



**November 30 - December 2, 2005
Strasbourg, France**

Call for Paper – NEW EXTENDED DEADLINE: JUNE 10, 2005

Sponsored by:

- Iconoval - Pôle Image Alsace, Strasbourg, France

Organized in collaboration with:

- AFiG - French Association of Computer Graphics
- GT-RV - French Virtual Reality Working Group
- Virtual Reality Project, STIC-Asia Program CNRS/INRIA

With the support of:

- Communication & Systèmes, Toulouse, France
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BACKGROUND

The first *International Conference on Virtual Storytelling* took place on September 27-28, 2001 in Avignon (France) in the frame of the prestigious "Palais des Papes" and was sponsored by the European Commission, the C-S group and French Virtual Reality Working Group. Despite the tragic events of the 11th September that led to some last minute cancellations, nearly 100 people from 14 different countries attended the 4 invited lectures given by international experts, the 13 scientific talks and the 6 scientific demonstrations. 2 SME - Immersion S.A. and RealViz - offered prizes for the "Best Paper" and for the "Best Application". The conference proceedings, composed of 210 pages, were published by Springer as volume 2197 of the Lecture Notes in Computer Science series.

Virtual Storytelling'03 was organized on November 20-21, 2003 in Toulouse (France) in the Modern and Contemporary Art Museum "Les Abattoirs". *Virtual Storytelling'03* was supported by the European Commission, Grand Toulouse, the University of Glasgow, the University Paul Sabatier of Toulouse, the Eurographics organization, the French Virtual Reality Working Group and the companies C-S, NVIDIA and Immersion S.A. One hundred people from 17 different countries attended the conference composed of 3 invited lectures, 16 scientific talks, 11 posters/demonstrations. The 240-page conference proceedings were published by Springer as volume 2787 of the LNCS.

Since autumn 2003 there is a strong collaboration between the two major virtual/digital storytelling conference series in Europe: *Virtual Storytelling* and TIDSE (*Technologies for Interactive Digital Storytelling and Entertainment*). Thus the conference chairs of TIDSE and *Virtual Storytelling* decided to establish a two years turnover for both conferences and to associate the respective organizers in the Committees.

This year, *Virtual Storytelling'05* will be organized in the framework of the *Virtual Reality Week* of Strasbourg that associates also the Annual Workshop of AFiG, the French Association of Computer Graphics (Nov. 28-30 with a common day with *Virtual Storytelling'05*) and the 2nd France-Asia Workshop in Virtual Reality supported by CNRS, INRIA. The conjunction of all these scientific meetings will make *Virtual Storytelling'05* a key high-level scientific and artistic event in 2005.

It has also been decided to have as lower registration fees as possible in order that researchers, artists, students and SME representatives can easily attend the conference. Thanks to the support of Iconoval - Pôle Image Alsace, the early registration rate is planned to be 225 € (~290 \$US) for the 3-day conference access, the lunches, the coffee breaks and the proceedings book.

SCOPE

The story is the richest heritage of human civilisation. One can imagine the first stories being told, several thousand centuries ago, by wise old men huddled around camp fires. Since this time, the narrative process has been considerably developed and enriched: sounds and music have been added to complement the speech, while scenery and theatrical sets have recreated the story environment. Actors, dancers and technicians have replaced the unique storyteller. The story is no longer the sole preserve of oral narrative but can be realised in book, theatrical, dance or movie form. Even the audience can extend up to several million individuals. And in its many forms the story lies at the heart of one of the world's most important industry.

The advent of the digital era has enhanced and accelerated this evolution: image synthesis, digital special effects, new Human-Computer interfaces and the Internet allow one to not only realise more sophisticated narrative forms but also to create new concepts as video gaming and virtual environments. The art of storytelling is becoming evermore complex.

Virtual Reality offers new tools to capture, and to interactively modify the imaginary environment, in ever more intuitive ways, coupled with a maximum sensory feedback. In fact, Virtual Reality technologies offer enhanced and exciting production possibilities for the creation and non-linear manipulation in real time, of almost any story form. This has led to the new concept of Virtual Storytelling.

Virtual Storytelling'05 aims to gather researchers from the scientific, artistic and industrial communities to demonstrate new methods and techniques, show the latest results, and to exchange concepts and ideas for the use of Virtual Reality technologies for creating, populating, rendering and interacting with stories, whatever their form be it theatre, movie, cartoon, advertisement, puppet show, multimedia work, video-games...

The conference will address the following topics (non exhaustive list):

- How to acquire the story elements (objects, decors, environments, etc.) from reality?
- How to create virtual actors? How to model their geometry and physical behaviours in real time? How to populate virtual environments and manage their interactions?
- How to animate the virtual actors (e.g. their faces, clothes, and hairs, etc.) in real time?
- How to include lifelike elements in the virtual environment? How to create "realistic" behaviours and emotions?
- How to create storyboards from virtual environments? How to create and manage non-linear scenarios?
- How to simulate the production (lighting, actors' direction, etc.) and the shooting (camera trajectory)?
- How to create real-time special effects (explosion, fire, snow, rain, layered fog, etc.)?
- How to use Virtual Reality interfaces (force feedback systems, stereoscopic or immersive display, 3D sound) for creating and telling virtual stories?
- How to render or broadcast virtual stories in real-time?
- What are the new narrative forms allowed by Virtual Storytelling?
- How Virtual Storytelling can be compared to traditional storytelling? What is the impact of non-linear and collaborative working (authoring and production) environments on the creativity?
- What are concrete examples of using Virtual Storytelling?

In particular, if possible, special sessions will be organized on:

- Computer Graphics for Virtual Storytelling
- Virtual Reality Interfaces for Virtual Storytelling
- Virtual Humans for Entertainment and Education

- Interactive Digital Storytelling
 - Drama and Performance in Virtual Environments
 - Immersive Imaging and Applications
 - Non-Visual Senses (smelling, touching, hearing) for Virtual Storytelling
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COMMITTEES

Scientific organization

- Gérard Subsol, Virtual Storytelling'03 Organizer, Montpellier, France

Local organization

- Piotr Szychowiak, Iconoval - Pôle Image Alsace, Strasbourg, France

Scientific coordination

- Ruth Aylett, DAPPPLE Network, Professor, Heriot Watt University, Edinburgh, U.K.
- Olivier Balet, Virtual Storytelling'03 Organizer, Technical Director, Virtual Reality Dept., C-S, Toulouse, France
- Dominique Bechmann, Organizer of the France-Asia Workshop on Virtual Reality and of the Annual Workshop of AFIG, Professor, University Louis Pasteur, Strasbourg, France
- Stéphane Donikian, Member of the AFIG Board, Senior Researcher, IRISA, Rennes, France
- Stefan Göbel, Conference Chair TIDSE'04, ZGDV e.V., Darmstadt, Germany
- Jean-Pierre Jessel, Virtual Storytelling'03 Organizer, Member of the AFIG Board, Professor, University Paul Sabatier, Toulouse, France
- Ulrike Spierling, Conference Chair TIDSE'04, Professor, FH Erfurt, University of Applied Sciences, Germany
- Alain Tubiana, Head of the Iconoval - Pôle Image Alsace, Strasbourg, France

Scientific and Application Board

- Ernest W. Adams, Author and Game Design Consultant, Designersnotebook, U.K.
- Espen Aarseth, Principal Researcher, Center for Computer Games Research, University of Copenhagen, Denmark
- Clive Fencott, Senior Lecturer, School of Computing, University of Teesside, U.K.
- Yoshifumi Kitamura, Associate Professor, Human Interface Engineering Laboratory, Osaka University, Japan
- Nadia Magnenat-Thalmann, Director of MIRALab/C.U.I., University of Geneva, Switzerland
- Ana Paiva, Auxiliary Professor, INESC-ID, Lisboa, Portugal
- Arghyro Paouri, Multimedia Artist and 3D Infographer, INRIA Rocquencourt, France
- Maria Roussou, Virtual Environments and Computer Graphics Group, UCL, London, UK and Co-Director makebelieve, Athens, Greece
- Maureen Thomas, Creative Director, Cambridge University Moving Image Studio, U.K.
- Bernd Willim, Professor, The German Film School GmbH, Elstal, Germany

Program Committee

- Steffi Beckaus, Junior Professor, Interactive Media / Virtual Environments, University of Hamburg, Germany
- Erik Champion, Lecturer, Information Environments Program, University of Queensland, Australia
- Elliott Dumville, Digital Studios, Dept. of Architecture, University of Cambridge, U.K.
- Mariantina Gotsis, Media Lab Manager, Interactive Media Division, School of Cinema-Television, University of Southern California; U.S.A.
- HyungSeok Kim, Senior Research Assistant, MIRALab, University of Geneva, Switzerland
- Miguel Lozano, Lecturer, Intelligent Characters Group, University of Valencia, Spain
- Narcis Pares, Professor, Experimentation on Interactive Communication, Universitat Pompeu Fabra, Barcelona, Spain
- Jaime Ramírez, Associate Professor, Computer Science School, Technical University of Madrid, Spain
- Hyewon Seo, Professor, Computer Graphics and Applications Lab, ChungNam National University, Korea
- Richard Wages, Researcher, NOMADS Lab, Köln, Germany

PROGRAMME

This year, the conference **will last 3 days** to allow presenting more talks, posters, demonstrations and art-shows. It will be composed of:

- **3 one-hour keynote presentations** presented by international experts :
 - “**Did it make you cry? Creating Dramatic Agency in Immersive Environments**” by **Janet Murray**, Professor, School of Literature, Communication and Culture, Georgia Institute of Technology, U.S.A.



Janet H. Murray is Professor and Director of the Graduate Program in Digital Media in the School of Literature, Communication, and Culture at Georgia Tech, U.S.A. An internationally recognized interactive designer, she is the author of Hamlet on the Holodeck: The Future of Narrative in Cyberspace, which has been hailed as the Aristotle's Poetics of the digital age, and translated into six languages. Her current projects include directing an interactive TV prototyping lab and creating a digital edition of Casablanca.

- “**Virtual Reality Technology for Museum Exhibits**” by **Michitaka Hirose**, Professor, Research Center for Advanced Science and Technology, The University of Tokyo, Japan



Michitaka Hirose is a professor of computer science and multimedia at the Research Center for Advanced Science and Technology (RCAST) at the University of Tokyo. He received BE, ME and PhD degrees from the University of Tokyo in 1977, 1979 and 1982 respectively. His research interests include human interface, wearable computers, ubiquitous computing and virtual reality. Recently, he supervised "VR Theater of Mayan Ruins" and "Ubiquitous Gaming" at the National Science Museum as a project leader of SVR project sponsored by Ministry of General Affairs and Telecommunication.

- “**Letting the Audience onto the Stage: The Potential of VR Drama**” by **Ernest W. Adams**, Consultant for the interactive entertainment industry, U.K.



Ernest Adams is a videogame design consultant, writer, and teacher, working with the International Hobo design group. He has been in the game industry for 16 years, and was most recently employed as a lead designer at Bullfrog Productions on the Dungeon Keeper series. He is the author of two books, and also writes the popular Designer's Notebook columns for the Gamasutra developers' webzine..

- **20 thirty-minute regular presentations** selected by 3 members of the international Program Committee. The presentations will be grouped in sessions according to the selected papers. In particular, if possible, **special sessions** will be organized on:
 - Computer Graphics for Virtual Storytelling (*AFIG special session*)
 - Virtual Reality Interfaces for Virtual Storytelling (*STIC-Asia Program special session*)
 - Virtual Humans for Entertainment and Education (*TIDSE special session*)
 - Interactive Digital Storytelling (*TIDSE special session*)
 - Drama and Performance in Virtual Environments (*DAPPPLE special session*)
 - Immersive Imaging and Applications
 - Non-Visual Senses (smelling, touching, hearing) for Virtual Storytelling

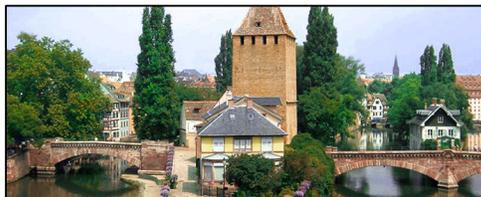
- **posters, demonstrations and art shows.**

The working language will be English.

Write-ups of talks and presentations will be published by Springer as a volume of Lecture Notes in Computer Science series that will be available during the workshop.

LOCATION

The conference will be held in **Strasbourg, France**.



Strasbourg, the 7th largest city of France, prefecture of the Low Rhine, is the intellectual, cultural and economic capital of Alsace. Located on the banks of the Rhine, at the German border the city has changed hands between the Germans and the French a couple of times. Today it is a prosperous, beautiful and modern city, big enough to have a metropolitan air.

Its privileged geographical situation as a center of a core of international communications, its post of Latin sentinel on the Rhine, as well as its rich history, assure its exceptional importance and its symbolic position at the heart of the Europe. Strasbourg was chosen as the home of European institutions - the seat of the European Council, the European Parliament and the European Court of Human Rights.

The city is also known for its Christmas traditions. December here means above all the immense **Christmas market**, which has existed for more than 430 years. The wonderful festive atmosphere, which reigns in Strasbourg, unique. It is especially in the late afternoon, just as night is falling, that the magic sets in. Strasbourg impresses by an outshining huge Christmas tree the Place Kléber and the festival of light with the merry sound of Christmas echoing through every corner of the town. Shops windows gleam, decorations twinkle on facades, the smells of spices and cinnamon bring back childhood memories. The Christmas market itself spreads out into many streets and squares of the city center. With its unique tastes and flavors, and their many hundreds of talented craftsmen, it is a fascinating place to stroll and explore.



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More information available at: www.strasbourg.com



The auditorium and the poster/demo rooms are in an old monument called **Munsterhof** (literally The Cathedral Yard) that is located in one of the oldest street historical center of the city, not far from the cathedral. Mozart, Haydn and Liszt gave concerts in this room.

Address: *Salle du Munsterhof, 9 rue des Juifs, Strasbourg, France*

AGENDA

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| • February 15, 2005: | Opening of the conference Web site |
| • JUNE 10, 2005: | DEADLINE FOR SUBMISSION |
| • July 25, 2005: | Notification of acceptance |
| • August 26, 2005: | Deadline for definitive version |
| • November 30 - December 2, 2005: | Conference |

SUBMISSION PROCEDURE

In order to make the reviewing process more precise, it has been decided to base the submission of **regular presentations on full papers**. Nevertheless, in order to propose work in progress and emergent ideas, **abstract-based submission** will be possible **for poster presentations, demonstrations or art-shows**.

ONLY ELECTRONIC VERSIONS IN PDF (FILE SIZE < 2Mb) will be submitted.

The format will follow the style (Word and Latex templates) given at:
<http://www.springeronline.com/sgw/cda/frontpage/0,11855,5-164-2-72376-0,00.html>

(Proceedings and Other Multiauthor Volumes)

- **full paper submission** for regular 30-minute scientific presentations: **up to 10 pages**,
- **abstract submission** for poster presentations, demonstrations or art-shows: **up to 4-pages**.

The text and the figures of the definitive versions will be only in grey levels.

Precise in your mail if you submit for a specific special session (the list is given in the chapter Scope).

The files must be sent, attached in a mail, **BEFORE Friday June 10, 2005** included to:

<Gerard.Subsol@wanadoo.fr> **AND** <szychowiak@iconoval.fr>

To avoid any mailing problem, do not send a file larger than 2Mb.

Submitted papers and abstracts will be reviewed by 3 members of the international Program Committee. Based on these reviews, the Organization Committee will decide:

- to accept the paper for regular presentations,
- to accept the abstract for poster presentation, demonstration or art-show,
- to propose to shorten the paper for poster presentation, demonstration or art-show,
- to decline the submission.

Notifications of acceptance will be sent to authors on Monday July 25, 2003.

The definitive version of the papers or abstracts (exclusively electronic version in pdf, file size < 4Mb) will be sent before Friday August 26, 2005.

CONTACT

Mail : [<gerard.subsol@wanadoo.fr>](mailto:gerard.subsol@wanadoo.fr)
Web Site: <http://www.virtualstorytelling05.iconoval.fr>