



ADVENTURES OF THE BACKUP CREW



THE LIL' BOTS

Personal

First Name *

BERNARDO

Last Name *

RAO

Email *

BERNARDO.RAO@GMAIL.COM

Country / Region *

NEW ZEALAND

Company / Institution

I am applying for my company / team (I am not an individual)

Company/Team Name *

MAD KIWI FILMS LTD

Position *

OWNER / CREATOR

Company/Team Size

3

Project

Project Name *

LIL'BOTS - THE BACKUP CREW

Website

BERNIERAO.COM [Click Here](#)

Project Video

[Click Here](#)

Project Type *

MEDIA & ENTERTAINMENT

Funding

I am requesting a particular amount of funding

How much funding (US Dollars) are you requesting? *

\$ 25.000

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THE WORLD HAS CHANGED...

THE YEAR IS 1993.

ARTIFICIAL INTELLIGENCE IS HERE.

MICRO-ROBOTS, CALLED LIL'BOTS, MAINTAIN AND RUN OUR APPLIANCES AND ELECTRONIC DEVICES.



DECADES OF ELECTRONIC WASTE



BUT DECADES OF ELECTRONIC WASTE HAVE CREATED LIL'BOT SOCIETIES BUILT UP AROUND LOST OR DAMAGED APPLIANCES.

FROM LOW-TECH MICRO POST-APOCALYPTIC CIVILISATIONS LIVING IN LANDFILLS, TO MUTANT TECO-FREAKS RIDING ROBO-INSECTS, AND EVEN SCARY MECCA-DINOSAURS, ANYTHING IS POSSIBLE IN THE MICRO WORLD OF LIL'BOTS!



LIL'BOTS ADVENTURES OF THE BACKUP CREW

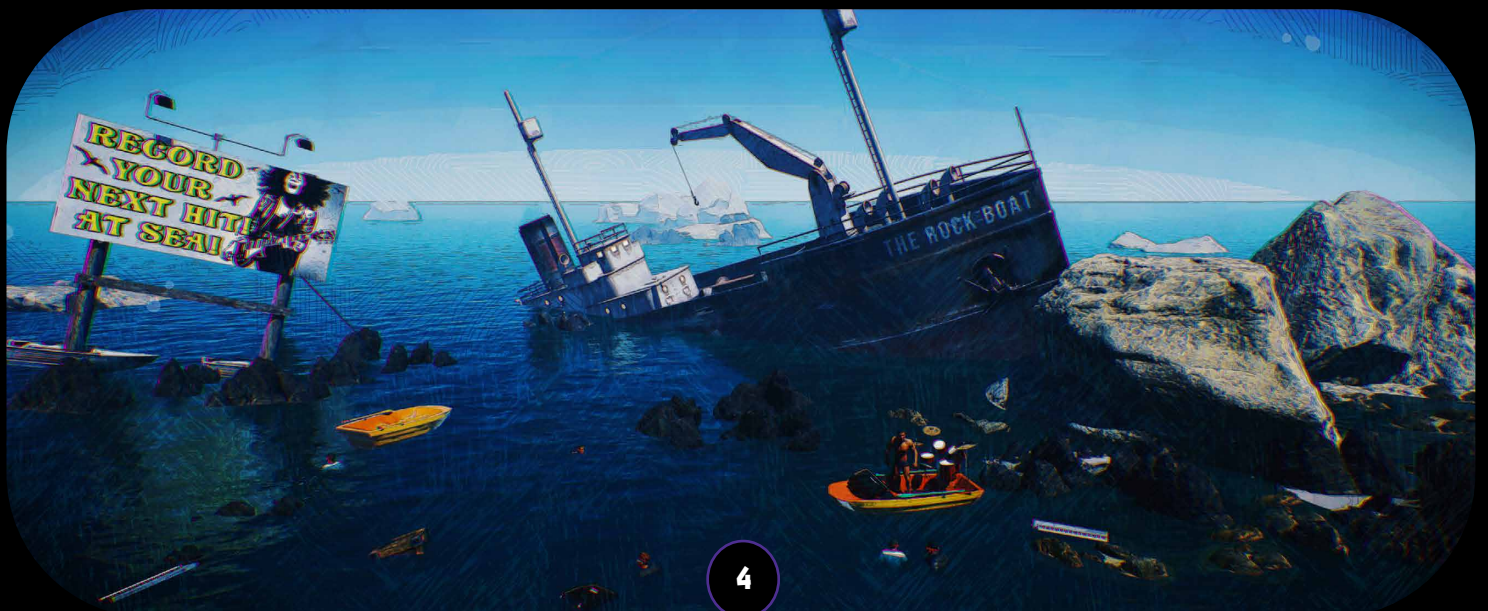


LIL'BOTS - ADVENTURES OF THE BACKUP CREW IS A FANTASY ANIMATED SERIALISED FEATURE FILM OF 10 EPISODES. EACH EPISODE IS AROUND 10 MINUTES LONG.

THE STORY FOLLOWS A TEAM OF RETRO-LOOKING LIL'BOTS: THE BACKUP CREW, WHO WERE DESIGNED TO WORK IN A RECORDING CONSOLE IN A MUSIC STUDIO ONBOARD A SHIP CALLED THE ROCK BOAT. WHEN THE ROCK BOAT IRONICALLY HITS A ROCK AND SINKS, IT BECOMES THE BACKUP CREW'S ULTIMATE MISSION TO RETURN THE CONSOLE'S BACKUP SSD DISC, AND GIVE IT TO ITS RIGHTFUL OWNERS - THE BAND OF MUSICIANS WHO WERE RECORDING AN ALBUM AT THE TIME OF THE INCIDENT.

SO THIS IS AN ADVENTURE THAT TAKES PLACE AT SEA!

ARE YOU READY FOR SOME TRULY INSANE STUFF?





THE EPISODES

IN EACH EPISODE OUR TEAM OF ROBOTS WILL FIND CREATIVE WAYS TO HELP THEM OVERCOME THE OBSTACLES IN THEIR JOURNEY.

THERE IS ADVENTURE, ACTION AND EVEN ROMANCE!

THEY'LL BE IN THE WATER, IN THE AIR, IN THE DESERT, AND EVEN IN SPACE!

EPISODE 1 – THE SET UP

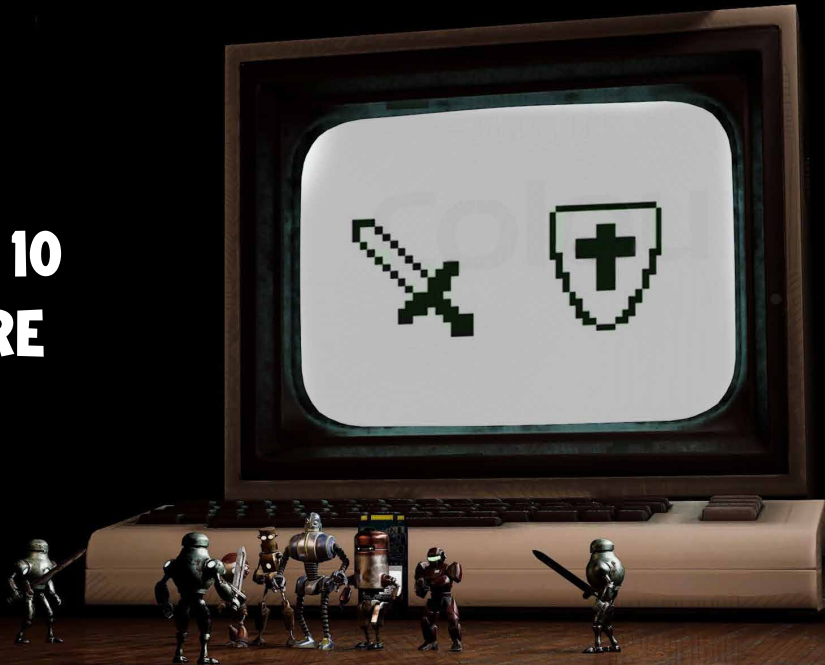
IN EPISODE 1, WE MEET OUR TEAM OF LIL'BOTS GOING ABOUT THE DAILY TASKS OF MANAGING THE OPERATION OF THE CONSOLE WHEN AN ACCIDENT HAPPENS: A LOUD RUMBLE IS HEARD AND A SERIES OF DESTRUCTIVE EVENTS BEGIN TO HAPPEN WHICH CULMINATES IN THE BOAT SINKING.

AFTER THE ROBOTS RETRIEVE THE BACKUP DISC AND EVACUATE THE CONSOLE, THEY FIND SAFETY ON TOP OF A FLOATING MICROPHONE. WE SEE THE DISTRAUGHT BAND MEMBERS ON A DINGY, WAITING FOR RESCUE.

THE BACKUP CREW TRIES TO GET CLOSE TO THE BAND BY STEERING THE MICROPHONE IN THE RIGHT DIRECTION, USING THE POP-UP FILTER AS A SAIL, BUT UNFORTUNATELY A STORM HITS AND PUSHES THE ROBOTS AWAY.

THE ROBOTS FIND THEMSELVES DRIFTING OUT TO SEA, LOSING SIGHT OF THE BAND MEMBERS. THE ADVENTURE BEGINS!

EPISODES 2 TO 10 THE ADVENTURE



FROM EPISODE 2 - 10, WE FOLLOW THE BACKUP CREW, LED BY THEIR BRAVE CAPTAIN, AS THEY EXPERIENCE ADVENTURES, ALWAYS TRYING TO RETURN TO THE PLACE WHERE THE BAND WAS LAST SEEN.

THEY COME ACROSS OTHER LIL'BOTS LIVING IN APPLIANCES STUCK IN ROCKS, SEA LIFE, ISOLATED ISLANDS, IN THE BOTTOM OF THE SEA, FLOATING IN THE WAVES, AND EVEN IN SPACE! SOMETIMES THEY GET HELP, MOST TIMES, THEY GET ATTACKED.

THEY ALSO MEET SOME FRIENDLY TECH THAT HELPS THEM.

HEART

THE BACKUP CREW IS A GOOD BUNCH!

WE WANT THIS TO BECOME APPARENT AS THEY MEET OTHER LIL'BOTS IN THEIR JOURNEY, THEY WILL ALWAYS HELP OTHERS,

OUR LIL'BOTS ARE HONOURABLE AND NOBLE!

EXAMPLE EPISODES



WHALE E

CONCEPT ART

THE LIL'BOTS ARE SWALLOWED BY A MECHANIC WHALE - WHALE-E. INSIDE THE WHALE LIVES A ROBOT (WALL-E INSPIRED) WHO IS OBSESSED BY THE MONSTER OF THE BLUE LAGOON, THAT PLAYS NON-STOP ON A SCREEN. THE ROBOT THINKS THE CAPTAIN OF THE LIL'BOTS IS THE MONSTER, BECAUSE OF HIS RESEMBLANCE WITH THE LIZARD FROM THE FILM, AND TRIES TO MAKE A STATUE OUT OF HIM.

MAC VS PC

THE LIL'BOTS ARRIVE AT AN ATOLL WHERE TWO ARMIES HAVE BEEN BATTLING EACH OTHER FOREVER - THE MACS AND THE PCs. OUR LIL'BOTS ARE CAUGHT IN THE CROSSFIRE AND HAVE TO ESCAPE.



ROBOT CHARACTERS – FUNNY AND CUTE

ALL ROBOTS IN THE SERIES
WILL HAVE FRIENDLY AND CUTE
EXPRESSIONS.

THEY ARE ROBOTS SO THEIR
EXPRESSIONS NEVER CHANGE.

THE COMEDY FLOWS FROM
SITUATIONS AND BEHAVIOUR.

EXAMPLE BELOW

IN KILLER SOFA
(BERNARDO'S PREVIOUS FEATURE FILM)
THE MONSTER IS A RECLINING CHAIR
WITH A CUTE FACE.

USING SOME EDITING TRICKS, WE CAN
ACHIEVE GREAT COMEDIC MOMENTS!

WE WILL USE THE SAME TECHNIQUE
WITH THE ROBOTS.



13

14

15



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THEMES

PROTECT THE ENVIRONMENT

WE BELIEVE WE SHOULD PROTECT THE ENVIRONMENT AND FIND ACTIVE WAYS TO PRESERVE BIODIVERSITY AND NATURE. WE WANT THIS TO BE A KEY MESSAGE THROUGHOUT THE SERIES.

RECYCLING WORKS

WE WANT TO CONVEY THE MESSAGE THAT RECYCLING IS VERY IMPORTANT AND THAT WASTE HAS A HUGE NEGATIVE IMPACT ON THE NATURAL ENVIRONMENT. RECYCLING HELPS TO REDUCE THE POLLUTION CAUSED BY WASTE. OUR LIL'BOTS WILL BE SETTING THE EXAMPLE. THEY WILL ALWAYS BE RECYCLING TECH TO CREATE NEW THINGS. THE WHOLE CONCEPT OF THE SERIES RELIES ON THE IDEA THAT THERE IS LIFE IN OLD TECHNOLOGY AND WE HAVE THE POWER TO TRANSFORM AND FIND NEW USES FOR OBSOLETE TECH.

KNOWLEDGE IS POWER

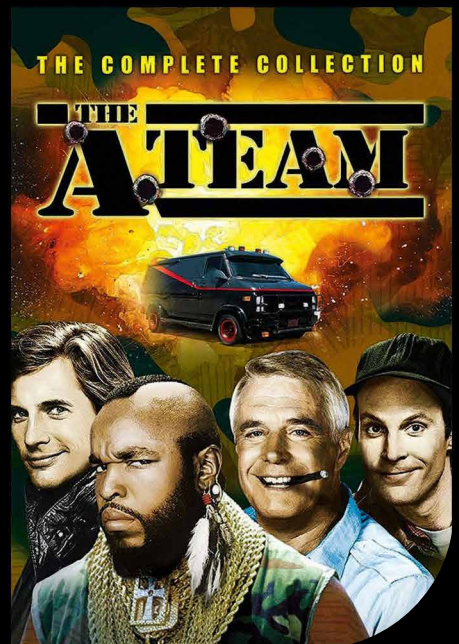
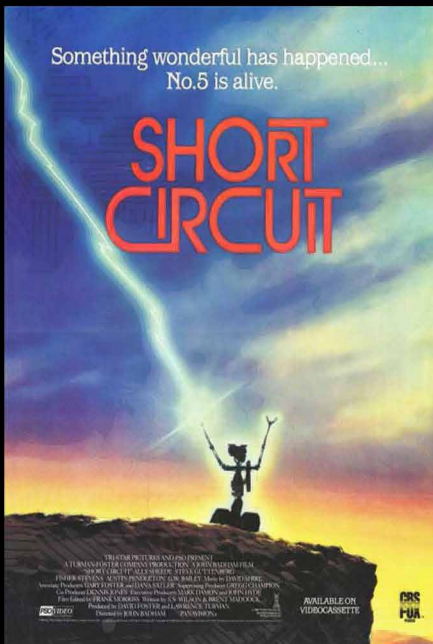
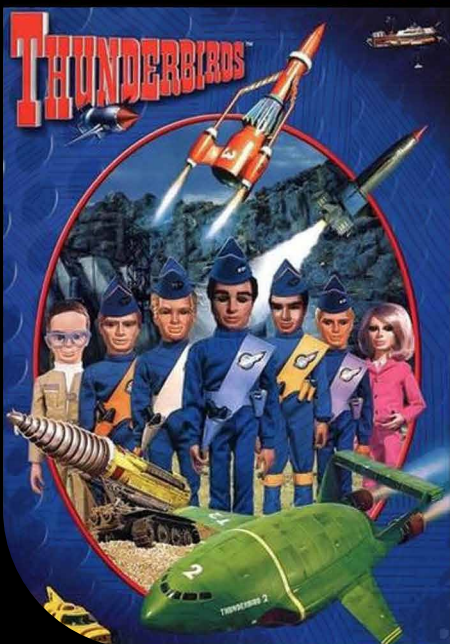
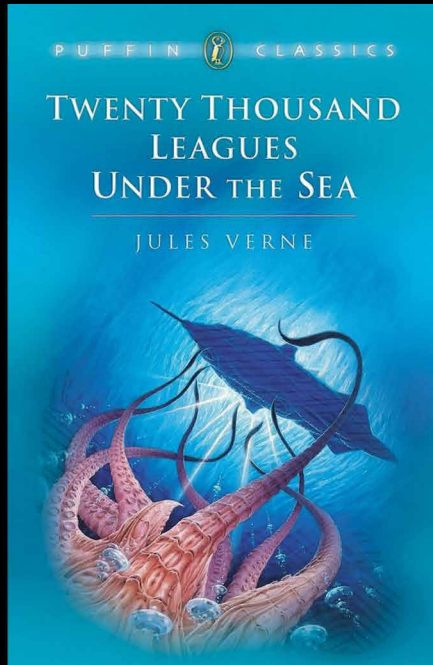
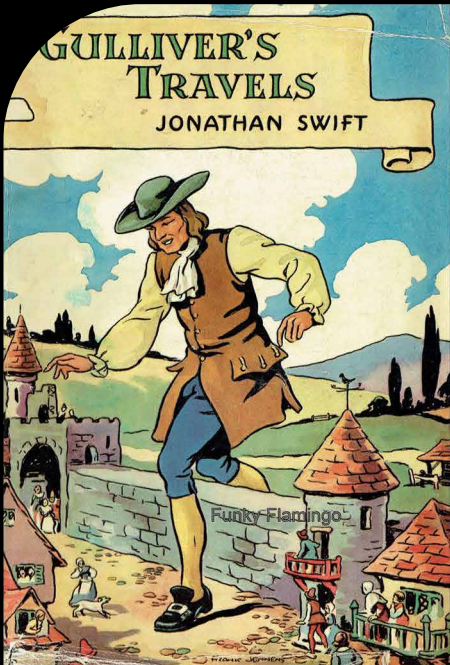
WE AIM TO CONVEY THE IDEA THAT CURIOSITY IS A GREAT THING. WE BELIEVE THE CONCEPT OF LITTLE ROBOTS LIVING INSIDE OUR TECHNOLOGY WILL SPARK YOUNG VIEWERS' CURIOSITY AND MAKE THEM WANT TO FIND OUT HOW THINGS WORK. KNOWLEDGE IS POWER!



INSPIRATION

THE SERIES DRAWS INSPIRATION FROM A VARIETY OF SOURCES, MAINLY GULLIVER'S TRAVELS, AND JULES VERNE'S NOVELS LIKE TWENTY THOUSAND LEAGUES UNDER THE SEA. IT ALSO DRAWS INSPIRATION FROM FAMOUS ADVENTURE FILMS LIKE INNERSPACE, SHORT CIRCUIT, FINDING NEMO, AND TV SERIES LIKE THE A-TEAM AND THUNDERBIRDS.

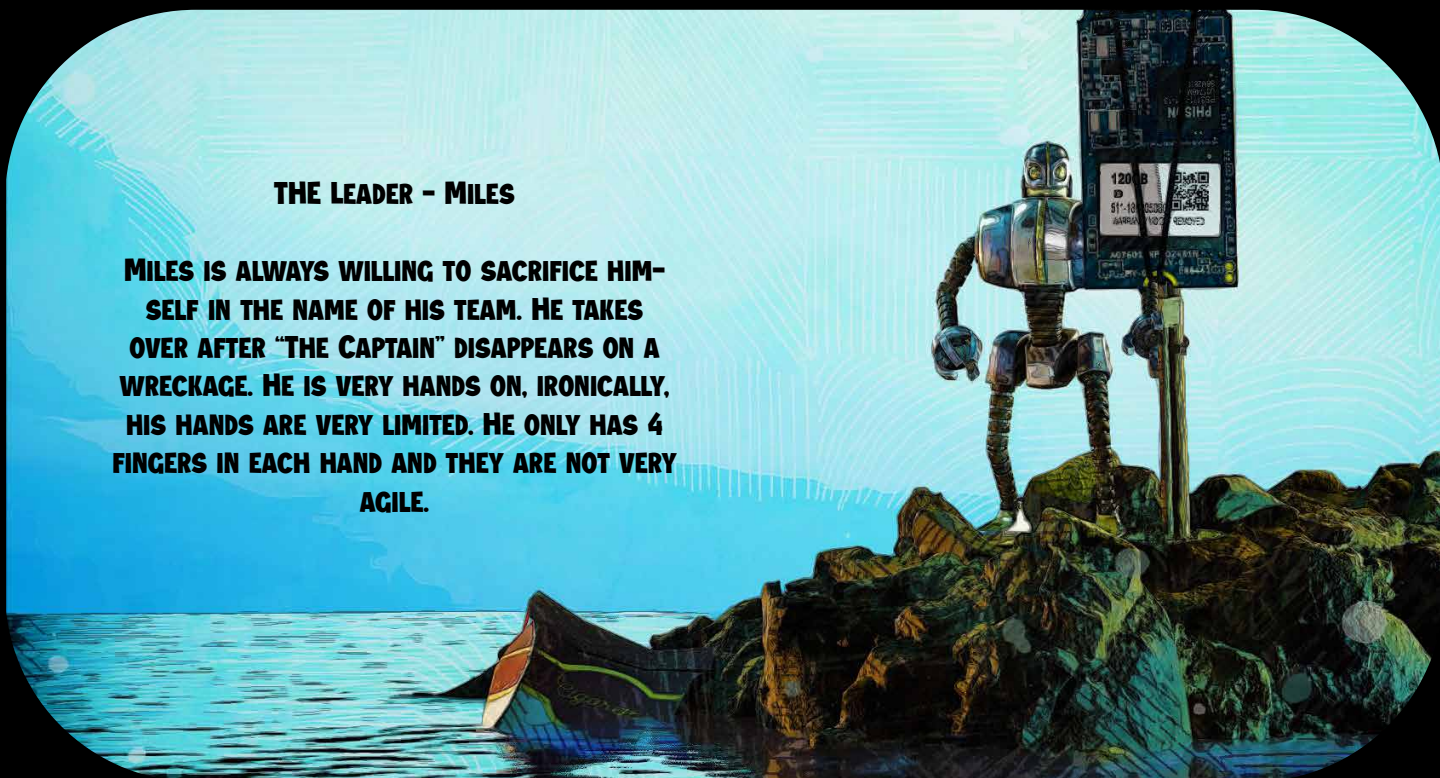
THE OBJECTIVE OF THE SERIES IS TO BE AS UNIVERSAL AS POSSIBLE SO THERE IS ALMOST NO SPOKEN WORD IN ANY KNOWN LANGUAGE. WE RELY ON THE UNIVERSAL LANGUAGES OF MUSIC, SOUND EFFECTS AND IMAGERY TO PROPEL THE STORY FORWARD.



CHARACTERS

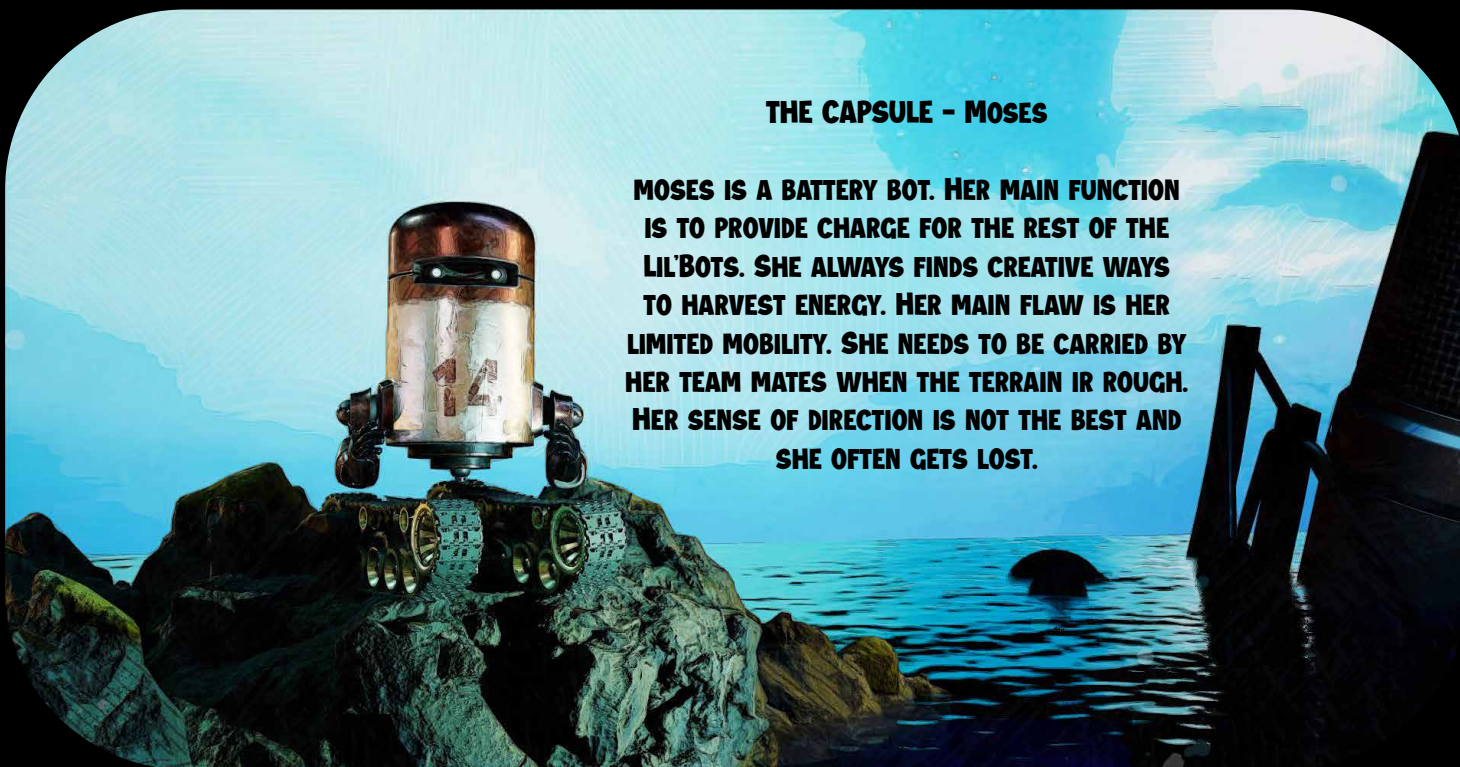
THE LEADER - MILES

MILES IS ALWAYS WILLING TO SACRIFICE HIMSELF IN THE NAME OF HIS TEAM. HE TAKES OVER AFTER "THE CAPTAIN" DISAPPEARS ON A WRECKAGE. HE IS VERY HANDS ON, IRONICALLY, HIS HANDS ARE VERY LIMITED. HE ONLY HAS 4 FINGERS IN EACH HAND AND THEY ARE NOT VERY AGILE.



THE CAPSULE - MOSES

MOSES IS A BATTERY BOT. HER MAIN FUNCTION IS TO PROVIDE CHARGE FOR THE REST OF THE LIL'BOTS. SHE ALWAYS FINDS CREATIVE WAYS TO HARVEST ENERGY. HER MAIN FLAW IS HER LIMITED MOBILITY. SHE NEEDS TO BE CARRIED BY HER TEAM MATES WHEN THE TERRAIN IS ROUGH. HER SENSE OF DIRECTION IS NOT THE BEST AND SHE OFTEN GETS LOST.



CHARACTERS

THE FIXER - DOC

DOC CAN FIX JUST ABOUT ANYTHING. HE IS THE MECHANICALLY-MINDED ROBOT WHO IS GOOD WITH TOOLS AND SHOWS SOME CREATIVE THINKING. HE INSTALS SOLAR PANELS ON THEIR "BOAT-MICROPHONE" AND ADDS A PROPELLER TO MAKE IT MOVE. HIS FLAW IS THAT HE GETS TOO INVOLVED IN HIS PROCESS AND FORGETS ABOUT EVERYTHING ELSE AROUND HIM.



THE PILOT - ARIEL

IF IT FLIES ARIEL CAN PILOT IT, IF IT ROLLS, SHE CAN DRIVE IT. SHE IS THE ONE WHO FIGURES OUT HOW TO MAKE USE OF THE VEHICLES THEY COME ACROSS IN THEIR JOURNEY. THESE VEHICLES INCLUDE A TANK, A STEAM-PUNK BALLOON, A MICRO-AIRPLANE, AND OF COURSE THE BOAT-MICROPHONE. HER FLAW IS THAT SHE IS VERY SMALL AND SOMETIMES THAT GETS IN THE WAY.

THE SOLDIER

THE WORKER IS RELENTLESS AND BRAVE. HIS RIFLE CAN FIRE ANYTHING - WATER, STEAM, SOAP, SMALL ROCKS... HIS FLAW IS THAT HE IS A BIT BASIC. HE IS PART OF A LARGER GROUP OF WORKERS WHO JOIN ANOTHER APPLIANCE. HE IS LOYAL TO THEIR MISSION SO HE STAYS WITH THE TEAM.



PRODUCTION AND 3D PIPELINE

LIL'BOTS - THE BACKUP CREW IS PRODUCED USING UNREAL ENGINE AND REAL TIME ANIMATION TECHNIQUES. THE TURNAROUND FOR EACH EPISODE, FROM IDEA TO COMPLETION, WILL BE ABOUT 2 TO 3 WEEKS.



ENVIRONMENTS AND 3D ASSETS

THE PRODUCTION USES ENVIRONMENTS AND ASSETS ACQUIRED FROM THE 3D MARKETPLACE (UNREAL ENGINE, REALLUSION, DAZ, TURBOSQUID, ETC...) THIS ALLOWS TO REDUCE THE TIME NEEDED FOR MODELLING AND TEXTURING, BUT ALSO TO PROMOTE THE WORK OF SOME AMAZING 3D ARTISTS THAT WE LOVE AND WISH TO SUPPORT. WE WILL OF COURSE, CUSTOMISE SOME ASSETS AND ENVIRONMENTS TO OUR SPECIFIC NEEDS.

ANIMATION

WE USE DIFFERENT ANIMATION TECHNIQUES BUT WE DESIGNED OUR ANIMATION PIPELINE ALL AROUND THE ICLONE UNREAL LIVE LINK.

FOR COMPLEX ACTION SET PIECES WE RELY ON FBX ASSETS THAT WE GET FROM ANIMATION LIBRARIES. THE VAST ARRAY OF ICLONE ANIMATION TOOLS ALLOWS US TO CUSTOMISE ANIMATIONS TO OUR NEEDS.

FOR MORE SPECIFIC ANIMATIONS, WE HAVE A FULL BODY CAPTURE SOLUTION USING A MOCAP SUIT FROM ROKOKO. WE USE MOTION LIVE IN ICLONE TO CAPTURE AND CLEAN THE DATA, BEFORE EXPORTING THE DATA TO UNREAL USING LIVE LINK. FOR FACIAL ANIMATION WE USE LIVE FACE USING THE IPHONE 11.

MUSIC AND SOUND EFFECTS

MUSIC WILL BE ONE OF THE MOST IMPORTANT ELEMENTS IN OUR STORY. THIS FILM IS A ROCK OPERA AT HEART. THE ROBOTS COMMUNICATE WITH EACH OTHER WITH MUSICAL NOTES AND RHYTHMIC PATTERNS.

OUR SOUNDTRACK WILL BE AN ORIGINAL PIECE. THIS IS IMPORTANT AS WE PLAN TO PRODUCE A FEW LIVE PERFORMANCES WITH THE FILM. WE HAVE APPLIED FOR SPONSORSHIP FROM NATIVE INSTRUMENTS AS WE ARE USING THEIR SOFTWARE FOR OUR COMPOSITIONS.

POST-PRODUCTION

WE AIM TO FINISH AS MUCH AS POSSIBLE INSIDE UNREAL ENGINE. IF THAT'S NOT POSSIBLE WE RELY ON PREMIERE PRO, AFTER EFFECTS AND DA VINCI RESOLVE.

BUILDING AN AUDIENCE

WE WILL BE ACTIVE ON SOCIAL MEDIA FROM DAY ONE WITH THE INTENT OF BUILDING AN AUDIENCE. WE WILL SHARE OUR JOURNEY BY FIRST TARGETING USERS OF THE SOFTWARE WE USE: UNREAL ENGINE AND ICLONE.

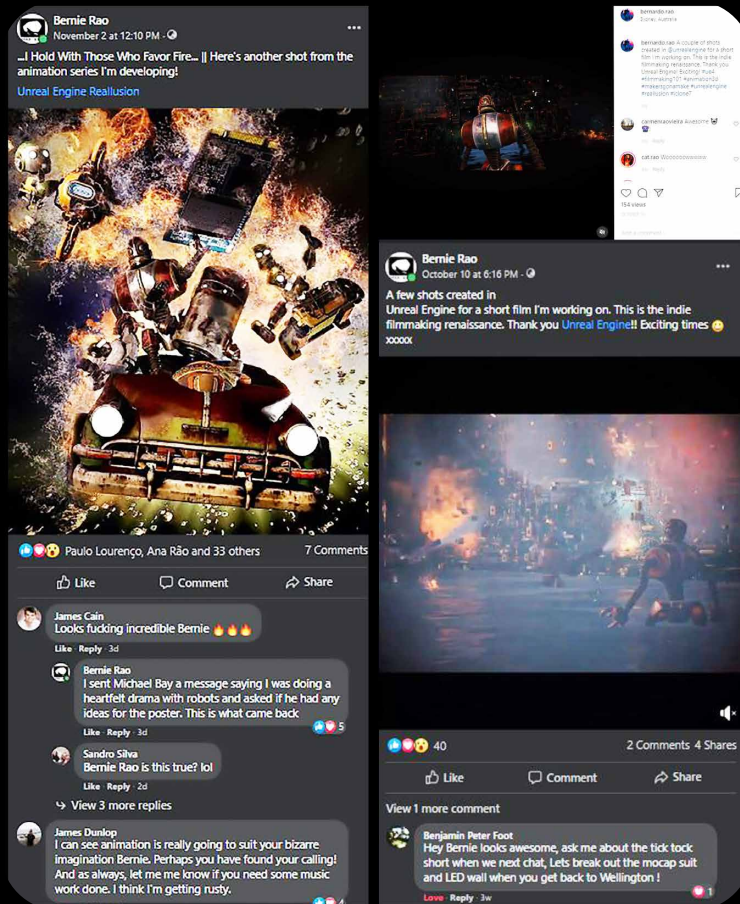
WE WILL ALSO TARGET 3D ARTISTS AND PEOPLE INTERESTED IN ANIMATION.

WE WILL THEN EXPAND TO REACH A MORE ORGANIC AUDIENCE, WHO WILL BE INTERESTED IN OUR JOURNEY AND WATCHING THE SERIES.

SCREENSHOTS :

[HTTPS://WWW.FACEBOOK.COM/BERNIE.RAO](https://www.facebook.com/BERNIE.RAO)

[HTTPS://WWW.INSTAGRAM.COM/BERNARDO.RAO/](https://www.instagram.com/BERNARDO.RAO/)



DISTRIBUTION

DIRECT DISTRIBUTION

WE WILL GO DIRECTLY TO OUR AUDIENCE AND LEVERAGE THEIR SUPPORT. WE WILL LAUNCH A CROW-FUNDING CAMPAIGN FOR FINISHING FUNDS. WE WILL ALSO HAVE MERCHANDISE, AND WE WILL SELL EARLY ACCESS TO THE SERIES.

TRADITIONAL DISTRIBUTION

WE ARE CONSIDERING A HYBRID DISTRIBUTION STRATEGY:

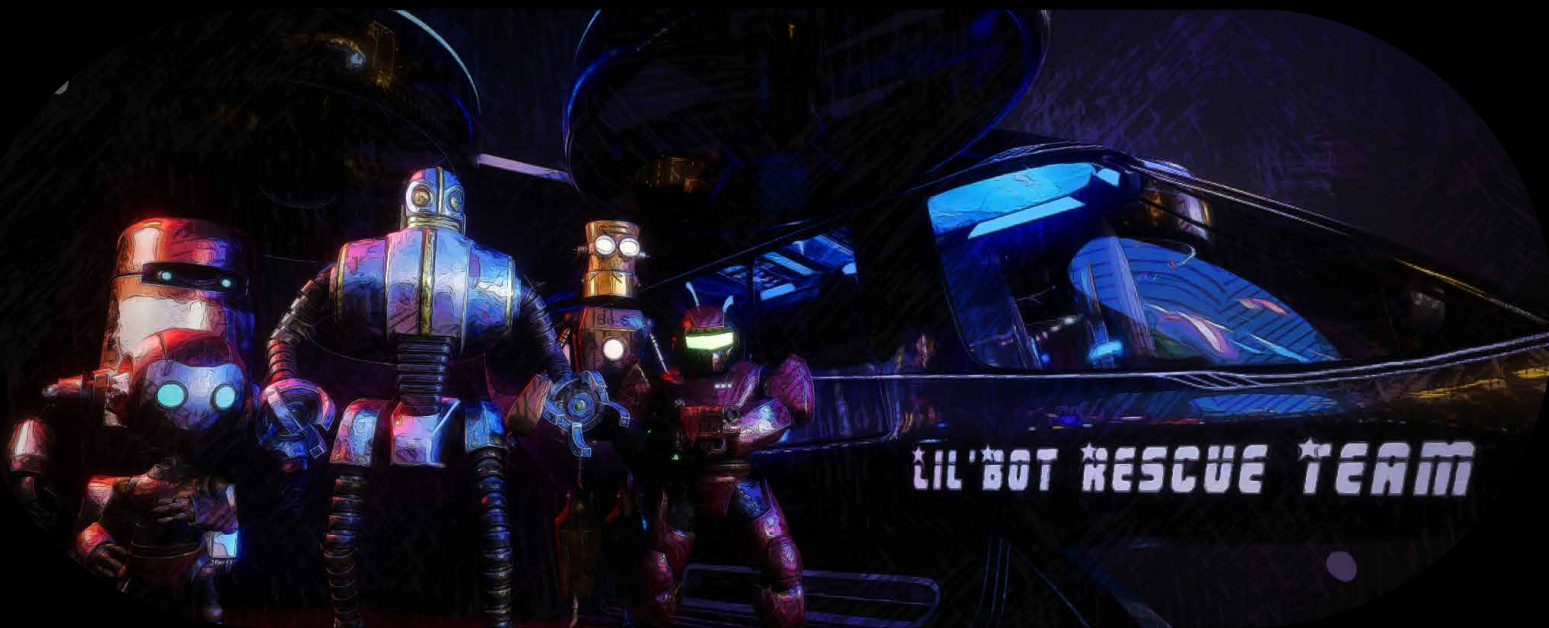
- 1) WE WILL APPROACH TV NETWORKS AND VOD PLATFORMS DIRECTLY WHEN APPROPRIATE.**
- 2) WE WILL ALSO FOLLOW A MORE TRADITIONAL DISTRIBUTION MODEL BY MEETING WITH SALES AGENTS AND DISTRIBUTORS IN FILM MARKETS, STARTING BY ATTENDING MIPCOM AND MIPCOM JUNIOR IN 2021.**

SEED & SPARK

Crowd-funding. Crowd-building. Crowd-pleasing!



GOING FORWARD – BUILDING THE LIL'BOT UNIVERSE



WE BELIEVE WE CAN BUILD A UNIVERSE SIMILAR TO THE THUNDERBIRDS, WHERE OUR LIL'BOTS BECOME A SPECIAL RESCUE TEAM OF RENEGADES, WHO HELP OTHER LIL'BOTS. WE WILL BE EXPLORING HOW TO ESTABLISH THAT WORLD WHEN WE START WRITING THE EPISODES.

TRANSMEDIA

GAME

THE PROJECT WILL BE BUILT INSIDE UNREAL ENGINE SO WE ARE CONSIDERING TURNING THE SERIES INTO A GAME! WE ARE FILMMAKERS FIRST, BUT WITH A GREAT STORY AND HELP FROM AN EXPERIENCED TEAM, WE BELIEVED THIS COULD BE ACHIEVED. OUR FOCUS IS THE SERIES BUT WHEN WE HAVE MORE MATERIAL PRODUCED, WE WILL PITCH THE IDEA TO A FEW GAME STUDIOS.



TOYS & COLLECTIBLES

"THE MONEY IS IN THE LUNCHBOX"

GEORGE LUCAS

THE LIL'BOTS IS A CONCEPT THAT SELLS TOYS! KIDS WILL LOVE TO PLAY WITH THE CHARACTERS THEY SEE ON SCREEN AND ADULTS WILL LOVE TO HAVE THESE ON THEIR SHELVES. WE ARE EXCITED ABOUT EXPLORING THIS REVENUE STREAM WHEN WE ARE FURTHER IN THE PROCESS.



TIMELINE

2023

STAGE 5
DISTRIBUTION

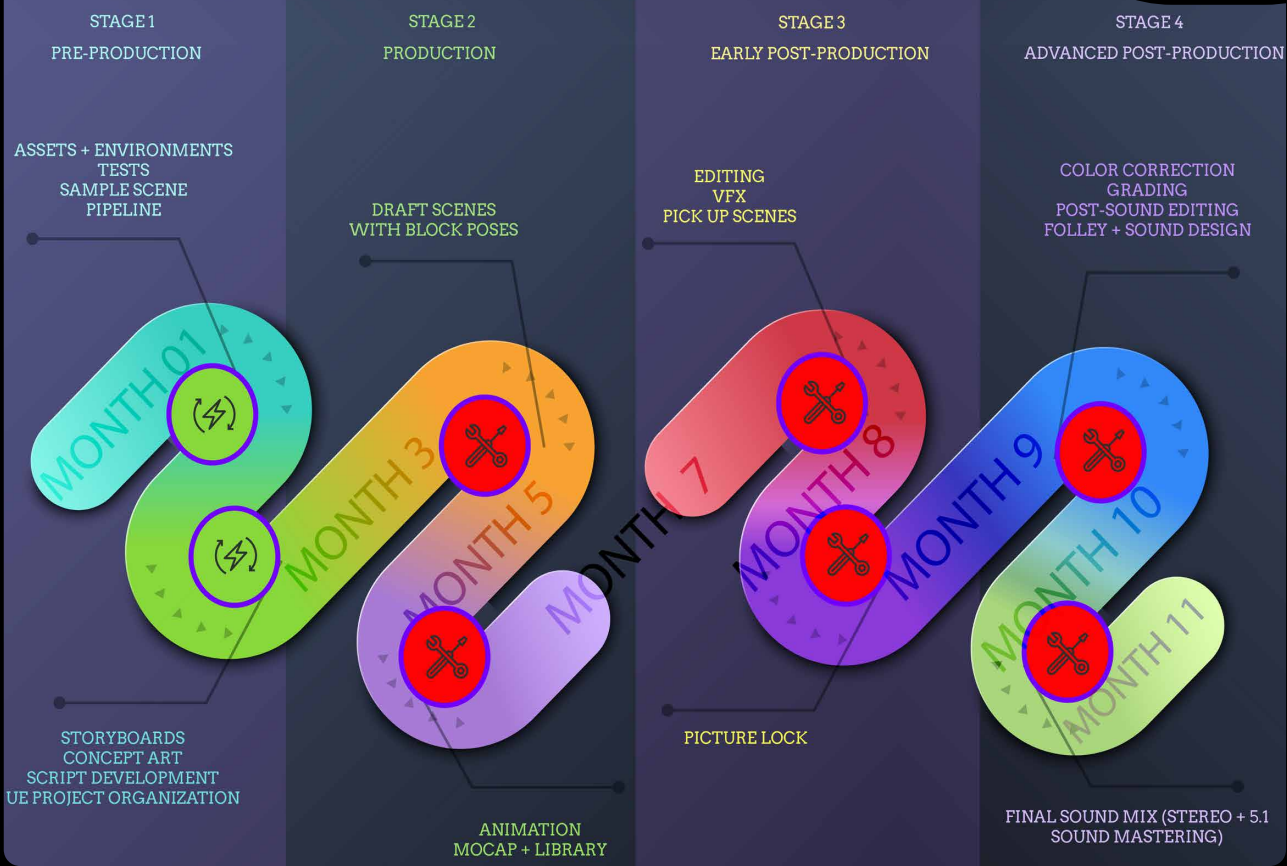
SEP
OCT
NOV
DEC
2022



11 MONTHS

TIMELINE

LIL'BOTS - THE BACKUP CREW
10 episodes - 90 minutes total



FINANCING SOURCES & BUDGET

FINISHING FUNDS IN NEW ZEALAND

We will apply for finishing grants from the New Zealand Film Commission and NZ On Air.

To receive the grants we need to show a project in advanced stage of completion and with a distribution plan in place.

We have successfully received these grants in the past.



\$ 25.000

FINANCING SOURCES



PRIVATE EQUITY SKIN IN THE GAME

We are investors in the series.



\$ 15.000



EPIC MEGAGRANT EPIC GAMES

An EPIC MEGAGRANT would help us create a much better product. It would allow us to invest in better quality assets and gear to make better use of Unreal Engine.

\$ 25.000

SPONSORSHIP REALLUSION



We are also applying for other grants like the Reallusion's Pitch and Produce Grant.

PRE-PRODUCTION

TOTAL : \$ 15.000

Scriptwriting, Research and UE4 Training___3.000
Assets from Marketplace___6.000
3DS Max artist for support / bridge___3.000
Unreal Engine Consultant___3.000

PRODUCTION

TOTAL : \$ 20.000

Animation Costs___15.000
Editing Costs___5.000

DISTRIBUTION

TOTAL : \$ 15.000

Deliverables___7000
Attending Markets___5000
Promotional Material___3000



HARDWARE UPGRADE

TOTAL : \$ 5.000

Rokoko Gloves___1.000
Workstation Upgrade (Memory + CPU)___4.000

POST-PRODUCTION

TOTAL : \$ 15.000

Color Grading___3000
Original Music___4500
Sound Design___7500

TOTAL BUDGET: \$ 70.000*

***EPIC MEGAGRANT: \$ 25.000**

THE BIG QUESTIONS

BY BERNARDO RAO

IS LIL'BOTS - THE BACKUP CREW A GOOD USE OF UNREAL ENGINE AND ICLONE?

Without Unreal Engine and iClone it would be impossible to produce an animated film in such a short period of time. The 3 minute animation sample provided was completed in just 4 days. Completing this brief sample gave me the confidence to say that we will deliver a full series in 6 months. This is an incredible time to be a filmmaker and storyteller. I also have a great team (sound and editing) working with me who helped me create 4 feature films.

DOES THIS SUPPORT THE COMMUNITY

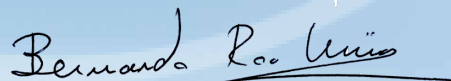
I want to inspire other filmmakers to join us in this journey of using Unreal Engine and iClone to tell stories. I'm already sharing my journey on social media. Killer Sofa was a very popular film. I have a name in the fantastic/horror genre. People want to see what I do next. I will acquire most of my assets from the Unreal Engine marketplace, so I will support the UE creators and developers.

HOW DO I PLAN TO GROW

The work Haz Dulull is doing with Unreal Engine is inspiring to me. I want to move to bigger cinematic projects using UE. I need to go step by step, and the first step is to finish a product that I can present in markets.

Distribution is key in film and television. I have years of experience of going to film markets, and connecting to sales agents, distributors and producers. My two feature films: Killer Sofa and Ina and The Blue Tiger Sauna were only possible to produce by connections made at the film markets.

I'm also really excited with the transmedia potential of this project. I know I will need a strong partnership to make it happen. The best way to bring a relevant partner onboard will be to present a completed series at Mipcom Junior.



BERNARDO RAO



BERNIE RAO (BERNARDO RAO) CREATOR

DIRECTOR, PRODUCER,
SHOTS CREATOR, ANIMATOR, EDITOR,
LIGHTING, UE PIPELINE, CHARACTER SETUP



BERNARDO RAO FOUNDED MAD KIWI FILMS IN 2018 TO PRODUCE THE FEATURE FILM KILLER SOFA. KILLER SOFA WAS RELEASED IN OCTOBER 2019 AT AFM AND SINCE THEN HAS BEEN DISTRIBUTED IN 24 TERRITORIES. KILLER SOFA 2, PRODUCED BY TOONZ ENTERTAINMENT PTE (SINGAPORE) WITH A BUDGET OF 1.5 MILLION USD IS IN PRE-PRODUCTION.

IN 2019, BERNARDO DIRECTED A MACAU-NEW ZEALAND FEATURE FILM CALLED INA AND THE BLUE TIGER SAUNA WHICH WAS RELEASED AT THE CANNES FILM MARKET IN 2020 VIA MONTECRISTO INTERNATIONAL.

BERNARDO HAS BEEN ATTENDING VARIOUS FILM MARKETS SINCE 2015 (AFM, CANNES, EFM AND HK FILMART) WHERE HE HAS CREATED STRONG BUSINESS RELATIONSHIPS WITH COMPANIES SUCH AS EPIC PICTURES, HIGH OCTANE PICTURES, XYZ FILMS, THE ASYLUM AND UNCORK'D ENTERTAINMENT.

PRIOR TO PRODUCING FEATURE FILMS, BERNARDO WORKED FOR 15 YEARS IN THE TV INDUSTRY IN PORTUGAL (ENDEMOL) AND NEW ZEALAND (NEW ZEALAND NEWSWIRE, AUSTRALIAN ASSOCIATED PRESS)

RECENTLY, BERNARDO HAS BEEN EXCITED ABOUT USING UNREAL ENGINE AND REALLUSION SOFTWARE FOR FILMMAKING. LIL'BOTS - THE BACKUP CREW IS HIS FIRST PROJECT USING THIS TECHNOLOGY.

WWW.BERNIERAO.COM

Bernie Rao

Director



All Time High
STARmeter

34,570



Killer Sofa



Ina



The Baldlands

Awards: 1 win & 1 additional award

IMDb Pro

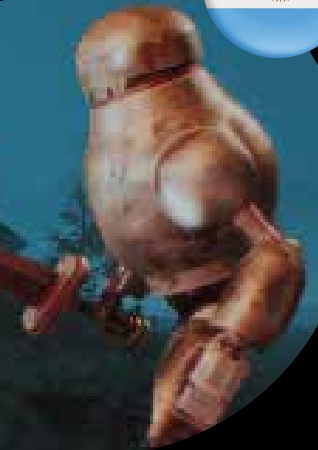




MARCELO BARRIO

VFX ARTIST / UE CONSULTANT

+ ASSETS CREATION, ENVIRONMENTS,
LIGHTING, PARTICLES / SIMS SHADERS



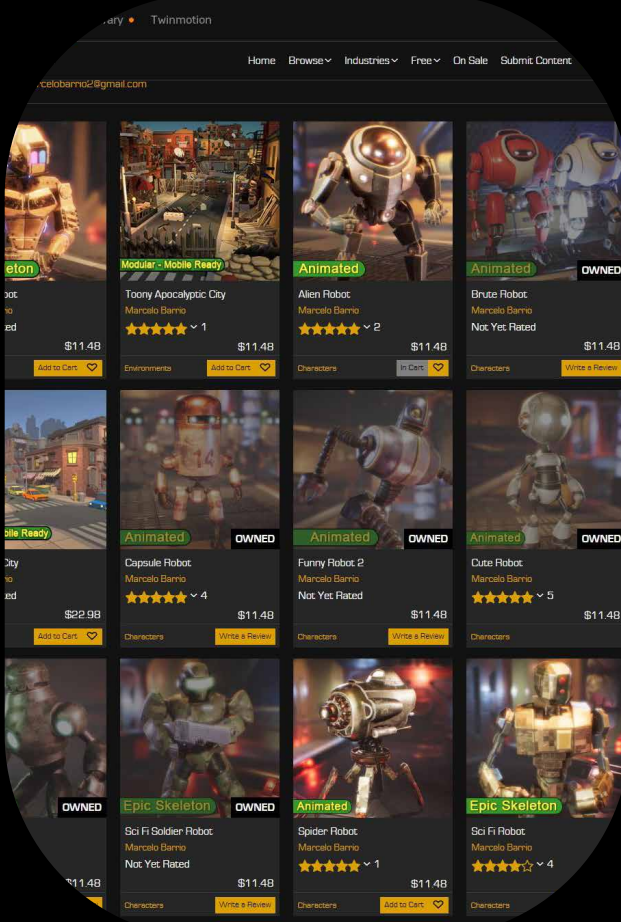
MARCELO BARRIO IS A 3D/VFX ARTIST BASED IN BUENOS AIRES, ARGENTINA.

MARCELO HAS 20 YEARS OF EXPERIENCE WORKING IN VFX. HIS LATEST WORK FOR TV WAS ON THE SERIES ONCE (2017-2019), WHERE HE WAS A LEAD VFX ARTIST FOR 80 EPISODES

MARCELO ALSO WORKED FOR THE GAME DEVELOPING COMPANY 2PEZ GAME DEVELOPING, FROM 2004 TO 2019. AT 2PEZ, MARCELO WAS RESPONSIBLE FOR 3D MODELING (CARS AND BUILDINGS), UVW MAPPING, TEXTURING, RENDERING, GM2.0 MATERIALS, EXPORTING TO GAME ENGINE.

LATELY, MARCELO HAS BEEN WORKING AS A FREELANCER IN THE ANIMATION SPACE, COLLABORATING WITH POLKA PRODUCCIONES (BUENOS AIRES) AND MAD KIWI FILMS (NEW ZEALAND), AND DEVELOPING HIS OWN ASSETS TO INCLUDE IN THE UNREAL MARKETPLACE AND UNITY ASSET STORE.

WWW.ARTSTATION.COM/MARCELOBARRIO





JAMES DUNLOP

SOUND DESIGNER / COMPOSER



JAMES DUNLOP IS A COMPOSER AND SOUND DESIGNER BASED IN WELLINGTON, NEW ZEALAND. WHILE HE WORKS MAINLY IN THEATRE, HE HAS ALSO BEEN INVOLVED IN FILM, GAMES AND DANCE PRODUCTIONS.

HE HOLDS A MASTERS DEGREE IN CONTEMPORARY CLASSICAL AND ELECTROACOUSTIC COMPOSITION FROM VICTORIA UNIVERSITY OF WELLINGTON. HERE, HE RECEIVED A VICTORIA MASTERS SCHOLARSHIP AS WELL AS THE JENNY MCLEOD PRIZE FOR ORCHESTRAL COMPOSITION.

JAMES HAS BEEN COLLABORATING WITH MAD KIWI FILMS IN WELLINGTON AS A SOUND DESIGNER. HIS LATEST WORK WAS THE SOUNDTRACK FOR KILLER SOFA.

WWW.DUNLOPSOUND.COM

