Fast and easy previsualisation for creative industries
The aim of this project
To develop creative tools for use in theatres, animation and film production. Enabling simple, fast and cost-effective pre-production. This is known as previsualisation or just ‘previs’.

Why?
Previs is an essential phase in the design process of time-based visual media. Current best practices for smaller productions, lower budget animation and theatre and performing arts shows are often conducted in physical media. Digital previs tools require skills that are not available in the previs teams of many productions.

What?
The first.stage project will develop tools that support producers in creating compelling shots and ideas through convincing imagery: film directors will be able to visualise their ideas and plan before building or filming a real movie set; stage designers will be able to create and optimize stages quickly and easily.

The tools are:
- easy to use
- fast
- cost-effective
- high-quality
- efficient

TIMELINE

- 1. Jun. 2016 - Kickoff Meeting in Bremen
- 15. May 2017 - Demo Live Streams
- 6. Nov. 2017 - Demonstrator Release 1
- 15. May 2017 - Demo Live Streaming in Bremen
- 27. Nov. 2017 - Demonstrator Release 2
- 13 - 15. Nov. 2017 - Central Meeting in Copenhagen
- 20. Jun. 2017 - Central Meeting in Linz
- 29. Feb. 2017 - Previs Software Requirements Defined
- 2016
- 2017
- 2018
- 2019

www.first-stage.eu
The goal of the EU-project first.stage is to research, design, develop, evaluate, and showcase natural user interfaces that improve previsualization in film, animation, and the performing arts by speaking the language of the artist rather than that of a technician. It should further support distributed teamwork, as production teams are often spread over many places and only meet in person for short bursts. This criterion should be met by approaching the design with natural user interfaces (NUI) working with gesture, body, touch and speech.

The first.stage project will furnish the creative industries developing and producing visual narrative media with several advantages: Due to the ease of operation and the decreasing prices, equipment and software for production chains in film and performing arts are now becoming affordable for the consumer markets. This will allow the users to experience previsualization anew, and lets them create with the skills they already possess, in a medium that is close to the one the actual production will occur in.

One of the focuses of the first.stage project is to integrate the previs as seamless as possible into the overall production, thus creating scenarios and allowing co-located teams to work together to a degree that has previously not been attainable without considerable fiscal backlash.

Specific objectives of the project:

• Understand the requirements
• Research and develop methods and tools for content creation
• Research and develop content layout and animation methods and tools
• Test and evaluate the developed methods and tools
• Disseminate the results

Possibilities:

Cinematography & Choreography | Lighting Moods
Layout & Timing | Motion Capture
Leading the consortium is the University of Bremen who are researching intuitive and natural interaction for previsualisation and combining the results of the other project partners.

InfoConsult from Bremen has been successfully involved in the acquisition and administration of national and international R&D projects since 1997. Many projects were successfully supervised during that time.

Moviestorm from Great Britain brings many years of expertise in the development of previsualisation software and is implementing the tools and developing novel prototypes for previs.

Next Limit Technologies from Spain are integrating their award-winning graphics and simulation software used in high-end film and TV productions around the world.

RoKoKo Electronics from Copenhagen, Denmark, provide state-of-the-art motion capturing technology, seamlessly integrating virtual actors and movements into previsualisations.

The Austrian partners, all leaders in their fields, explore and evaluate requirements from industry: the TOG, the theatre and orchestral society of Upper Austria for stage production, Arx Anima from Vienna for computer-animated films, and Vogel Audiovision, Linz, for film, TV and commercials.

These partners will test and evaluate the first-stage tools in cooperation with creators working on concrete projects.

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