

AFI DigiFest 2007

November 8 and 9, Linwood Dunn Theater, Hollywood, CA

Today's fast-evolving media landscape demands that all participants not only keep up, but forge ahead, anticipating viewer trends, technology advances and new business opportunities. Increasingly, the ability to innovate wisely distinguishes the leaders from the pack. For those wishing to learn from proven innovators, there is no better forum than AFI DigiFest 2007. We are proud that this year AFI DigiFest is a featured component of Los Angeles' longest running film festival, AFI Fest—presented by Audi.

On November 8 and 9, AFI Digital Content lab presents two interactive media showcases that highlight the finest examples of new media solutions from around the world. Day One hosts a series of curated presentations that provide a window onto the most noteworthy digital media productions developed across a spectrum of devices and screens. Day Two is the world premiere of the latest round of cutting-edge AFI Digital Content Lab prototypes developed with a stellar community of mentors drawn from top-tier design, production, technology and business strategy companies.

Invitees who RSVP may attend both days free of charge, including luncheons and cocktail parties. We are pleased that this year AFI DigiFest is a featured component of Los Angeles's longest running film festival, AFI FEST presented by Audi. Attendees will receive two free vouchers for AFI FEST screenings.

DAY ONE – NOVEMBER 8, 2007

DAY ONE (November 8), AFI Digital Content Lab hosts a series of curated presentations that showcase noteworthy digital productions that best take advantage of new technologies and distribution

quarterlife

Marshall Herskovitz, producer, writer, director

Oscar and Emmy-winner Marshall Herskovitz has produced and/or written some of the more compelling stories of our time— *thirtysomething*, *My So-Called Life*, *Blood Diamond*, *The Last Samurai*, and *Shakespeare in Love*. Now he and partner Edward Zwick embark on Internet waters, launching *quarterlife*, a network-caliber, made-for-broadband series and robust online social network. The series premieres on MySpace November 11.

Spider-Man™ 3 Digital Environment

Grant Anderson, CG Supervisor, *Spider-Man™ 3*, Sony Pictures Imageworks
Andrew Nawrot, Environments Lead, *Spider-Man™ 3*, Sony Pictures Imageworks

Computer graphics mimic the camera's eye with a sophistication and authenticity that can be staggering, but recreating these scenarios over and over, movie after movie, can be daunting and cost-prohibitive. CG gurus at Sony Pictures had the foresight to build out whole 3D sectors of New York City for *Spider-Man™ 3*, intent on providing future filmmakers with a finished set that can be approached from any angle. The upfront effort is sure to pay off for the prescient studio.

Afterworld

Stan Rogow, Executive Producer, AfterworldTV (?)

Dystopian science fiction worlds are hardly new. Ones that predict a world devoid of technology are less common, particularly when that world exists only online. *Afterworld* is a broadband wonder with more than two million viewers of the 130-episode storyline and the highest ratings in MySpace's history. Tracking straight-man Russell Shoemaker as he traverses the now battered land provides the series with its forward momentum, but it is the savvy understanding of storytelling for the new medium that gives *Afterworld* its oomph.

The War

Angela Morgenstern, Senior Director, PBS Interactive

Whenever documentarian Ken Burns decides to cover a new period in history, it's news. *The War*, his take on World War II for PBS has proven to be no exception. What sets Burns' "epic poem" apart, however, is the vital two-way dynamic with its viewers. Working with individual public television stations across the country, veterans of that now distant war were invited to tell their own stories via email, telephone, and submitted videos. The result is a multi-platform saga that introduces new voices and a breadth of humanity to the topic.

Tony Hawk's Proving Ground

Brian Bright, Co-Project Director, Neversoft

Game giant Activision knew that having skate pro Tony Hawk's name attached to any property promised gold, but the company had the vision to layer a full-featured video editor, a visual effects library, and a personalized skate lounge to the *Proving Ground* mix. The result is a trend-setting console game that invites customization and repeat play. The result is, as the kids are wont to say, sick.

Fallen Alternate Reality Game

Matt Wolfe, Creative Director/Founder, Double Twenty Productions (D20)

Alternate reality games posit narratives that exist within the real world, but that depend on the choices of players to define the storyline. ABC Family's decision to release such a game to augment the *Fallen* TV movie was fortuitous. Not only has the half terabyte of content has been viewed by more than 225 thousand viewers, the game won the 2007 Emmy for Best Interactive Television Service. Providing interactive brand extensions for traditional narratives would appear to be a healthy goal for modern storytellers.

Current TV

Joanna Drake-Earl, President, Interactive

Founded by Al Gore and Joel Hyatt, Current TV is a 24-hour cable network with an interactive online environment that invites viewers to comment, as well as upload short video segments called "pods." The television network currently reaches 52 million homes and won the 2007 Emmy for Best Interactive Television Series, but a recent reconfiguration of the broadband presence downplays the TV aspect, emphasizing the user-generated "pods" and actively encouraging debate. This dynamic optimization across screens is setting the new Current apart.

Impossible is Nothing

Mike Yapp, EVP, National Creative Director, Carat

Advertising may not at first seem like rich loam for storytelling, but Adidas and design house 180 Amsterdam prove otherwise. A campaign that has evolved over the past several years, *Impossible Is*

Nothing calls on well-known athletes to share their most vulnerable and pivotal moments. Told as animations, video and audio, the stories are at once inspirational and cutting edge, allowing fans to explore and commune. With advertising in turmoil, this unique campaign may point to way to winning over hearts first, pocketbooks second.

Animation Mentor

Bobby Beck CEO/President, Animation Mentor

Imagine an online school for animators where working professionals critique students' work online and in real-time. With instructors drawn from Industrial Light and Magic, Pixar, Sony Imageworks, and other first-rate houses, it's not surprising that the majority of the graduates of the 18-month program find work immediately. The interactive digital environment built for school serves as a model for how distance learning might finally become relevant.

Boing Boing

Mark Frauenfelder & Xeni Jardin, Boing Boing editors

Boing Boing has a revered place within certain pop culture circles. Launched in 1988, the erratically published paper zine chronicled the fringes of technology, politics, science fiction, and more. At the dawn of the web, Boing Boing found itself online as a "directory of wonderful things." A success by any measure, the site today is not only among the most linked-to blogs, it is profitable. Expanding to yet another platform, Boing Boing has launched Boing Boing TV, an on-demand daily show hosted by Boing Boing's editors and promising the same mix of wit, wisdom and whimsy as the earlier manifestations.

Sparky

Marque Cornblatt, Conceptual Artist

Sparky the robot inspires laughter, recognition, and even a certain philosophical bemusement. With a video screen cum camera for a head and the ability to wander about and interact with the public, Sparky exhibits what his creator, Marque Cornblatt dubs "autonomous telepresence."

DAY TWO – NOVEMBER 9, 2007

AFI DIGITAL CONTENT LAB PROTOTYPES

On May 1, a round of four new AFI Digital Content Lab prototype projects launched. Each project explores a challenge faced by the larger entertainment community. Collaborative teams are working over a six-month period to develop prototypes that demonstrate their solutions. All four projects will wrap on November 9th during AFI FEST, a renowned international film festival held each year in Hollywood.

Bravo DVR

Television viewers welcome the ability to time-shift programming, but the wide-spread deployment of DVRs and On-Demand functionality also enables viewers to speed past commercial breaks. Like most television channels, Bravo is interested in finding audience-friendly ways of retaining viewers during ads. With the popular Top Chef series as a focus, the prototype being developed by the AFI Digital Content Lab proposes a new approach for delivering advertising content in DVR environments.

Team

James Brennan, Principal, Mandalan Media

Howard Chiao, Director of Business Development, Panache
Jonathan Dakss, VP of Technical Product Development, NBC Universal
Benjamin Ezrick, Sr. Strategist of Digital Innovation, Ogilvy Interactive
Gary Furlow, Ensequence
Dan Gardner, Interaction Director, Code and Theory
Brenna Hajek, Copywriter, Rubin Postaer and Associates
Ben Hollin, Product Manager, Video & Content Networking, Cisco
Lisa Hsia, SVP of New Media, Bravo
Phil Jacobs, Manager of Advanced Technology, Cisco
Jeremy Landis, Technical Director, Code and Theory
Vivian Lee, Sr. Marketing Manager, Vivendi Games Mobile
Gayle Maltz Meyer, Director of New Media, Bravo
Alex Morrison, Sr. Producer, Interactive TV, NBC Universal
Vaughn Morrison, VOD Programming and Production Consultant
Bill Niemeyer, Chief of Analysis and Research, BlackArrow
George Peden, Ensequence
Brandon Ralph, Creative Director, Code and Theory
Francine Ricchi, Director of Program Planning, Bravo
Akhil Savani, Management Associate, NBC Universal
Seth Shapiro, Principal, New Amsterdam Media
Aimee Viles, Director of Technical Marketing, Ensequence

PBS NOW

NOW, the weekly PBS news program hosted by David Brancaccio, boasts an archive of more than 3000 video reports and produces two to three new investigative stories each week. The NOW prototype provides a streamlined video platform for accessing all NOW stories, along with tools and tutorials that encourage citizen journalists to refine their reporting skills and collaborate with each other and with NOW producers.

Team

Markus Almer, President, Almer/Blank
Peter Ashley, VP Sales & Business Development, mywaves
Mr. R Blank, CTO, Almer/Blank
Omar Gonzalez, Developer, Almer/Blank
Maggie Hendrie, Director of User Experience, Sony Pictures Entertainment
Lea Hickman, Director of Web Solutions Product Marketing, Adobe
Jeremy Hinsdale, NOW Technical Producer, Thirteen/WNET
Geoff Katz, VP of Emerging Media, Method
Thomas Rigler, Writer-Producer/Content Strategist
Chris Schmidt, Sr. Strategist, Method
Joel Schwarzberg, Sr. Producer - New Media, Thirteen/WNET
Heidi Voltmer, Sr. Product Marketing Manager, Web Solutions, Adobe
Marcia Zellers, Digital Consultant

Players

MTV, EA, and Mekanism have joined forces to produce a documentary, dubbed “Players,” that profiles a spectrum of video gamers. Recognizing that the film’s target audience prefers interactivity to passive movie theater viewing, the AFI Digital Content Lab team is reinventing the documentary format for this new media generation. The prototype will screen the film across several platforms, relying on an unconventional approach to storytelling and leveraging the broad reach and immediacy of digital platforms.

Team

Brandon Barber, Dir. of Entertainment Development & Programming, EA
Jonah Bekhor, AFI Graduate
Brendan Gahan, Content Manager, Mekanism
David Gale, EVP of New Media, MTV

Mike Gordon, Chief Strategy Officer, Limelight Networks
David Harris, New Media Consultant
Jason Harris, President/Executive Producer, Mekanism
Bernie Laramie, Founder, M.O.S. Sync
Eric Lavanchy, Entertainment & Game Content Developer
Sean Lightner, Principal, Thoughtsocket Media
Tommy Means, Creative Director/Director, Mekanism
Jaime Melton, Management Supervisor, Team One
Julie Michael, Management Director, Team One
Adam Moore, Writer, Fair Trade Films
Ed Mun, Associate Creative Director, Team One
Cory Radcliff, VP of Technology, GoTV Networks
Paul Ratzky, Engagement Planning Director, Team One
Jen Ringel, Manager, MTV,
Joss Rogers, Director of Product Development, Sony Corporation of America
Doug Scott, VP of Entertainment & Lifestyle Marketing, EA
Justin Strawhand, CEO, mutationengine
Ken Swapp, Director of Technology Products, GoTV Networks
Daniel Tibbets, EVP and Studio Chief, GoTV Networks
Gabrielle Weinman, Creative Director, Team One
Chris Weldon, Producer, Mekanism

Machinima Series

Machinima is an emerging art form that borrows 3D assets from video games to create new scenarios. To date, these productions have primarily been clever, comedic shorts. This AFI Digital Content Lab prototype takes a two-pronged approach to updating the form: 1) create a compelling, dramatic TV series, and 2) render 3D assets on the fly, rather than recording them to video, as most machinima productions do. A game engine powers the action of each episode, playing on a game console or a PC.

Team

Dante Anderson, VP of Product Development, Kuma Reality Games
David Bailey, CEO, Short Fuze Limited
Jonah Bekhor, AFI Graduate
Damon Berger, Creative Development, Stage 9
Boas Betzler, Senior Technical Staff , for 3D Internet, Virtual Worlds, IBM
Keith Blanchard, VP, Director of Programming, Kuma Reality Games
Ross Cox, Sr. Dir. of Entertainment Products, Cartoon Network New Media
Peter Finn, Strategy and Program Manager, for 3D Internet & Digital Convergence, IBM
John Gilles, VP of Media and Entertainment, Method
Vadim Godzhinsky, Producer of Marketing Media, Kuma Reality Games
Keith Halper, President & CEO, Kuma Reality Games
Jinny Jung, Sr. Manager of New Media Ad Sales Strategy, Cartoon Network
Matt Kelland, Creative Director, Short Fuze Limited
Paul Ledak, VP & Chief Technologist, IBM
Gregg Lichtenstein, Writer
Michael Nitsche, Georgia Institute of Technology, School of Literature, Communication & Culture
Scott Nocas, Global Market Manager, Programming, Xbox Live Global Markets
Tom Sicurella, New Media Consultant, Dogma Designs
Ethan Vogt, Filmmaker/Director, Furnace Media

Filmocracy

At the AFI Digital Content Lab Production Wrap Showcase held July 24th in Hollywood, CA, The Filmocracy user-generated film competition was well received by an audience comprised of more than 100 television, film, and digital media executives. The project combines the efforts of IVTS and Independent

Lens, in an effort to create an international film competition inclusive of both web and mobile phone interactivity. Not only could contestants create their videos directly on the site and share them with friends through mobile phone applications, Filmocracy also includes instructional media and constructive feedback from well-known filmmakers animators, and industry filmmakers. The Filmocracy contest winner, a 26 year old filmmaker from Texas State University, emphasized the ingenuity, relevance, and overall enjoyment she experienced in using the new technologies to create the winning film.

Team

Annelise Wunderlich, Production Manager, ITVS

Marianne Yusavage, Production Manager, ITVS

Cathy Fischer, Senior Producer, ITVS, Interactive

Jen Kaczor, Producer, ITVS Interactive

Helen Sam, Associate Producer, Independent Lens

Nora Barry, Producer/writer, Druid Media

Mark Decena, Founder, kontent films

Kristl Date-Dopps, Film Marketing Director, Getty Images

Steve Heck, VP of Architecture, Getty Images

Brooks McMahon, VP of Business Development, Getty Images

Kim Zaninovich, Executive Producer, Exopolis

Charlie Short, Associate Creative Director, Exopolis

David Todd, VP of Content, Eyespot