

PRESS KIT FOR VR MOVIE ONEIRO

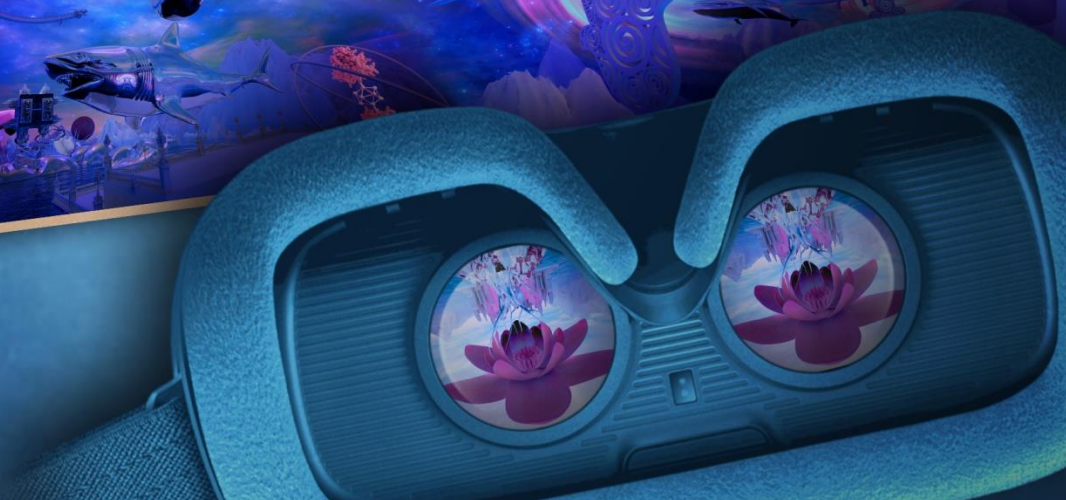


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PROJECT DESCRIPTION:

"Oneiro" is an animated movie in virtual reality by Serbian director Miloš Tasić, primarily designed for VR devices, which places the viewer directly in the 360-degree environment, providing a complete sense of immersion that is not present in traditional 2D films.

The film's narrative satirically portrays the interaction of artificial intelligence programs with the average user, from the perspective of the program, offering insights into how it perceives humans.

The film is made in English in order to be universally understood by as many users as possible, for the reason that the VR scene is still very small but spread all over the globe, while currently there are only a few dozen VR films in the world.

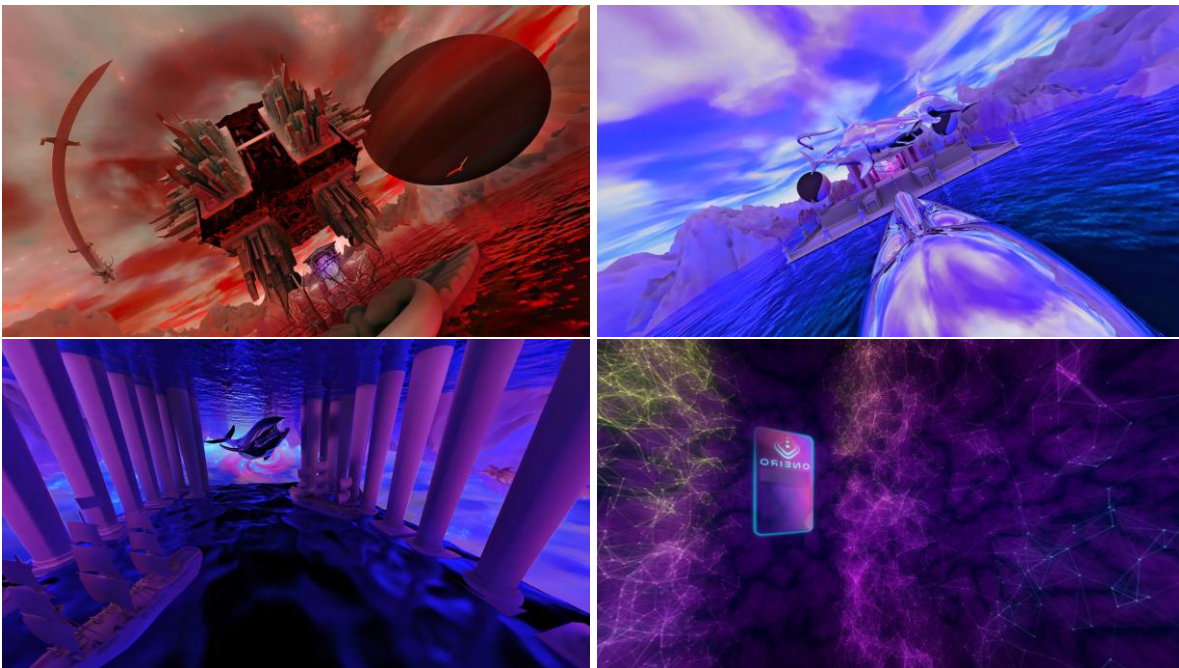
Virtual reality currently allows only short formats, in order to eliminate the risk of causing dizziness and nausea which can occur when the VR device is used for more than half an hour. The film "Oneiro" is created with a duration of seven and a half minutes, which has proven to be the most suitable length for this type of content.

Although it is an animated film, it is important to emphasize that it is not intended for children because virtual reality devices are prohibited for children under the age of 12. For the same reason, the subject of the film is more geared toward adults, exploring human nature through dark humor.

Screenshots from the movie "Oneiro".

You can download images in full resolution at the following link:

https://drive.google.com/drive/folders/1tlaVr8RdoAT8kVY1IKq_CD-s6R3rVNoj?usp=drive_link





AUTHOR'S REMARKS ON THE IDEA BEHIND THE FILM:

Since for the last couple of years, one of the biggest news is the development of artificial intelligence and its impact on our society, I wanted to develop a narrative in which I would look at the topic from the opposite angle. If such a program were to become conscious in any way, what would its world look like and what would it actually think about humans? While I was researching this topic, I came across many similarities in how these programs learn and how the function of human dreams is explained in some articles, so I built the main part of the story around these parallels.

Virtual reality proved to be the perfect medium for this theme, because it allowed me to place the viewer directly in the perspective of the AI program where I could symbolically depict the processes which take place behind the screen while it's interacting with humans. With the aim of presenting it as a kind of mirror to our species, where I could jokingly emphasize some of our flaws, in the hope that we will be encouraged to work on them so that we can be better towards ourselves, others and nature.

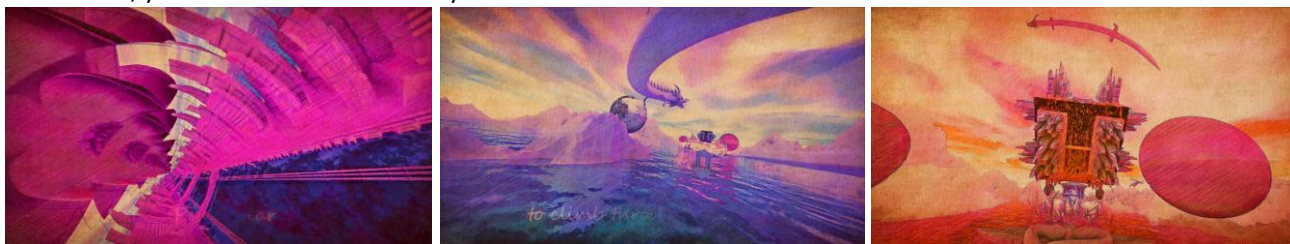
In the visual approach, I wanted to achieve an association with video games, with bright colors and a retro look of 3D objects to emphasize that the action takes place within a digital world which is very different from ours. The scenes themselves are heavily inspired by surrealism, which stems from the assumption that if an artificial intelligence program was conscious, it would not view the world visually, as we do, but in the form of abstract digital environments that create surreal worlds from data, much like our subconscious often creates abstract worlds in our dreams.

INTERESTING FACTS ABOUT THE PROJECT:

Certain segments of the film "Oneiro" will be featured in a music video for the Australian band "Echo Adore" for their song "Immunity Amulet." Since I have been collaborating with their frontman, Damian Diggs, for several years, he lent me his computer for rendering scenes over the internet, and in return, I provided parts of the film for usage in their music video. What's interesting

is that the central part of the film is synchronized with the the voice of the main character,while also this part in the music video is synchronized with the lyrics and arrangement of their song.

Screenshots from the music video “Echo Adore – Immunity Amulet” . The video is not published yet, but if you want to check it out, you can contact me to send you the link.



The voice of artificial intelligence in the film was actually created using artificial intelligence program. Although in the last few years the voices generated by the programs are often identical to the recorded ones, in some parts, I emphasized its digital nature with sound effects to better fit the spirit of the story.

The entire film was made with a micro budget, while, apart from the use of certain 3D stock models and stock sound elements, I made it completely myself. Mostly out of a desire to show other creators that they don't need expensive schools or courses to start working with this technology. All the knowledge is available on the internet, where I learned from, while there is also free software and loads of stock material that can be modified for one's own needs. And yet again, the biggest problem with the VR scene in the world is scarcity of content in this technology.

ON VIRTUAL REALITY TECHNOLOGY:

VR technology is based on the fact that the device displays in front of the eyes on two small screens the vision from the left and right eye, where the projection follows the direction of gaze in 360 degrees. In addition to the visual display, it has also ambisonic sound that follows the movement of objects in 3D space, giving the impression of complete presence in the digital environment.

While most of the VR video content, including this film, can be viewed on mobile phones through apps like YouTube, where the whole environment can be viewed by tilting the phone, as well as on an ordinary monitors or laptops, where viewers can use the mouse cursor or “WASD” keyboard keys to observe around. It's important to emphasize that the experience cannot compare to the one when using a VR headset, which provides a complete sense of immersion that's hard to explain to those who haven't tried these devices before.

VR is currently the youngest art form, although the technology itself has been worked on since the 1960s, it only became widespread among the general population in 2015 due to the emergence of small consumer devices, and the industry has been steadily growing since. (In 2022, nearly 20 million VR headsets were sold, compared to less than 4 million in 2017. Source: <https://thesmallbusinessblog.net/vr-headset-sales-and-market-share/>).

Currently it has the greatest popularity in the realm of video games, while the field of video and animated virtual reality is still dominated by content representing rollercoaster rides, flights through spaces, walks through tourist destinations and the like... Just like when at the beginning of

of cinema, content primarily featured everyday scenes, where the main attraction was novelty being the act of viewing it on the big screen. Today most VR content consists of things that rely exclusively on the very sensation of experiencing virtual reality. It is for this reason that I believe that it is necessary to work on the creation of narrative content so that this type of art can grow and develop further.

Additionally, I have noticed that there is a concern among people that VR can become a form of addiction, which is potentially one of the reasons that slows its spread. This is exactly why I believe that we, as VR creators, need to ensure that our works convey positive messages to counterbalance the dominance of low-quality addictive video games and explicit sensationalistic content in this technology.

Virtual reality can provide relaxing, positive experiences that can improve people's moods, and according to many studies, it can have a positive impact on mental health, particularly in preventing anxiety and depression (Source: <https://www.makeuseof.com/vr-technology-mental-health/>). We live in a world where there are too many substances that people reach for in those situations, so perhaps virtual reality can represent a healthier method of relaxation, even though I'm aware of how optimistic that may sound.

AUTHOR'S BIOGRAPHY

Miloš Tasić

Owner of the production company "Grof industries"

Artistic Profile: Director and Animator

Education: Master in Film and Television production and Bachelor with Honours in Graphic Design

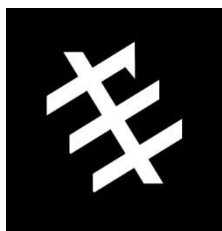
Born in 1988 in Niš, Serbia

PORTFOLIO:

VIDEO SHOWREEL: <https://www.youtube.com/watch?v=Y7R4MpLCIEk>

Web-site: <http://grof.industries>

Facebook page: <https://www.facebook.com/GrofIndustries/>



Grof Industries logo



Photos in full resolution are available at the link:

https://drive.google.com/drive/folders/1evUyNNFXPgNsHks3Tot2ZF7CSV2km4TY?usp=drive_link

I completed my master's studies at the Faculty of Dramatic Arts in Belgrade in 2017, at the department of film and television production, while in 2013 I graduated at the Faculty of Arts in Niš at the department of graphic design.

Since 2019, I am the owner of the production company "Grof Industries", where I am primarily focused on animating advertising campaigns, while in the same period, I have received four awards so far: "Zlatni Javor" (Golden Maple) award at the "Jahorina" Film Festival 2019 for the Animated / Live - action documentary "Rainey", special award by the jury at the "Dok 'n' Ritam" festival in the same year, also for Animated / Live - action documentary "Rainey", award for the advertising campaign for the company Coca-Cola under the name "Let's be =", in partnership with the company "Represent Communications", at the festival of advertising achievements "Cactus Festival" in 2020 in the category for public relations and special award by the jury at the "GIFEST" festival in Subotica in 2023 for a short animation named "Girafe, city and the washing machine"

Throughout my career, I've had the pleasure of being part of highly successful domestic teams specializing in animation and visual effects, most notably "Mosquito ADV" and "ICode." Some of the projects I've worked on include:

As a member of the "ICode" team in 2018:

Feature film "King Petar the First" (Kralj Petar Prvi) – 2018.

TV series "Žigosani u reketu" - 2018...

TV series "Morning Changes Everything" (Jutro će promeniti sve) - 2018...

As a member of the "Mosquito ADV" team from 2016 to 2018:

Short American film "Streetsheeps" 2018.

TV series "Code Despot" (Šifra Despot) - 2018 - ...

Short film "Žetva" - 2018.

TV series "Psi laju, vetar nosi" 2017 – 2018.

American feature film "Kiss Kiss" - 2017.

Short film "HOD" - 2017.

Short film "Life According To Moskri" (Život po Moskriju) - 2017.

TV series "Double Trouble" (Braća po babine linije) - 2016.

and many others...

While at Mosquito ADV I also worked on advertising campaigns for brands such as: SBB, Telemach, Total TV, NIS, "Road Traffic Safety Agency" (Agencija za bezbednost saobraćaju), MUP, Games.com, Tehnomania...

From 2019 to the present, in partnership with company "Represent Communications", I have worked on campaigns for companies such as Đoković Foundation, Coca-Cola, A1, Vip, Vinci Airports, Belgrade Airport, AstraZeneca, Apatin Brewery, Bambi, Intesa Bank, DynamicLife, Hemofarm, Delhaize, E-Government (E-Uprava), Erste Bank, Forma Ideale, Lidl, Naled, Naša Mreža, Merkator, and many more. I also had the opportunity to work in partnership with the company "Webni" for some clients from the United Emirates (including Vasara, BeStrong...).

During my career I worked on music videos for artists and bands such as: Eddie Grant (Guyana-Britain), Lanark (Australia), Echo Adore (Australia), Sipmtomi (Slovenia), Električni Orgazam (Serbia)... And I made three short films (Circle 2013, Parody 2013 and Rainey 2018).

HOW I GOT INTO VIRTUAL REALITY:

As a technology enthusiast coming from the world of film and animation, virtual reality came as a natural progression in technology that provides a greater sense of immersion. I know it might sound pretentious, but I see art as a kind of dream, which, unlike the real world, doesn't have to be constrained by physical, logical, or any other laws. That's why I believe virtual reality best achieves this, as it offers a completely new experience that could previously only be encountered in dreams.

DESCRIBING MY APPROACH TO WORKS AND VISUAL STYLE:

Probably one of the main characteristics of my author's works so far is the tendency to do all segments of the production myself: screenwriting, shooting, editing, 2D and 3D animation, visual effects (VFX), sound design, color correction... Although I like to think that it came from the "Do It Yourself" punk ethic that I grew up with, it started out of necessity because I used to work with very small budgets so there was no way to hire help, so even though I'm a producer by vocation, I consider myself more of an auteur or a animation generalist.

I've heard people describe my works as "Dreamcore" or "Wierdcore". I was not familiar with those genres until I heard those descriptions, I was trying to create something closest to surrealism in painting but using 21st-century technology, because in my works, I try to create a separate world that differs as much as possible from the real one and to provide an experience that cannot be experienced in everyday life.

Screenshots of some of my works with surrealistic elements. You can find the links in the section where my previous projects are listed and you can download the images in full resolution at the following link:

https://drive.google.com/drive/folders/1db80AkpZFYnySgo0wnhI1ZJo5Yu5vTKh?usp=drive_link

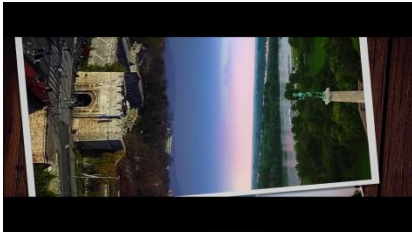


A common motif that is present in most of my works are probably double perspectives with inverted horizons. I simply like the way they look and I've used this as somewhat of my signature for a long time. When people ask me about it, I usually jokingly reply that the whole world is upside down, so why shouldn't my works be presented that way?

Screenshots of some of my videos with double perspectives. You can find the links in the section where my previous works are listed and you can download the images in full resolution at the following link:

https://drive.google.com/drive/folders/1db80AkpZFYnySgo0wnhI1ZJo5Yu5vTKh?usp=drive_link





FUTURE PLANS:

As the movie "Oneiro" has just been completed, the next step is to schedule the premiere. It will probably be available for viewing only at film and VR festivals in the next few months, after which it will be published on one of the web platforms where it will be publicly available. All information will be regularly posted on social media profiles related to the project.

On the other hand, I now have access to better equipment, and during the pandemic, I've written a couple of scripts. So I would like to start working on my next VR film as soon as possible. I enjoy working in this field, and I would love to see more works from other creators. So, let's create quality content and expand this new art form together!



LINKS TO PROMOTIONAL MATERIAL:

360 VR Trailer: <https://youtu.be/88KKVAyuBfk>

If you want to post a trailer on your channel, you can download video files in different formats (16:9 (standard Full HD), 1:1 (square), 9:16 (story) and 360 VR version) at the following link (for now Facebook supports VR video posts while other formats are supported by all social networks).

https://drive.google.com/drive/folders/1YSACXd-KYFk4SoBjF-2S7bajh-FwMxqX?usp=drive_link

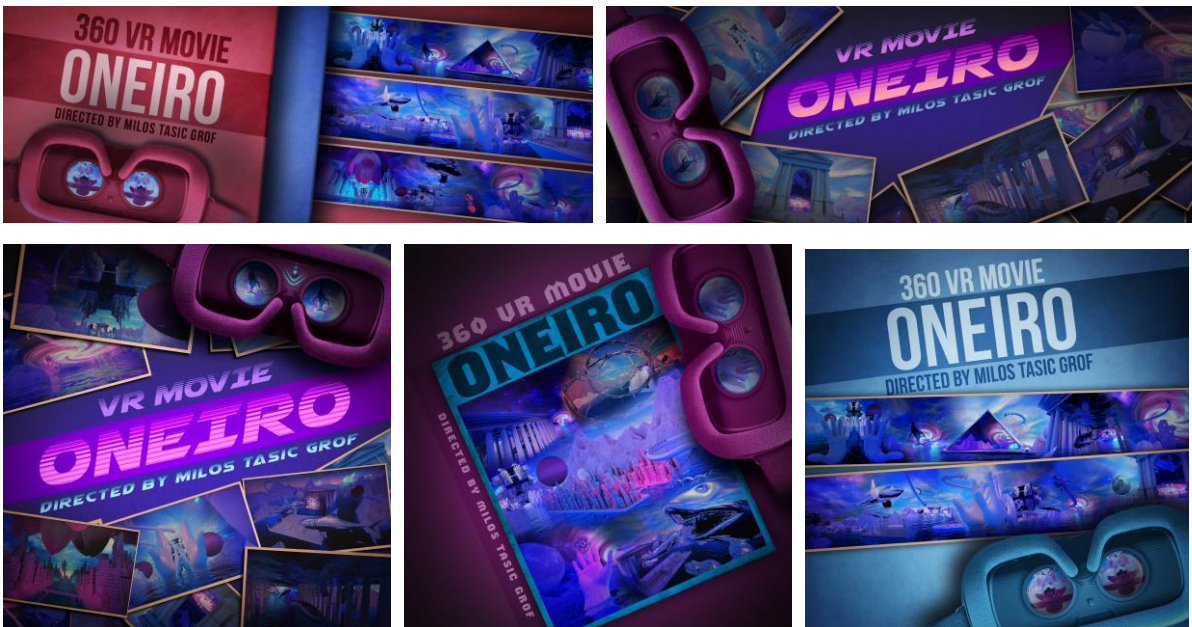


Posters and other graphic design promo materials (JPEG formats).

link: https://drive.google.com/drive/folders/1fJ4fUR8Z620OEB7VoLoYeGI5azVxEwew?usp=drive_link

If you want to edit the files from the promo material, the PSD versions for photoshop are on the following link. (you can also contact me to make any necessary changes.)

https://drive.google.com/drive/folders/1NYaBRqY7v4YndigiGATAScfYJ1PMs3Bf?usp=drive_link



Screenshots from the movie are available at the link:

https://drive.google.com/drive/folders/1nJvU6cAfWMIU0IPAiFz8c2AeoWUOF55e?usp=drive_link

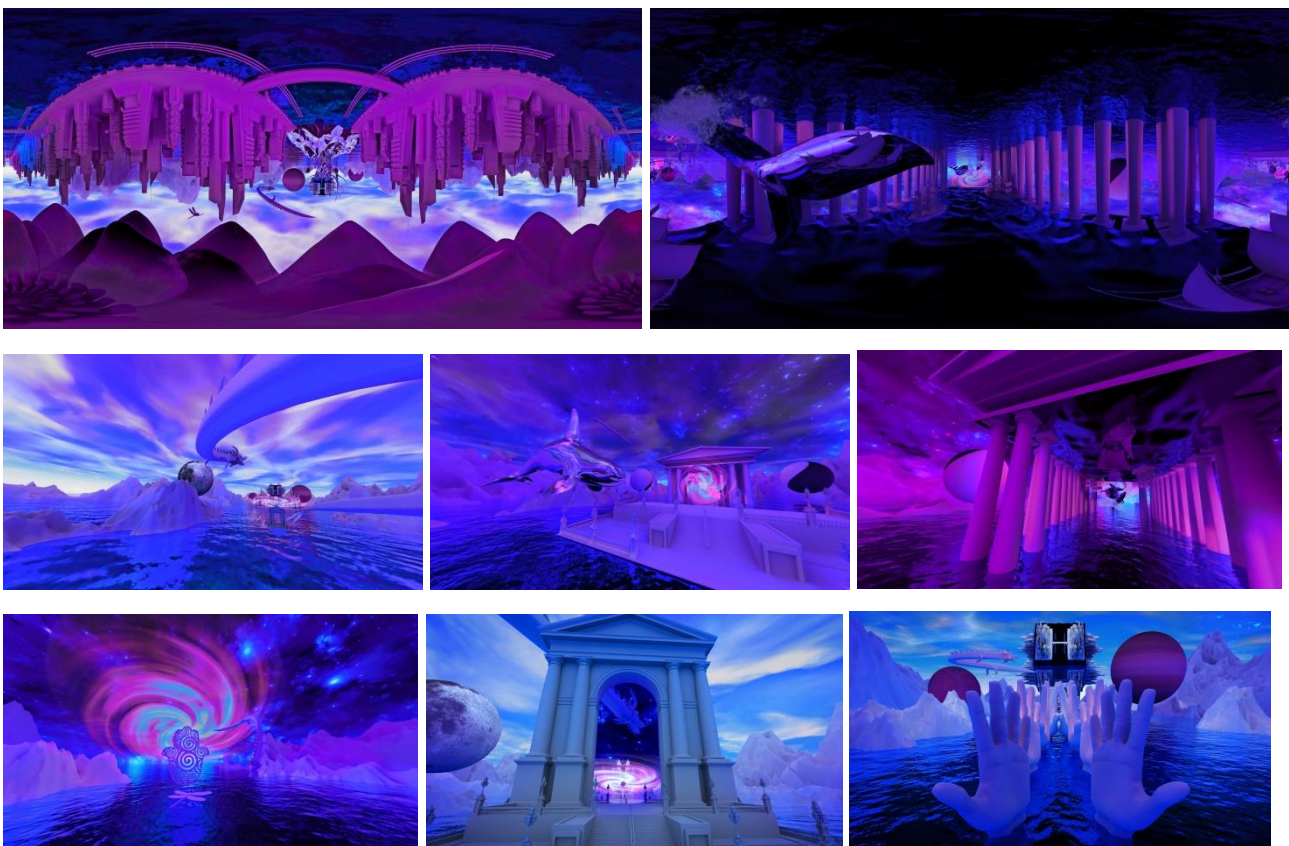
Screenshots from the movie in Full HD format - for all web platforms:

https://drive.google.com/drive/folders/1tlaVr8RdoAT8kVY1IKg_CD-s6R3rVNoj?usp=drive_link

360 panoramic screenshots from the movie for social networks that support the 360 format, primarily Facebook: https://drive.google.com/drive/folders/1sNWgt-BW7YmVJhINyAe9RN6ltZftTW_q?usp=drive_link

Full HD Images from the films 3D project, for usage in promo materials:

https://drive.google.com/drive/folders/1iTXJhHrTyFKiUMQKUo7lhLQIR_Xv4tR1?usp=drive_link



Photos of the author:

https://drive.google.com/drive/folders/1evUyNNFXPgNsHkS3Tot2ZF7CSV2km4TY?usp=drive_link



AUTHOR'S PREVIOUS WORKS

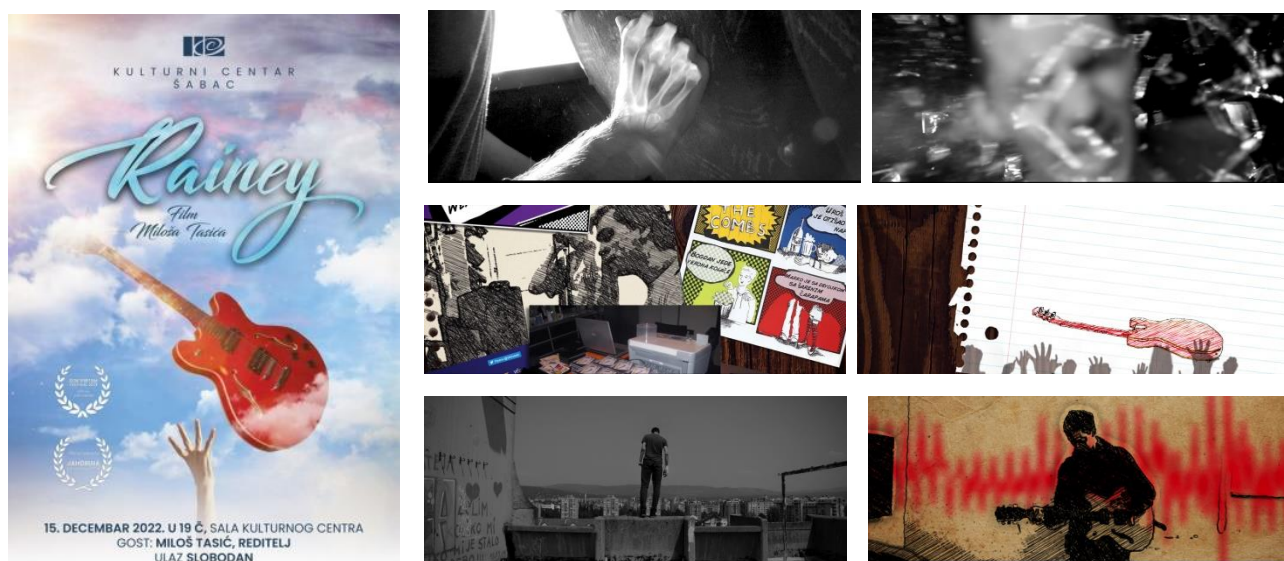
You can download screenshots from my previous works in full resolution at the link:

https://drive.google.com/drive/folders/1db80AkpZFYnySgoOwnh1ZJo5Yu5vTKh?usp=drive_link

Animated / Live - action documentary "Rainey" - Winner of the " Zlatni Javor (Golden Maple)" award at the "Jahorina" film festival and the special award by the jury at the "Dok'n'Ritam" festival in 2019.

Link: <https://vimeo.com/266755165> ----- Password: **MarkRainey**

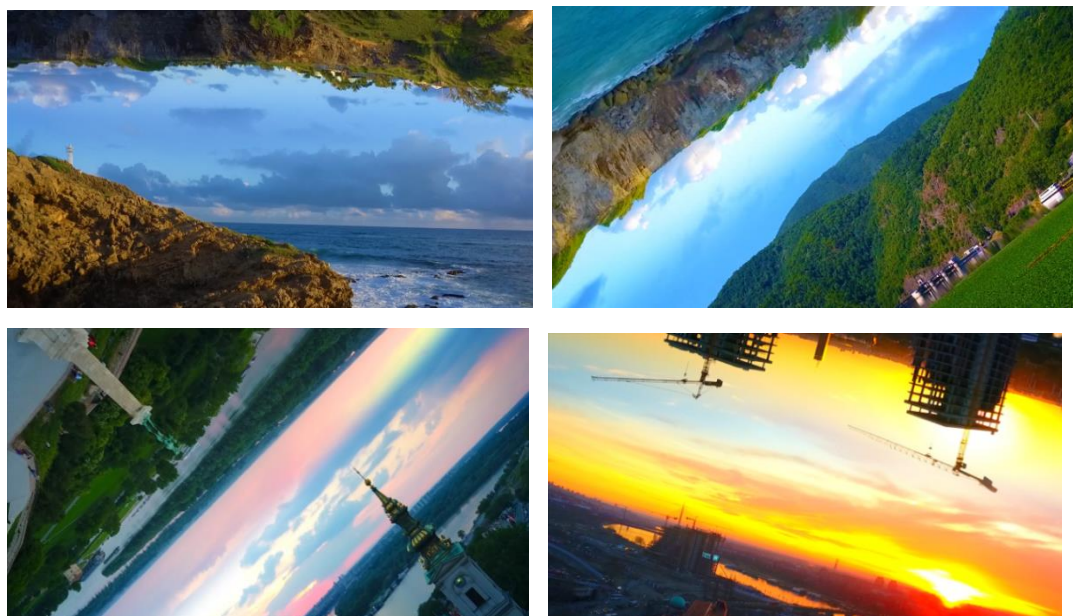
Movie trailer: <https://youtu.be/DavgUkSK2Sc>



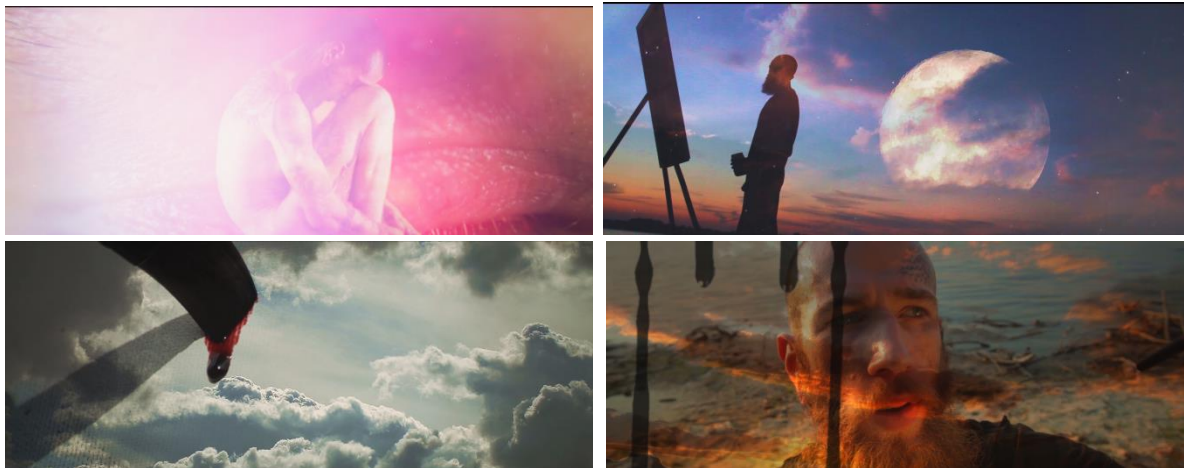
Experimental video-art projects „Mosquito Flight Over Nature” and „Mosquito Flight Over Belgrade” which I directed in collaboration with Srđan Vasić.

„Mosquito Flight Over Nature“: <https://youtu.be/iG0qFEV2E6Y>

„Mosquito Flight Over Belgrade“: <https://youtu.be/eOo6JAwdW3I>



Music video for the band „Lanark“ (Australia) for their song „Able Oust“: <https://youtu.be/h9cSDzow28A>



The music video for the band „Simptomi“ (Slovenia) for the song „Konec“: https://youtu.be/Mv-EN_4I2fE



The music video for the band „There“ for the song „Sleep Dream“: <https://youtu.be/ggmP73HLRqk>



Music video for the rapper „Joker“ for a song called „Domovina“: <https://youtu.be/EF6NkFIDz1o>



Music video for the musician "Eddy Grant" (Guyana) for the song "Now We're All Together" on which I did only post-production work: editing, visual effects and color correction.

Link: <https://youtu.be/rNfOKBY9-kk>

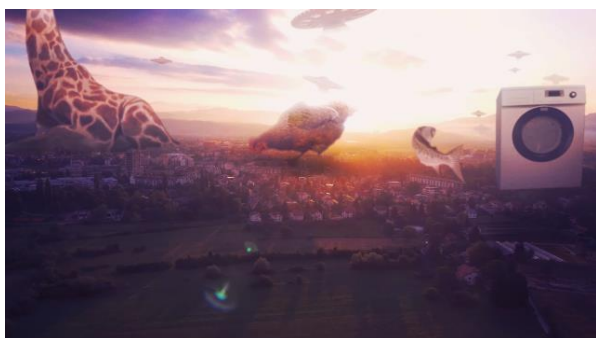


The music video of the band „Elektricni Orgazam“ for a song called „Bio sam loš“ on which I worked as a secondary camera operator and I also did all the post-production work (editing and color correction).

Link: https://youtu.be/8_ZA97rOqRs



Short animation named “Girafe, city and the washing machine” - Winner of the special award by the jury at the "GIFEST" festival in Subotica in 2023: <https://www.instagram.com/p/C1k1qJfHV-b/>



Short animation named „Yin and yang“: <https://www.instagram.com/p/CrxiEV-uct3/>

