Produced by the National Film Board of Canada
Created by Stan Douglas and the NFB Digital Studio Vancouver

— PRESS KIT —

CIRCA 1948

History will make history on
April 22, 2014.

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CIRCA 1948: AN OVERVIEW

3D render of Hogan's Alley, *Circa 1948* app

History Will Not Be Silent

In the age of interactive storytelling, there is no longer one single narrative component, but rather a vast array of related strands and pieces, all of them serving to expand a story in different ways and contributing to the creation of a *storyworld*.

Circa 1948 incorporates interrelated narratives, platforms, stories, and interpretations capable of reaching many different audiences. This expansive artistic universe, co-created by the NFB's Digital Studio in Vancouver and world-renowned artist Stan Douglas, asks its audience members to put aside their traditional notions of linear narrative in favour of a slower, self-guided technique capable of drawing a more accurate and nuanced picture of the world.

At the heart of the *Circa 1948* storyworld is the **iPad and iPhone app**, available April 22, 2014. Upon launching the app, the user descends into postwar Vancouver, BC, a city caught between the ruins of an old order and the shape of things to come. Here, they choose to explore one of two locations that no longer exist: Hogan's Alley, where immigrant workers, drifters, and dreamers rub elbows with politicians and cops on the take; or the old Hotel Vancouver, a crumbling grand hotel occupied by newlyweds, grifters and homeless war vets.

The user then enters a real-time 3D photorealistic environment. Using a combination of touch and gyroscopic navigation (i.e., tapping and tilting their device), they can move at will through the world they encounter. Surrounded by the sights and sounds of 1948, they come across highlighted objects that "ask" to be tapped. By doing so, the user initiates scenes of dialogue—31 in the hotel and 14 in the alley. For instance, they may encounter the *film noir*-like story of Betty, a mysterious woman who has arrived in town in search of a man who once knew her husband, or the fevered ranting of an injured war vet.

And they may pick up on the rumour of corrupt police chief Mulligan and his planned crackdown on the local gambling establishments, or overhear a touching scene between gambler Buddy White and his partner in business and life, Madame Mae Lu. Radios blast jazz from every corner, bets are made, tea is poured, and deals are sealed with a handshake.

While speaking, the myriad characters take the form of subtle, ghost-like, glowing flares. When the scene finishes, the flares diminish and the user knows it's time to continue on. What the user overhears, and when, depends entirely on the path they choose through the world.

And as they spend time in the world piecing together these fragments of story, they start connecting the dots of a larger recombinant narrative about life in postwar North American cities circa 1948. What emerges are the liminal narratives that never quite made the official history books, the words and paths of regular people, the stories that were passed over but refuse to remain silent.

The *Circa 1948* project kicks off at the 2014 Tribeca Film Festival's Storyscapes program with a **live event** featuring Stan Douglas and members of the NFB team unveiling the work. This is complemented by an **interactive installation** where users experience the story using their bodies as an interface. Online, a **website** frames the *Circa 1948* story and characters, creating a unique entry point to the project. Stan Douglas is also involved in a related project, the **original stage play** *Helen Lawrence*.

THE *CIRCA 1948* STORYWORLD COMPONENTS

iOS app

Enter the shadows of postwar Vancouver, BC, through this immersive interactive art app for iPad and iPhone, co-created by internationally renowned artist Stan Douglas and the award-winning NFB Digital Studio in Vancouver. Discover two vibrant communities struggling through a time of unforgiving change. Though firmly rooted in the past, *Circa 1948* ties economic recession to police corruption and the black market economy— and looks at how the social dynamics of poverty and wealth influence urban planning, relevant considerations in any age. Through a touch-navigation interface, users can explore carefully recreated and photorealistic 3D illustrations of two locations: an old hotel in Vancouver's affluent West Side and the muddy streets of ethnically diverse Hogan's Alley in the working-class East Side.

A website documenting how the story begins

The *Circa 1948* website is an introduction to the immersive 3D art app for iPad and iPhone, providing background to the places and characters of the story. Discover a time when Vancouver, BC, a rain-soaked city caught between the ruins of an old order and the shape of things to come, was divided along lines of race and income, and "urban renewal" had claimed its first victims.

An interactive projection-mapped installation

Step inside the *Circa 1948* interactive projection-mapped installation. While the app is a viewport to the past, the interactive installation allows users to literally step into the world of *Circa 1948*. The users' bodies become the interface that interacts with the world, which then responds to them in real-time. Users will encounter conversations from the ghosts of postwar Vancouver, BC, a rain-soaked city caught between the ruins of an old order and the shape of things to come. The installation highlights key historical locations and stories from the app, breaking down the barriers between art, technology and experience.

A live event at the Tribeca Film Festival

The storyworld includes an artists' talk: this exciting live event features Stan Douglas and members of the NFB team unveiling the work and introducing the main features of the app.

And, in a separate initiative, Stan Douglas has also created the Helen Lawrence *stage play.*

World-renowned visual artist Stan Douglas and acclaimed screenwriter Chris Haddock have collaborated to create a ground-breaking, cinematic stage production at the frontier of new-media use in the performing arts. Inspired by postwar *film noir*, Helen Lawrence intertwines theatre, visual art, live-action filming and computer-generated simulations of two long-gone but not forgotten historical sites of Vancouver, brought back to life, live on stage through cutting-edge CGI technology. As Vancouver struggles to re-organize itself post World War II, opinions diverge as to who should really hold the power, and how. *Helen Lawrence* is the story of a woman who travels to Vancouver in search of a man who betrayed her. This beautifully crafted, suspense-filled tale premieres March 13 to April 13 at the Stanley Industrial Alliance Stage, opens the Festival TransAmériques in Montreal on May 22, then travels to Munich and Edinburgh before beginning a run in Toronto at the Bluma Appel Theatre on October 12, 2014.

3D render of Hogan's Alley, *Circa 1948* app

Helen Lawrence is a co-production with Canadian Stage, Arts Club Theatre Company, Vancouver, the Banff Centre, Stan Douglas Inc., Festival TransAmériques, and Canada's National Arts Centre, with contributions from Arts Partners in Creative Development, Presentation House Gallery, BC Arts Council, and Canada Council for the Arts.

CIRCA 1948 iOS APP

Taglines

History will not be silent.

A rain-soaked city caught between the ruins of an old order and the shape of things to come.

Short synopsis

Enter the shadows of Vancouver, BC, circa 1948, through this immersive interactive art app for iPad and iPhone. Co-created by internationally renowned artist Stan Douglas and the award-winning NFB Digital Studio in Vancouver. Produced by the National Film Board of Canada.

Medium-length synopsis

Enter the shadows of postwar Vancouver, BC, through this immersive interactive art app for iPad and iPhone, co-created by internationally renowned artist Stan Douglas and the award-winning NFB Digital Studio in Vancouver. Discover two vibrant communities struggling through a time of unforgiving change. Though firmly rooted in the past, *Circa 1948* ties economic recession to police corruption and the black market economy— and looks at how the social dynamics of poverty and wealth influence urban planning, relevant considerations in any age. Produced by the National Film Board of Canada.

Long synopsis

Enter the shadows of postwar Vancouver through *Circa 1948*, an interactive art app for iPad and iPhone co-created by internationally renowned Canadian artist Stan Douglas and the award-winning NFB Digital Studio in Vancouver. The artist's momentous choice to use gaming technology for his latest piece results in "an incredible mixture of artistry and technical innovation," according to NFB Executive Producer Loc Dao.

Through photorealistic 3D illustrations rendered from Douglas's extensive historical research, *Circa 1948* takes users to the late 1940s, when Vancouver, BC, was a young city in the midst of urban planning but divided along lines of race and income. Here, users can choose to enter one of two carefully recreated locations: an old hotel in Vancouver's affluent West Side, then squatted by homeless war veterans, or the muddy streets of ethnically diverse Hogan's Alley in the working-class East Side, populated by racial minorities, gamblers, prostitutes and corrupt police officers.

Once inside, touch navigation and gyroscope-driven viewport modes allow users to move around in their own non-linear fashion, guided only by carefully inlaid hotspots that, once approached, launch conversations emitted from glowing orbs representing the ghosts of former inhabitants. Gradually the larger, *film noir*-inspired story is pieced together from the fragmented narrative, leading users to experience the tensions and drama surrounding issues of gentrification, abuse of power, and prejudice in Vancouver, circa 1948.

3D render of Hotel Vancouver, *Circa 1948* app

CIRCA 1948 WEBSITE

Tagline

The *Circa 1948* website is an introduction to the immersive 3D art app for iPad and iPhone, providing background to the places and characters of the story.

Short synopsis

The *Circa 1948* website, available on desktop, tablet and phone, is an introduction to the immersive 3D art app for iPad and iPhone, providing background to the places and characters of the story. Discover a time when Vancouver, BC, a rain-soaked city caught between the ruins of an old order and the shape of things to come, was divided along lines of race and income, and "urban renewal" had claimed its first victims.

Long synopsis

The *Circa 1948* website, available on desktop, tablet and phone, is an introduction to the immersive 3D art app for iPad and iPhone, providing background to the places and characters of the story.

Discover a time when Vancouver, BC, a rain-soaked city caught between the ruins of an old order and the shape of things to come, was divided along lines of race and income, and "urban renewal" had claimed its first victims.

As the *Circa 1948* iOS app is designed as a self-selected non-linear experience, it's important for users to find their own stories. The website features a number of intriguing narrative elements, all contributing to the rich and varied sensorial texture of the *Circa 1948* universe.

This step is enough to engage users—whether they are coming to the *Circa 1948* storyworld from a historical, artistic, technical or cultural angle—prompting them to download the app and start the journey inside Stan Douglas's complex recombinant narrative.

Think of the website as a primer to a unique storytelling experience of gentrification and power in postwar Vancouver. In the end, the user will walk away enlightened as to the extent to which the troubles of the past are similar to those of the present, and enchanted by the detailed and thorough artistic practice of the widely acclaimed Stan Douglas.

Lobby of the Hotel Vancouver, 1916
Photo: R. Broadbridge, Vancouver Public Library 8402

CIRCA 1948 INTERACTIVE PROJECTION-MAPPED INSTALLATION

Tagline

While the app is a viewport to the past, the interactive installation allows users to literally step into the past and move around inside the world of *Circa 1948*.

Short synopsis

Step inside the *Circa 1948* interactive projection-mapped installation. While the app is a viewport to the past, the interactive installation allows a user to literally step into the world of *Circa 1948*. The user's body becomes the interface that interacts with the world, which then responds to them in real-time. The user will encounter conversations between the ghosts of postwar Vancouver, BC, a rain-soaked city caught between the ruins of an old order and the shape of things to come. The installation highlights key historical locations and stories from the app, breaking down the barriers between art, technology and experience.

Long synopsis

The *Circa 1948* immersive art app opens a window onto a part of history that should not be forgotten. The interactive installation takes this immersion a step further, providing a physical entry point to postwar Vancouver, BC, as imagined by the NFB Digital Studio with contributions from Stan Douglas. The installation is a unique and powerful experiment, further removing the barriers between art, technology and experience, and pushing the boundaries of interface and story.

While the app is a viewport to the past, the interactive installation allows a user to literally step into the past and "be" in *Circa 1948*. The user's body becomes the interface that interacts with the world, which responds to them in real-time. Here, they may encounter one of several different environments and dialogues set in 1948 Vancouver, and are free to explore the storyworld without restriction. The audio plays at the same locations as in the app, but is triggered by proximity rather than interaction with hotspots. The journey lasts five minutes.

The installation launches in the Storyscapes section of the Tribeca Film Festival, a world-renowned New York City-based festival.

Circa 1948 Installation
Photo: Fortune Hill Photography

Hotel Vancouver at Georgia and Granville Streets, 1939.
Source: City of Vancouver Archives, public domain

CIRCA 1948 LOCATIONS BACKGROUND

Circa 1948 happens in and around two long-gone but not forgotten parts of Vancouver, BC—one on the West Side and one on the East Side. The first is the old **Hotel Vancouver**, a grand Italian Renaissance-style building originally built by the Canadian Pacific Railway in 1916. It became somewhat dilapidated and was replaced by a new CPR hotel facility a block away in 1939. While visiting Vancouver in April 1946, architect Richard Neutra was asked what should be done with the old hotel, and he recommended the site be used for parking. But four months prior, hundreds of homeless veterans had already found a use for the hotel when they squatted it, demanding that it become a hostel until adequate postwar housing became available. Their demands were briefly met, but the building was ultimately demolished, in favour of a parking lot, in 1949.

The second location is **Hogan's Alley** on the East Side—an ethnically diverse area at the southwest periphery of Vancouver's oldest neighbourhood, Strathcona, that was home to many Italian, Chinese, Japanese and Black families after the war. It was composed of single-family dwellings and rooming houses. Since at least the 1930s, it had been a place where bootlegging, gambling and prostitution were tolerated by the police, and it was frequented by West Side people on weekends, visiting jazz musicians afterhours, and Black porters who worked the US and Canadian railway lines that terminated at stations a block away. Hogan's Alley was razed in 1968 to make way for the off-ramp of the Dunsmuir Viaduct that now connects Vancouver with its eastern suburbs.

Girls in Hogan's Alley, 1937. ©The Province

CIRCA 1948 TECHNOLOGY

By pushing the limits of 3D rendering on the tablet, using binaural sound with touch and gyroscope-driven navigation modes, and running it all on an independent, Canadian-made, open-source rendering engine to control what is essentially an art experience, it's safe to say that *Circa 1948* distinguishes itself as a truly ground-breaking work.

Kierwood Gilbert (kierwood.com/projects/kraken) is the author and lead programmer of the Kraken OpenGL ES 2.0-based 3D real-time engine used for *Circa 1948*. The choice of engine for *Circa 1948* was determined by the experience's need for visual fidelity over performance. The focus of *Circa 1948* is art—specifically, the visual assets provided by internationally acclaimed artist Stan Douglas. It therefore needs to render exceedingly well to be efficient. In this capacity alone, it is not your typical gaming experience, and pushes the limits of what an iPad can do.

Douglas's work features a high level of authenticity, and every piece of the world is unique and historically accurate. All of the experience's textures were therefore rendered at 2K and then scaled down to 1K in the app. This results in incredibly detailed textures that are memory-intensive. For this reason, the experience has been designed to function optimally on the 64-bit engines of the most recent, as well as next generation, iPads. According to project director Kelly Richard Fennig, "Gaming tends to be very trend-based and short-lived, while art is timeless. So as an art app, we needed this project to stand the test of time, at least in terms of the next few years of iPad development."

While the details of the *Circa 1948* content are rich and varied, the project's format has been streamlined. From a design perspective, it was deliberately made simple. Menu items are minimal, and iconography is favoured over words. Everything conspires to support the fact that the place itself is the star of the experience. The point is to minimize distracting on-screen navigation and menu elements, so as to get users to dive right into the storyworld.

Says Fennig, "The drive behind *Circa 1948* was to use gaming conventions and theory to make a non-game for non-gamers. The user therefore does not follow the usual risk-reward narrative loop found in most games." Rather, they are attracted organically to a sound, discover an object to interact with, interact with it at their own pace, and then repeat the cycle. Everything is designed to get the users involved, asking questions, moving through the storyworld, and engaged with Stan Douglas's highly detailed visual world.

The app uses head-related transfer function (HRTF), or binaural audio, to further support the virtual reality quality of the experience. The binaural audio programs the pitch, timbre and reverb of the experience's audio according to the user's location in relation to the objects that can be interacted with.

The app also supports touch and gyroscopic-based navigation modes that detect where the tablet is being pointed in order to trigger the appropriate content. A GPS locating function, still in development, will help users synchronize their real-time locations with the app location and visualize where they actually stand in the *Circa 1948* universe.

This means of using a gaming engine to simply tell a story, whether linear or not, is new enough to risk alienating both classic gaming audiences and art/film audiences. It is a true hybrid form. But it is also a way of opening up the genre to new audiences who would be less inclined to try digital interactive experiences, and is therefore an initiative that the NFB's Digital Studio team is excited to help pioneer.

3D render of Hotel Vancouver, *Circa 1948* app

ARTIST'S STATEMENT BY STAN DOUGLAS

Circa 1948 takes my historically based recombinant storytelling a step further. By combining computer-generated imagery with kinesthetic navigation, we have managed to simplify the interface to such an extent that the experience comes close to being transparent and immersive.

The app is consistent with the rest of my work in as much as it approaches history diachronically—considering the past in relation to the present and how one informs the other. Then as now, there was a recession, a global banking system in shambles, a housing crisis and a shadowy external threat (the Cold War then, terrorism now), all of which are formally similar even if they have very different causes and our governments propose very different solutions. One thing peculiar to the postwar period was the reorganization of urban life in virtually every major city in North America. The case of Vancouver, BC, is a local example of a continental condition: the suburbanization of the middle class and the razing of ethnic inner-city slums so that the poor could be warehoused in modernist towers. The 1,200 or so homeless veterans who initially squatted the old Hotel Vancouver are emblematic of the former, and the multi-ethnic residents of Hogan's Alley whose homes were earmarked for demolition as early as 1947 represent the latter. In the end, the hotel was torn down before the alley, but the fear of imminent displacement is a source of anxiety for all of our characters.

Finally, it's important to note that despite turning to gaming technology for this piece, the experience has no real goal; there is no gold to accumulate or zombies to kill, rather a user is free to explore, and the experience is complete when they acquire a sense of the physical culture of this place and time and how these people lived.

3D render of Hogan's Alley, *Circa 1948* app

3D render of Hotel Vancouver, *Circa 1948* app

About the NFB Digital Studios

A leader in audiovisual storytelling advances, the NFB has established itself as one of the world's most acclaimed digital content hubs, creating trailblazing interactive documentaries and animation, mobile content, installations and participatory experiences that to date have won more than 100 awards, including seven Webbys.

The NFB began a sweeping digital transformation back in 2006: changing the way it created and worked, and forging a new connection with audiences.

In 2009, it established two digital production studios devoted to advancing the art of digital storytelling. The NFB's English Program Digital Studio is based in Vancouver, with Loc Dao as executive producer, while its French Program counterpart is headquartered in Montreal, headed by Hugues Sweeney. Together, they have already produced over 50 pioneering works.

The NFB's Digital Studio in Vancouver, producer of *Circa 1948*, is home to many of the NFB's most acclaimed interactive works, including two-time Webby Award winner *Welcome to Pine Point* and *Bear 71*, the Webby winner for best net art that was also named 2012 Site of the Year at the Favourite Website Awards.

Since 2009, the NFB's multi-year, multimedia documentary project *HIGHRISE*, created by Katerina Cizek and produced by Gerry Flahive, has offered audiences an innovative look at life inside residential highrises around the world, with a series of projects that between them have garnered some of the interactive world's highest honours: the inaugural IDFA DocLab Award for Digital Storytelling, an International Digital Emmy Award, the first-ever award for Best Original Program for Digital Media, Non-Fiction, at the Canadian Screen Awards, and more.

The NFB's Montreal Digital Studio has developed such breakthrough works as *A Journal of Insomnia*, an interactive doc that invites hundreds of insomnia sufferers to share their experiences, which debuted at prestigious Tribeca Film Festival and drew rave reviews from the New York media, as well as *BLA BLA*, a Webby-winning interactive animated "film for computer" that also received the SXSW Interactive Art Award.

The NFB has also launched a growing family of acclaimed apps, including its new stop-motion animation application for iPad, *StopMo Studio*, as well as its iPad app *McLaren's Workshop*, which made the App Store's Best of 2013 list and was named Best in Canadian Culture at the Digi Awards.

With a film collection of 13,000 titles, the NFB library is an audiovisual legacy for Canada and the world—one that the NFB is now digitizing to make available to Canadians everywhere via its NFB.ca screening room and apps for smartphones, tablets and connected TV.

CIRCA 1948 TEAM BIOGRAPHIES

Photo: Michael Courtney

Stan Douglas, Creator

Since the late 1980s, **Stan Douglas** has created films, photographs, and installations that re-examine particular locations or past events. His works often take their points of departure in local settings, from which broader issues can be identified. Making frequent use of new as well as outdated technologies, Douglas appropriates existing Hollywood genres (including murder mysteries and the Western) and borrows from classic literary works (notably, Samuel Beckett, Herman Melville and Franz Kafka) to create ready-made contextual frameworks for his complex, thoroughly researched projects.

Douglas was born in 1960 in Vancouver, where he continues to live and work. He was one of the first artists to be represented by David Zwirner, where he had his first American solo exhibition in 1993. The artist's latest project, *Luanda-Kinshasa*, debuted at David Zwirner, New York, in January 2014, marking his 12th gallery solo show.

In 2013, a major survey of the artist's recent work, entitled *Stan Douglas: Photographs 2008–2013*, was presented at Carré d'Art – Musée d'Art Contemporain in Nîmes, France. The exhibition will travel to Haus der Kunst in Munich (opening June 21, 2014).

In 2012, Douglas received the prestigious Infinity Award from the International Center of Photography, New York. He was recently the recipient of the third annual Scotiabank Photography Award in 2013. A solo exhibition will be organized on its occasion and shown at the Ryerson Image Centre in Toronto (opening May 1, 2014), as part of the 2014 Scotiabank CONTACT Photography Festival. The exhibition will be accompanied by a catalogue published by Steidl. Another solo show of Douglas's work is planned for fall 2014 at the Fruitmarket Gallery in Edinburgh.

Premiering in March 2014 at the Arts Club Theatre Company in Vancouver, *Helen Lawrence* is a new multimedia theatre work conceived by Douglas. Created in close collaboration with acclaimed screenwriter Chris Haddock, the project innovatively merges theatre, visual art, live-action filming, and computer-generated imagery. Douglas worked with a team of 3D artists and programmers to virtually construct the set, which can also be explored through the ***Circa 1948*** immersive 3D art app produced by the National Film Board of Canada.

Over the past decade, Douglas's work has been the subject of solo exhibitions at prominent institutions worldwide, including the Canadian Cultural Centre, Paris (2013); Minneapolis Institute of Arts, Minnesota (2012); the Power Plant, Toronto (2011); Staatsgalerie Stuttgart and Württembergischer Kunstverein, Stuttgart (2007); the Studio Museum in Harlem, New York (2005); kestnergesellschaft, Hanover (2004); and the Serpentine Gallery, London (2002).

Major museum collections which hold works by the artist include the Art Gallery of Ontario, Toronto; Centre Georges Pompidou, Paris; the Israel Museum, Jerusalem; Museum of Contemporary Art Chicago; the Museum of Modern Art, New York; National Gallery of Canada, Ottawa; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Tate Gallery, London; Vancouver Art Gallery; and the Walker Art Center, Minneapolis, Minnesota.

Loc Dao,
Executive Producer & Creative Technologist

As Executive Producer/Creative Technologist, Loc Dao heads up digital content and strategy for English programming at the National Film Board of Canada. Dao oversees the English Program's slate of digital projects and leads the digital team, which has created and produced award-winning work such as *Bear 71, Waterlife, Welcome to Pinepoint, The Test Tube with David Suzuki, This Land* and more. His work has received dozens of major international and national honours, including one 2012 Webby Award for *God's Lake Narrows,* two 2011 Webby Awards for *Welcome to Pinepoint,* the 2010 Webby Award for Best Online Documentary program for *Waterlife,* and Best Cross-Platform program for *The Test Tube* at the 2009 Canadian New Media Awards. Dao's role has varied, from Digital Creator on *The Test Tube* to Creative Producer on *Waterlife* to Creative Technologist on all of the NFB's digital content. Prior to joining the NFB, he worked in the private new-media industry on projects such as the Vancouver 2010 Olympics' Cultural Olympiad, citizen journalism start-ups and publishing companies' strategic transitions from print to digital. Dao's background is in media; he worked as a sound engineer, webmaster, producer and executive producer for CBC Radio between 1992 and 1998, and created one of the CBC's first websites in 1994. In 2002, he was the executive producer and co-creator of the award-winning CBC Radio 3 web magazine/FM radio/podcast platform, which won one Prix Italia, three Webby Awards, two New York Festival Grand Prizes, and an Art Directors Club award, among more than 20 others.

Selwyn Jacob, Producer

Selwyn Jacob joined the National Film Board of Canada in 1997. The Vancouver-based producer's most recent productions include *Mighty Jerome,* written and directed by Charles Officer, *Crazywater,* written and directed by Dennis Allen, and *When You Give of Yourself* by acclaimed filmmaker Lynne Stopkewich. He also produced *Jeni LeGon: Living in a Great Big Way* and the Leo Award-winning *The Journey of Lesra Martin.* Prior to joining the NFB, Jacob was an independent filmmaker and directed two award-winning NFB releases, *Carol's Mirror* and *The Road Taken,* the latter of which won the Canada Award at the 1998 Gemini Awards.

Kelly Richard Fennig, Project Director

Kelly Richard Fennig has been in and out of the games industry for over a decade, working at EA, Nokia, United Front Games and Slant Six Games. A gaming geek for most of his life, he feels that spending time in other fields (engineering non-gaming hardware and software, education, music and acting) and establishing a reputation to deliver projects on time and on budget has given him a unique perspective and skill-set. Fennig finds himself often studying how people play and what makes something "fun," and discovering new (and sometimes unconventional) ways to make games. He is what some would call a polymath.

Dana Dansereau, Producer

Dana Dansereau is an interactive producer for the National Film Board of Canada's Digital Studios. Overseeing the production and ideation of the Studios' core projects, he has helped bring to life innovative works such as *Bear 71, The War of 1812* and *Hyperlocal*. With an artistic background and experience as a creative technologist in the advertising industry, Dansereau brings a unique perspective to the creation of world-leading interactive storytelling experiences. Previous to his work with the NFB, he was the Creative Technologist and Technical Director at Dare/Cossette, one of Canada's preeminent interactive advertising agencies. Some of his notable projects include the Olympics' first social media sharing site, *Canada Code*; a social media portal for McDonald's employees called *Station M*; and numerous other award-winning advertising web experiences. He has a master's degree in Fine Arts – New Media from the University of Western Ontario.

CREDITS

CIRCA 1948 iOS APP

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the National Film Board of Canada

Created by
**Stan Douglas and
the NFB Digital Studio Vancouver**

Executive Producer
& Creative Technologist
Loc Dao

Producers
**Selwyn Jacob
Loc Dao**

Project Director
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Creative Director
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CIRCA 1948 INTERACTIVE PROJECTION-MAPPED INSTALLATION

Produced by
the National Film Board of Canada

Created by
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Marshmallow Laser Feast
and Stan Douglas**

Executive Producer
& Creative Technologist
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Lead Artists
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