explore and get a reaction from characters. A prototype film/toy, it actively solicited audience participation through hotspots, and mouse/keyboard controls. <http://thequality.com/horsesforcourses>*

*This new film will refine and extend certain concepts in this general style of story-telling, a style which embodies some aspects of watching a film, and some aspects of a computer game, without being a game. It explores what is fun about playing with film and what is fun about watching interactive entertainment.*

*The film, SANCTUARY, is the story of a teenage girl trapped in a wildlife sanctuary between violent authority figures and activists. The sequence is the opening to a sci-fi feature screenplay, ten weeks in the head bin. <http://thequality.com/flics/10weeks/> (user: nesta, password:pl3ase)*

*The idea is to use existing real-time audio/visual technology and emerging internet standards to make certain aspects of the film experience malleable. An existing syndication technology designed for business information, Information and Content Exchange (ICE) protocol, will be re-purposed to define what interactivity is technically available and how the cinema-ready film experience is assembled. Audio/visual film assets on DVD will be easily re-used by customers for environmental, creative and commercial benefit.*

*The technical framework will be half proprietary game engine and half open source library. 3rd party changes will be encouraged through other films and games. The idea re-purposes architectural concepts developed for multi-player games. These allow a film-maker/architect to design a "massively multi-lingual story" (a sustainable story) that uses every trick in the book to communicate. The film format supports evolution through participation in the same way as a reality TV show or massively multi-player online role-playing game.*

*SANCTUARY will contain a small set of interactive elements within one fixed narrative. The audience can simply tap along to the beat and receive audio/visual/haptic (touch) feedback. The audience can manipulate audio controls to re-mix the soundtrack. The film will be developed in consultation with the existing (game) MOD community to ensure that the experience is re-programmable using developer tools. The audience can download and play new MODs. User-contributed content will be allowed to replace film assets (e.g. dialogue, images).*

*The film will feature an interactive audio experience, in the music/rhythm computer game genre (games that involve doing something to a beat) as a sample MOD.*

## **2.2 What is novel or inventive about your idea?**

*The product is a new type of film that comes assembled like a Rubik's Cube. The assembled story is designed so that re-arrangement is both possible and encouraged. The vision is of films that endure because they act as the best story-telling instruments in the hands of an increasingly sophisticated audience.*

*"Re-mixable film" uses game technology and game distribution but the product focus is story, not game-play. Using a broadband game console, a film (story, idea, flavour) is distributed as interactive chunks for (largely passive) consumption prior to formal (and risky) game design elements. It leverages the open source software model to build a rigid sustainable story system.*

*The form re-appropriates the terms "play" and "film" from the computer game and film industries respectively. Titles are something more playful than films and more accessible to the wider population than games. Game-play is optional. The format is aimed at extending the notion of film.*

*"Re-mixable film" encourages creativity and performance. Sample instruments, DJ/VJ controls, are bundled with the film. MOD makers, albeit a minority of the audience, will create new controls. The experience bridges cinema and console. Those who interact will be able to record their experiences and when published online, they can be shared.*

*The idea is an innovative hybrid approach to media production that stems from internet cultural and commercial trends (e.g. peer-to-peer networking, online community dynamics, digital rights mis-management). The availability of re-usable machine-readable story elements will help get new online stories off the ground and allow the authors to evolve them over time into larger-scale productions.*

*A new business model is proposed here. User contributed content (i.e. MODS) is an opportunity for new royalty streams as unforeseen commercial spin-offs are created from successful stories. Unlike with traditional film properties, the "re-mixable film" DVD allows*

*sampling at an unprecedented granular level. Assets (e.g. sound-bites, sets) can be extracted for 3rd party use. Film publishers can promote their interactive assets to sampling practitioners as music publishers do. This promotion method will be more interesting than distributing audio sampler CDs.*

*The SANCTUARY DVD will be designed for sampling and file-sharing as well as for film playback. By making the linear story ("the flavour") more accessible technically, by making it open to re-use, there is more opportunity for the flavour to be added, freely and or under license, to other titles. Spin-offs can be licensed. An online distribution system will track the usage of film assets and issue commercial licenses where appropriate.*

*The idea of treating a film as an online stage onto which live performance can be incorporated (using game controllers) is new. Computer game controllers do already act as musical instruments, in rhythm games, but the focus there is on game-play not story. As yet, there are also no released rhythm game titles that support online performances.*

*User-contributed film content is the key to vibrant fan communities (even for existing films), online education through cross-cultural story-telling, and a mechanism for extending the shelf-life of titles.*

*Take this scenario: Joni loved 'Matrix Reloaded' but found the dialogue a little tedious in places. After buying the DVD, Joni plays around with replacing the philosophy-lite dialogue with comic one-liners and records a mix for friends. Joni uploads a MOD (of the new bits) to a local fan website where it is rated highly. A local DJ samples the lines. Popular MODs spur more people to upload their own MODs and cross-pollinate the scene. A local developer approaches Joni to use some of the dialogue in a game. The developer is creating a commercial game and wants to use assets that have been popular in that country. Warner Bros licenses the original DVD assets to the developer.*

### **2.3 What need or purpose does your project fulfil?**

*The project explores a more economically and sustainable approach to high-end media production. The social mechanisms and technology for "re-mixable film" are tools needed by small "ideas companies" to develop story content for next- generation game titles that would otherwise be cost-prohibitive. Re-usable resources help to reduce waste and packaging.*

*Film/game tie-ins need to work both commercially and creatively (as both passive and interactive entertainment). Few do so. The average cost of game production is spiralling upwards faster than film production to meet the expectations of hardcore gamers.*

*Real control over digital media, sampling and re-mixing of audio/visual elements, is an essential part of modern culture. People want control over their digital media. They want more creative control than media companies are currently able to sanction. Companies need to see new approaches to online content succeed prior to any investment. Independent content producers need to innovate with forms ahead of the mainstream.*

*The interactive entertainment industry needs a fresh genre that can appeal to the mass market by allowing its influence. Over-produced toys are rarely more popular than simple ones. The ability to fiddle with a film is not game-play but it can be marketed as such - a library/playground hybrid. The Star Wars phenomenon was accelerated by 3rd party merchandise. Kids created virtual worlds for their plastic action figures and re-interpreted the story without constraints. The "film as stage" metaphor taps into the same need for unbridled creativity, using broadband connectivity to expand the playground.*

*Film-makers and game-makers need to work closer together for creative and economic benefit. Computer games, as art forms, need to evolve in order to appeal to more people. The creative conflict between creating a good passive story-telling experience and creating an interactive experience (where a good story is only evident in hindsight) needs to be examined from fresh perspectives outside industries with too much at stake in the status quo.*

*There needs to be a re-think of how film/game tie-ins are made, the audience experience of them, and how IP is managed. Both the film industry and the game industry have been slow to react to key lessons learnt namely:*

- 1. A minority of gamers actually complete games.*
- 2. People still need passive experiences, based purely on empathy.*
- 3. "Interactive film" is broader than interactive narrative (the failed approach of writing branching story-lines).*
- 4. Interactive film works with a simple premise (sing along to the Sing-along Sound of Music, dress up and throw rice at the screen during The Rocky Horror Picture Show).*
- 5. Computer game assets are usually designed for re-use.*
- 6. In 2003, the most widely played online game is a MOD; Counter-Strike, based on Half-Life*

(Valve, 1998). CS has just been released as a commercial game.

Storytellers need a platform that provides online distribution and online community without marginalizing people who may not have electricity. A radically new approach is needed for new terrain. Live performers (speakers, actors, musicians, DJs, VJs) need online stages. Games rarely consider spectator and non-gamer behaviour, unnecessarily reducing their artistic appeal.

#### **2.4 Please provide details of the existing team working on the project.**

I have been developing the project alone to-date. I am a film-maker and technical architect based in London. In 1993 I established the first web site in Sydney and founded thequality.com, an interactive media production company. My client list includes the BBC, Reuters, Nintendo, Accenture, Brilliant Digital Entertainment, NESTA as well as the governments of Australia and the United Kingdom. I am a member of the BAFTA Interactive Committee, the Web3D consortium and the Office of the E-Envoy's Special Interest Group on Open Source Software.  
<http://michela.thequality.com>

A team of advisors have signed non-disclosure agreements with thequality.com to provide feedback on this and other funding proposals such as a DTI SMART feasibility study.

Tamara Kaye is the Production Coordinator for Universal Studios Networks World-wide. Ms. Kaye is coordinating the development of the ten weeks in the head bin script property (from which this film script is adapted) amongst several shorts being produced by thequality.com.

Dr. Mike Roberts is a leading expert on next-generation entertainment systems, a key advisor to several Hollywood entertainment companies and now working with Qube Software (founded by the creator of Microsoft DirectX) on content for a new 3D graphics engine. Dr. Roberts is advising on the re-mixable film DVD architecture and the "universal capture" techniques to be used during the film shoot.

John Broomhall is the UK's leading audio producer for computer games with credits on over fifty released titles. His advice has been sought to ensure that the project takes full account of game industry developments, including the Pop Idol computer game, for which he is Audio Producer.  
<http://www.johnbroomhall.co.uk>

Damon O'Connell was Art Director on the re-mixable film prototype Horses for Courses and is a much-sought-after independent visual artist working in film and television. He is advising on the production techniques to achieve film-level aesthetics while retaining flexibility normally associated with game design.  
<http://www.reelthing.org>

### **Section 3.0 - Development of your idea**

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#### **3.1 What is the current stage of your project?**

- still at ideas stage ☐
- research & development stage ☒
- early prototype and/or design/draft outline ☐
- full prototype and/or design/final draft ☐
- testing/approvals/rehearsal stage ☐
- ready to sell as a marketable product/process ☐
- other, please specify in text box provided ☐

#### **3.2 What do you expect to achieve with funding from NESTA?**

NESTA funding will be used to develop and produce a six minute film SANCTUARY for cinema (on 35mm) and game consoles (DVD) over an 18 month period. The budget will cover the moderation and support of an online community for a further six months. The key deliverables after two years will be:

1. a 35mm film master submitted to festival screenings
2. an online game console DVD master for UK/Australian distribution
3. an editing software application (for creating MODs)
4. an online community system
5. a web-based press kit and package of promotional materials
6. a web-based content management system

*Distribution will be arranged for the 35mm print via the short film festival circuit and a separate distribution deal will be negotiated for the DVD through UK retail channels.*

*The re-mixable film concept is a bridge between traditional and re-mixable film distribution. The user experience will accommodate 35mm film (with constraints) as well as digital imagery. The project will serve as a model for other film companies and music labels to emulate and license.*

*The project will communicate a new interactive concept to an audience ostensibly only interested in passive entertainment, via publicity and 35mm screenings.*

*The game console DVD is the actual "re-mixable film" product; a sci-fi action film/interactive media hybrid. The retail success of the DVD will help measure the viability of this approach for longer-form projects, specifically the screenplay ten weeks in the head bin.*

*The DVD will play in DVD-ROM video players as a bare-bones film DVD. In a game console, the DVD will provide additional functionality, the ability to download MODs and play with the samples bundled with the title:*

- *THE FEEDER - allows the audience to bring new material (MODs) into the film experience (via broadband from PC).*
- *THE SWITCH - allows one player to play and record film MODs using DJ/VJ mixing desk controls.*
- *THE GROOVER - allows one to play the film like a musical instrument or a rhythm game.*

*The editing tool is a PC-based software application that lets users replace audio and visual assets of the film and package these modifications as "film MODs". MODs will be uploaded to community web sites. Like a game MOD tool, the editing application enables advanced users (and game designers) to completely alter the look of the film and create new passive and interactive experiences that can be downloaded into a game console via a licensed DVD.*

*The SANCTUARY web site will feature stills, video trailers and press materials.*

*The web-based online community system will support fans and MOD makers. It will be assembled largely from off-the-shelf open source software and will provide the infrastructure for discussions, technical documentation and online rankings of available MODs.*

*The web-based content management system will be used for*

- *Updates of web site content*
  - *Moderation of web site postings*
  - *Digital rights management (of film assets) between game consoles and web sites.*
- The content management system may contain technology licensed from 3rd party vendors (e.g. the Steam digital rights management system from Valve will be explored).*

### **3.3 Please describe the progress you have made to date and what work will still need to be done after the NESTA funding has finished.**

*In 1997, I was commissioned by Brilliant Digital Entertainment to write a feature-length interactive movie screenplay and technical specification. An interactive (branching) narrative was written to take advantage of the company's b3d (real-time 3D animation technology). The story was entitled "ten weeks in the head bin".*

*My approach to narrative-led interactivity was revised through two self-funded films, Grow Yer Own (six minute VJ installation, 2000) and Horses for Courses (six minute web3d movie, 2001). The latter project demonstrated the premise that branching narrative is not compelling to a modern audience but statistics from the online film showed that people nonetheless do fiddle with narrative media, given the opportunity to do so. The title was the first multi-lingual web3d film. It won the Web3D Art Prize at SIGGRAPH 2001 (against Disney's Toontown) for its original look and feel. In 2002 the project was presented in papers at the University of Paris' Writing and the Internet conference, SIGGRAPH 2002, the Europrix Summer School, and the trace International Conference on Writing and the Internet at Nottingham University. Press coverage included TechTV, the Wall St. Journal and 3D World Magazine.*

*In 2002, the full IPR to the ten weeks in the head bin project was purchased by thequality.com with a view to Michela developing the project as a feature film and a persistent online game world. The screenplay was re-written as a linear script and six months of research was conducted into massively multiplayer online role-playing games (MMPORGs). After consideration of existing projects, and discussions with various game industry players including Lionhead Studios and Criterion Software, the MMPORG approach was shelved due to commercial and social factors:*

- *Excessive costs: high start-up cost and unacceptably high commercial risk for the un-*

tested story

- *Unhealthy game-play: top MMPORG players admit to spending on average 12 hours a day playing. RSI is common. Players short-cut game-play by purchasing game assets on the online auction black-market.*

*The creative/technical strategy for this proposal, as of January 2003, has been to develop a sub-set of the original online world idea, the "film as stage" metaphor. The focus has shifted from a persistent virtual world to a virtual stage. Stages will be linked in the future.*

*I have been conducting "living room trials" with people who say they dislike computer games (or have no interest in exploring them). "Re-mixable film" builds on the positive response to music-led rhythm game titles like Rez (Sony, 2001) and Gitaroo Man (Koei, 2002) designed to be experienced in a mixed group of active and passive participants.*

*In June 2002 thequality.com launched the Massive web site, a blog which tracks developments in "the massively multi-lingual story-telling medium – re-mixable films and beyond". I have used this to compile my commentaries and signposts to online material as a resource for this project and related projects.*

*A private blog for ten weeks in the head bin has also been maintained with all project materials (e.g. screenplay drafts, character studies, and conceptual artwork) since 1997.*

*A SMART feasibility study application has been recently submitted to explore the viability of productising the consumer, developer, and management re-mixable film technologies. The work plan for the study includes a validation of patenting opportunities based on prior art and a series of concept and usability tests to help prioritise what interactive elements should be included on the DVD.*

*The "re-mixable film" concept has submitted to the 2nd International Conference on Virtual Storytelling in Toulouse (Aug 2003) in a paper entitled "MOD the movies" and was presented at the EuroPrix Summer School in Salzburg (July 2003). I use speaking engagements, consulting work and music/VJ gigs to explore my highly improvisational style of performance.*

*Development funding has been sought from the UK Film Council to prepare the feature length screenplay ten weeks in the head bin for sale. This project prepares the ground for directing it.*

*NESTA funding will support the online community for six months after the film's release. A new business model will be needed to fund the ongoing maintenance and support of the online community.*

## Section 4.0 - Intellectual property

### 4.1 Provide details of all types of intellectual property protection that are relevant to your project:

Forms of Active Protection

Design right ☒

Copyright ☒

Know-how (key information known only to you) ☒

Confidentiality or non-disclosure agreement ☒

Trademark ☒

Domain name ☒

If you have chosen any of the above options please provide relevant information in the box below

*The screenplay for "ten weeks in the head bin" has been registered in the UK and in the US. All project-specific materials, aside from external signposts and references, are being stored in a password-protected system hosted by thequality.com. Access to this resource is only provided to organisations operating under confidentiality agreements, like NESTA, or with individuals who have signed a non-disclosure agreement with thequality.com.*

*Design rights, trademarks and domain name registration for the film production will be carried out once production gets underway.*

Official

Filing/reg.

Next action

	number	date	date
Full patent	<input type="checkbox"/>		
Published patent application	<input type="checkbox"/>		
Patent examination (prior to application)	<input type="checkbox"/>		
Registered design	<input checked="" type="checkbox"/>		
None of the above are applicable	<input type="checkbox"/>		

If none of the above are relevant to your project please choose the "none of the above are applicable" box and explain why in the box below. You can also use the box below if you have any further information you wish to provide on intellectual property protection.

*The focus of this project is an artistic experience aimed at a mass-market audience. DVD and internet infrastructure may be suitable for patenting but this may not be viable given the rapid development cycle and the need to leverage existing technology. Few games companies patent products. Based on the outcome of the (separate) SMART-funded feasibility study, thequality.com may file patents and registered designs related to developer and management products that support the re-mixable film experience of SANCTUARY.*

#### 4.2 You must provide further information to show that your idea is original.

##### Science and Technology sectors:

carry out web and other searches (e.g. using [www.google.co.uk](http://www.google.co.uk) or <http://www.european-patent-office.org/espacenet/info/index.htm>).

##### Media and Arts sectors:

carry out searches as above and read our guidance notes.

For all sectors you should provide full details of this research in your answer. For example websites used, key search terms and results.

##### Google search terms:

"Film MOD" "film as musical instrument" "film API" "film as stage"  
"film rhythm game" "interactive film" "interactive film-making" "re-mixable film"

*The term "re-mixable film" has never been applied to an experience controlled by audience member, only to performers. None of the projects found to-date are using the "film as online stage" metaphor and focusing on interactivity around a single story-line. Most of the following projects have traditional game-play elements, and are not audience-driven. None support user-contributed audio. Most of the patent research and development for "interactive film" has gone into 3D technology and is unsuitable for existing 35mm films.*

50 popular games within the Interactive Movie genre  
<http://www.mobygames.com/genre/sheet/genreId,60/>

*The following projects are relevant influences but all are distinct from my idea.*

*The Light Surgeons produce "remixable film" in conjunction with the onedotzero festival*

*Dreamworks and Spielberg to "sample films"*  
[http://www.filmandvideomagazine.com/2003/02\\_feb/news/dreamworks0214.htm](http://www.filmandvideomagazine.com/2003/02_feb/news/dreamworks0214.htm)

*Gitaroo Man – a Japanese rhythm game* <http://www.koeigames.com/games/archive.cfm>

*Rez – a Japanese rhythm game*  
<http://rez.u-ga.com/e/news/index.html>

*UBIsoft's upcoming title "The Jungle Book: Rhythm n' Groove"*  
[http://www.gamespot.com/ps2/puzzle/junglebookrhythmngroove/news\\_2910356.html](http://www.gamespot.com/ps2/puzzle/junglebookrhythmngroove/news_2910356.html)

*Valve Software's online game distribution system, Steam (vapourware?)*  
<http://www.dslreports.com/shownews/25205>

*The Façade project into interactive fiction*  
<http://home.netcom.com/~apstern/interactivestory.net/>

*The annual SAGAS Interactive fiction workshop*  
<http://www.lrz-muenchen.de/~b7101dx/webserver/webdata/index.htm>

*The Institute for Creative Technologies – VR research for military applications*



<http://www.ict.usc.edu/>

*Enter the Matrix* - billed as the most convergent film/game to-date  
<http://www.enterthematrixgame.com>

*The X-Files Game* - PC game designed as an "interactive movie"  
<http://www.hyperbole.com/xsite/>

The sci-fi novel, *The Diamond Age* (Neil Stevenson, 1998) describes an interactive online medium for thespians, an idea which has influenced this concept but again, this medium was largely used for interactive narrative rather than re-mixing one story.

[www.machinima.com](http://www.machinima.com) – a thriving community who create real-time 3D films using commercial game engines.

## Section 5.0 - Market information

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### 5.1 Describe what the potential market/target audience is for your idea.

*The global market for licensed entertainment property generated \$42.5 billion in worldwide retail sales in 2002. The market segment for movie properties and their DVD releases had a huge impact on the software/video game market in 2002 (15%, \$372 million).*

*The market segment for music generated licensed properties topped \$1.5 billion in 2002, generating an estimate \$117 million in royalties. The use of an established artist for the soundtrack makes this segment attractive.*

*The re-mixable film DVD is an interactive entertainment property aimed at two distinct segments of the existing retail computer game market; the gamers who buy games to modify them (and publish MODs) and the people who buy rhythm games. The social impact of these marginal, but influential, groups interacting online together will be culturally significant and worthy of media attention. The original concept will lead non-gamers to buy the product (as was the case with the game *Black and White* (Lionhead, 2002)).*

*My market testing of music-led rhythm games (*Gitaroo Man*, *Rez*, *Frequency*) with non-gamers revealed considerable enthusiasm for these titles, alongside a lack of awareness of this genre, due to disinterest in stereotypical computer games where the focus is on complex virtual goals.*

*The target audience is 14 – 30 year olds who have an interest in sci-fi films like *Terminator 3* and *Matrix Reloaded* and use the Internet. The linear film targets a mixed gender audience while the DVD product is initially targeted at a male-dominated group of gamers who play and extend the games that supports MODs, notably the first-person-shooting-games *Half-Life* (Valve, 1998), *Quake 3* (ID, 2000) and *Unreal Tournament* (Epic, 2001). This first wave audience for the "film as stage" concept is a highly competitive, social (most MODs are made in teams) and influential group who have already widened the game market by promoting new genres – MODs (user-contributed game modifications) and machinima (movies that play within game engines).*

*The online entertainment software markets are expanding globally as broadband-compatible game consoles (Sony PS2, Microsoft Xbox, Nintendo GameCube) achieve higher penetration and are marketed at an increasingly broad demographic.*

*A new market segment for game console music entertainment is led by Microsoft who sponsors major US music events to promote its upcoming game title *Music Mixer* (release date November 2003). This product (a DJ/VJ player) is one of several titles announced recently that indicate an emerging mass-market for online music entertainment.*

*E.g.*

- *Codemaster's No. 1 UK Christmas release, a rhythm game based on the Pop Idol franchise (press release April 4, 2003)*
- *Karaoke Revolutions (press May 14, 2003), online karaoke game*
- *BigBen Dance:UK (press June, 2003), dance-mat game with karaoke function.*
- *Amplitude – the first online rhythm game (due for release September 2003)*

*European game console software sales for 2003 are estimated at \$3.4billion (see the following table for the trend). The total US console and handheld software revenue grew 10% in 2003 to \$6.4billion. In 2001, a top 5 console game sold around 1,000,000 units in the US and 175,000 units in the UK. A top 100 console game in the same period sold around 70,000 units in the US and 14,000 units in the UK.*



## 5.2 How do you plan to exploit or commercialise your idea in the markets you have identified in the previous question?

0 – 6 months

- Develop the existing screenplay
- Refine the interactive user experience with a/v mock-ups and prototypes suitable for usability testing
- Market the project to key talent (e.g. music artist)
- Host virtual story-telling events to mix game MOD community, film community and academics. Host an event at BAFTA sponsored by Future Publishing (3D World Magazine).
- Produce online infrastructure
- Sign up MOD community members as focus group members and beta-testers online
- Leverage the good will of the open source software movement in providing low-cost technical advice and support for the online infrastructure.
- Explore opportunities to participate in the Media Framework 6 EU project on virtual story-telling.

6 – 12 months

- Partner with film distributor for SANCTUARY screenings, fulfilment, overseas territory sales in return for a percentage of DVD e-commerce sales
- Explore synchronicity with Dreamworks PKI "film sampling" project.
- Partnership with music label for access to artists and licensed music in return for the development of online music video properties
- Book publishing deal to write a book on how to make film MODs
- Partnership with game developer studio to co-produce the DVD and film API
- Partnership with software companies (for licensed technology)
- Develop film API and film asset technical specifications
- Present work to-date at SIGGRAPH 2004 in the US

12 – 18 months

- Shoot SANCTUARY as a highly visual action short film on 35mm
  - Develop game console components and produce DVD
  - Produce editing application
  - Document project materials for print, broadcast and online promotion.
  - Release the DVD through all available distribution channels
- 18 months – 24 months
- Promotion
    - o Live film performances (nightclubs, art events)
    - o Short film festival screenings
    - o Talks to film industry, demonstrate DVD as a collection of high quality film assets available for licensing (sharing an estimated 20% of ownership between the project partners).
    - o Talks to retail industry, DVD as a hybrid title for film DVD and game DVD retail channels.
    - o Talks to potential clients to promote the technology, processes, and team for next-generation film and game titles.

## Section 6.0 - Financial information

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### NESTA period of support

#### INCOME

	£ sterling
1 Amount requested from NESTA	150000
2 Other funder (1)	0
3 Other funder (2) etc	0
Total funding for NESTA period of support	150000

#### EXPENDITURE

	£ sterling
Salaries, income substitution	56000
Research & Development/Design (external costs)	15000
Marketing/Market research	4000
Purchase of equipment	15000
Rent & general overheads	14000

Intellectual Property Protection (IPP)	1000
Consultancy fees (incl. legal fees)	30000
Professional fees - accounting etc	5000
Accommodation, subsistence & travel	3000
Training	2000
Consumable materials	5000
Other	0

Please give details of other, if chosen

Total expenditure 150000

Surplus/deficit (income less expenditure) 0

Please use this box to explain what assumptions you have made to cost the items and what the costs are based on, e.g. suppliers quotes. You should also tell us what the main items of expenditure include and why they are important to the project.

*The main expenditure will be people's time. The main items are salary and consultancy fees. There will be a need to bring in specialists. This will reduce training and R&D costs somewhat. Equipment and support for the equipment will be of paramount importance also. Production shooting costs are based on quotes from Australian suppliers. Australian locations will be used for exterior shots.*

## 6.2 How do you expect NESTA to make a return on any funding that it might provide? (optional)

*Commercial returns for NESTA on the project's success would come from stakeholder and license options (not definite):*

- *a stake in the film production company*
- *a stake in future revenue from licensed film assets*
- *a stake in the ownership of development and management software*
- *license to commercially exploit SANCTUARY film assets*
- *re-use of project online infrastructure for other NESTA projects (e.g. news syndication for all NESTA projects)*

*There will be opportunities for NESTA to re-use project materials, not least for education. As an advocate of open source development, the intention is to explore a new approach and if it works, let the framework take on a community life of its own. NESTA could exploit this to improve the visibility and sustainability of all its funded projects.*

*NESTA can leverage the pioneering status of this project to further establish its own profile in the marketplace. The project aims to produce commercially license-able assets that are attractive to 3rd parties seeking to leverage them. NESTA could negotiate the right to use assets from the production and derive commercial benefit from them within another NESTA project.*

## Section 7.0 - Supporting information

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### 7.1 List here additional supporting documentation that you may have. (optional)

*'A case study of web3d film-making' presented at SIGGRAPH 2002*

*<http://www.thequality.com/horsesforcourses/siggraph2002/abstract.pdf>*

*'Writing for web3d' presented at the 2nd annual conference on writing and the internet*

*[http://thequality.com/flics/horses4courses/analysis/incubation\\_2002\\_paper.pdf](http://thequality.com/flics/horses4courses/analysis/incubation_2002_paper.pdf)*

*headbin - project blog (including scripts)*

*<http://thequality.com/flics/10weeks/blog/>*

*login: nesta*

*password: 150*

*'MOD the movies - sustaining the story through live performance' talk*

*<http://thequality.com/flics/10weeks/blog/archives/000218.html>*

*Performance dates*

*<http://thequality.com/people/michela/vj/>*

*The Last Drum Machine - first online performance (vocals/keyboard/bass)*

*<http://thequality.com/muzak/tldm/>*

### 7.2 Do you have any other information relevant to your proposal which has not been covered by our questions? (optional)

## Section 8.0 - Personal/Organisation information

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**8.1 Based on the contact details you have provided in Section 1 please tell us when is the best time to contact you and what is your preferred method of contact? e.g. email, phone, mobile or mail.**

*Business hours, mobile*

**8.2 Indicate which of the following best describe your organisation:**

*public limited company*

**8.3 If you are applying as part of a business/organisation we need to know the size of your organisation in staff terms.**

*6 or less*

**8.4 Indicate which area best describes the subject of your proposal.**

*Multimedia and digital*

*Performing Arts*

*Visual Arts*

**8.5 Have you applied to NESTA before? If yes, please give details of the application including the reference number and the date that you applied.**

☐ Yes ☒ No

**8.6 How did you hear about NESTA?**

*Other please specify*

*Approached by NESTA to be a Fellowship  
assessor and invited to apply to I&I*

**8.7 Did you receive any support/advice in preparing this application?**

**8.8 Are you resident in the UK for tax purposes and have you been for the last 3 years? If no, please explain your circumstances.**

☒ Yes ☐ No

**8.9 Please indicate which age range you fall into.**

*26 - 35*

**8.10 Are you male/female? (optional)**

☐ Male ☒ Female

**8.11 What is your ethnic origin? (optional)**

*White*

**8.12 Would you describe yourself or any other members of your team as disabled? If yes, do you / they need any special facilities to help perform a task? (optional)**

☐ Yes ☒ No

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