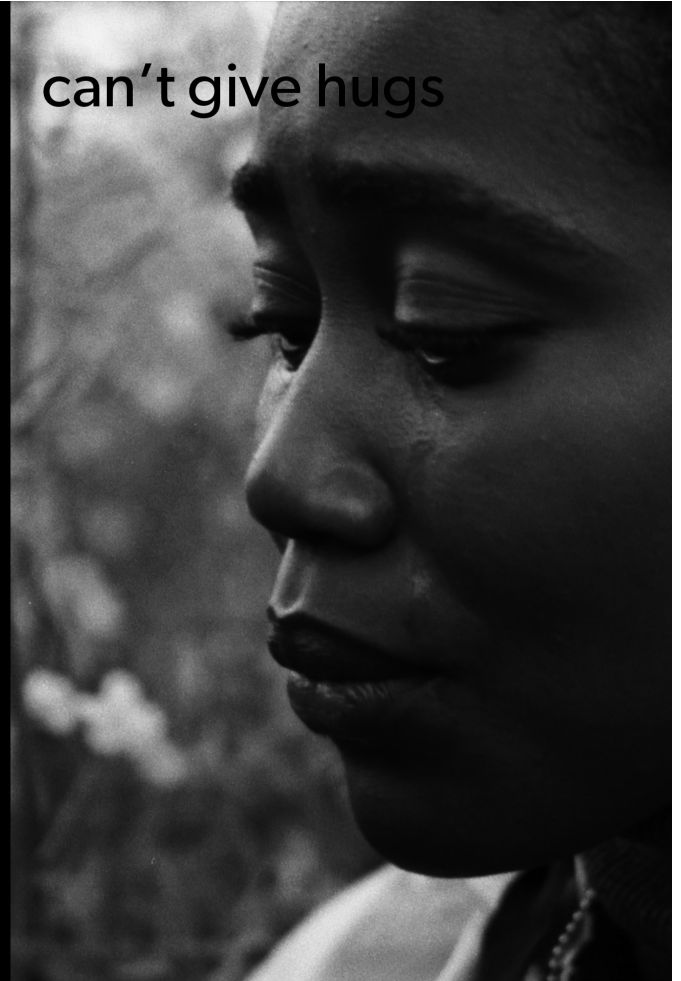Contact: Tom Cozens *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447912416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

virtual sisters

can't give hugs

THE VIRTUAL LLAMA

OWL IN SPACE PRESENTS IN ASSOCIATION WITH CINELAB FILM AND DIGITAL A FILM BY TOM COZENS "THE VIRTUAL LLAMA" OZIOMA WHENU ADWOA AKOTO
EDITED BY TOM COUPE TOM COZENS PRODUCTION DESIGNER RACHEL BRIER DIRECTOR OF PHOTOGRAPHY SIMEON GEYER EXECUTIVE PRODUCERS JACKIE SHEPPARD JOHN COTTERELL TRACY COTTERELL STORYLINE CONSULTANT NATALI McCLEARY
PRODUCED BY NICK BRIER WRITTEN AND DIRECTED BY TOM COZENS WWW.OWLINSPACE.COM MUSIC BY TOM COZENS NICK BRIER

PARADISO

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

KEY INFORMATION

THE VIRTUAL LLAMA

With the world population exploding, a new option to upload your mind to a forever home cuts two sisters in half.

Owl In Space presents a new Sci-Fi 'The Virtual Llama' which examines our search for identity in a progressively virtual world.

SHORT SYNOPSIS

The opening shot of an edenic tree in a field is interrupted by the buzz of Emily's phone. Emily speaks with her sister Francis on video chat, gradually revealing that Francis is a virtual being. As they talk across the real-virtual void, it dawns on them that Francis has become a silhouette of her original embodied self, trapped in an unchanging eternity devoid of desire, connection, and time. Virtual Francis eyes turn to her own recently dead physical body lying next to Emily.

We cut 3 minutes back in time to the moments leading up to Francis' choice to accept a tech company's offer of becoming a virtual being, to tackle global overpopulation. Francis relives memories of the sisters together, in the beauty of nature, as she chooses to leave her sister Emily alone, with their two cuddly toy Llamas.

TAGLINES

1. Virtual sisters can't give hugs
2. Upload your mind. Save the world.

THEMES

Through the story of broken *sisterhood*, the film explores how *uploading our minds to virtual worlds* might pose a solution to *climate change*, but at the cost of our *bodies* and *identities*. The contemporary question: what might virtual technologies like the metaverse, cloud computing, internet dating, remote working, and online gaming, be taking from us?

SYNOPSIS

LONG SYNOPSIS

The opening shot of an edenic tree in a field is interrupted by the buzz of Emily's phone. Emily seems disturbed that her sister Francis is calling. They talk over video chat, gradually revealing that Francis is a virtual being. Emily mourns her distance from Francis as she holds their two cuddly Llamas, one of which used to belong to Francis.

As they talk across the physical-virtual void, Emily moves from anger and sadness towards Frances for leaving her, to interrogating her sister. Francis gives uncharacteristic answers to Emily's questions, and it dawns on both sisters that Francis has become merely a silhouette of her original embodied self, trapped in an unchanging eternity devoid of desire, connection, and time.

Virtual Francis gazes longingly at what is revealed to be her recently dead physical body, lying next to Emily which, even in this moment, seems more alive than her virtual body.
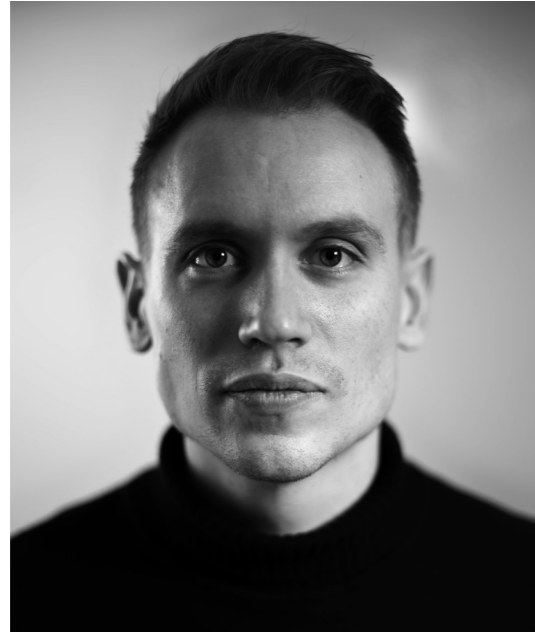
We cut 3 minutes back in time and see both sisters living in the real world.

Francis opens a box marked Paradiso. She puts on a red dog tag from the box. She shares a last hug with Emily and hands over her Llama, which Emily is reticent to receive. Francis scans the box QR code with her phone, and the sisters listen as a tech company (Paradiso) explainer reveals that Francis has uploaded her mind to Paradiso, and now all she needs to do is leave her body behind by pressing the button on her phone.

Francis lingers over the button for a moment as she dreams memories of her and Emily walking through the field earlier in the day, to the tree. The sisters look up into the branches and for a moment see clearly the way reality was meant to be. Embodied. But we are abruptly brought back to Francis and the button. Francis lingers, and we cut to black.

The final shot reflects the opening shot of the tree in the field, but this time it is blurry and surreal, as we hear Emily's phone buzz.

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

DIRECTOR'S BIO

WRITER-DIRECTOR CREDITS

The Virtual Llama *2022* (Drama Short)

Living Things *2020* (Drama Short)
Winner: "Special Commendation" in Best Short category at Ramsgate International Film & TV Festival, "Best Actor" at Genre Celebration Festival.
Nominated: "Best VFX" at Genre Celebration Festival.
Official Selection: New Renaissance, Sci-Fi-London, Berlin Sci-Fi Filmfest, Sydney Science Fiction, FilmQuest.

Protest *2019* (Drama Short)

Science & Eternity *2019* (Drama series)

The Future of Cities *2019* (Drama series)

THOMAS PAUL COZENS

Born in 1989, Tom grew up in the technological revolution of the nineties and noughties, leading to his fascination with stories about how people relate to technology.

Tom's love of tech drew him to study engineering at Cambridge University, graduating in 2012 with a Master of Engineering and a Master of Arts. Following this, Tom became a pastor at a Church, investing in people's lives and discovering how their personal stories map onto the bigger spiritual questions of life, the universe, and everything. Pursuing his progressive interest in philosophy and the arts, Tom then graduated from Oxford University in 2015, reading Theology and Philosophy.

In 2016, Tom started working for the BBC amongst other production companies, in producer and directorial roles, eventually starting his own production company 'Owl In Space.' In 2019 Tom's company raised $234,000 from Templeton Religion Trust, and

£50,000 from Hong Kong University to produce two dramatised documentary series called "Science & Eternity", and "The Future of Cities" respectively. These projects are where Tom cut his teeth writing and directing smart, spiritual Sci-Fi, synthesising cutting edge research in the science and technology space, with intimate human stories.

In 2019/20 Tom wrote and directed "Living Things", a Sci-Fi short starring David Gyasi (Interstellar *2014*, Cloud Atlas *2012*) and shot at 4200m elevation in the Swiss alps. The film received special commendation at Ramsgate Film Festival, and selection for festivals like Sci-Fi London, New Renaissance, and Berlin SciFi Film Festival.

The Virtual Llama builds on Tom's brand of smart, spiritual SciFi, and represents his desire to create features and series, which reveal the deep questions brought up by our progressive dependence on, and integration with, advanced technologies and AI.

DIRECTOR'S STATEMENT

VIRTUAL
/ˈvəːtʃʊ(ə)l,ˈvəːtjʊəl/
adjective
   not physically existing as such but made by software to appear to do so.

STORY ORIGINS
Over covid lockdowns I missed my little sister Emily. We would video chat, but this virtual connection felt incomplete. The Virtual Llama came from a question: what if this way of relating to people became permanent, (say to tackle global crises)? I sent my sister Emily a toy Llama during lockdown (the same that appears in the film), and this became a symbol in the film for both sibling love, and what Francis becomes: a static, lifeless version of herself. A virtual llama.

During lockdown I read John Paul II's "Theology of the Body" and regularly went trail running. This book and the beauty of nature, painted for me an Edenic picture, in which the God of the Bible intends human life to be embodied, which strongly contrasts with virtual reality. To match this vision, during my runs I searched for and found Edenic locations for the film.

WRITING
I wanted this film to feel, intimate, untold, and almost present-day. A Naturalistic Sci-Fi. I wanted to tell the story of friendship and family, for characters who are marginalised at the edges of society. The film takes place in a field, with two black sisters, distant from cities and distant from the predominantly Caucasian and Asian corporations and academic institutions that control knowledge around technology. In this case, a technology which has irreversibly disrupted the sisters' lives in ways they are only just beginning to understand. In order to ensure authenticity and representation in the story, I sought a writing collaborator, Nat McCleary with the relevant expertise.

THEMES
The story is told across two worlds: the natural and the virtual (Paradiso). The dichotomy between them provides the story's thematic tension. The virtual world presents itself as a paradise, literally being called Paradiso. This vision of a digital/virtual utopia, upheld by transhumanist academics like Max Tegmark, is one which I sought to

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

DIRECTOR'S STATEMENT

question, as it assumes that a person's identity is rooted solely in the contents of their brains. This contradicts my own theistic leaning views, in which human identity is necessarily embodied, and without bodies we lose fundamentally human attributes including desire, a sense of time, and physical sensory experience. As such I present PARADISO as an imperfect mirror of physical reality, a loud, but empty world.

In the dream sequence I present my contrasting thesis of what embodied physical reality is: the characters do not say a word to each other, they are merely present, and as they are drawn through dirty and tactile nature, to the tree where Francis will die, and look up into the branches, the sisters are recognising the divine, and how a theistic view of Eden, or heaven is necessarily embodied.

With global crises like climate change and (some scientists believe) soon to be unsustainable population sizes on our doorstep, and consequences like: desertification, famine, and resource wars, it is not difficult to imagine a world in which becoming a virtual being

might be a reasonable choice. I wrote the film with a time jump in order that the audience might have the luxury of seeing the consequences of this choice for Francis, a luxury which the sisters do not have. The decision has already been made, and Francis' physical self has permanently been replaced with a virtual one. The film thus shows, not only what virtual living takes from us: our body, our desires, our sense of time, our identity; but also that increasingly virtual living may be irreversible. It is ironic that Paradiso's raison d'être: to solve global overpopulation, and save nature, also disembodies us, destroying our ability to enjoy it. A Trojan horse.

PURPOSE

With the disembodiment brought about by virtual technologies, are we becoming less ourselves? The Virtual Llama examines our search for identity in a progressively virtual world. My hope is that this film presents a deeply theistic and thought provoking take on our culture's progressively, virtually dependent existence, through the meta verse, cloud computing, internet dating, video calling, remote working, and perhaps even...mind uploading.

DIRECTOR'S STATEMENT

PRODUCTION DESIGN

I wanted Paradiso to feel deep, so the app, the box, the voice of the app (played by me), the dog tag, the cutting phone tones, were based on big tech designs with an ominous twist. Emily's outfit (and Llama) is earthy and natural, contrasting with Francis clean cut look (and Llama) which stands out in the field, foreshadowing her move into Paradiso, where her makeup and outfit jump to surreal, reflecting her ability to bend reality to suit her desires.

ACTING PERFORMANCES

Shaping Adwoa's performance as "Virtual francis" involved developing ways of moving and speaking which felt not quite human. In contrast, Ozioma and I worked on driving Emily's transformative character arc from reactive anger and sadness, to shaking her childlike younger sister identity and proactively interrogating Francis.

CINEMATOGRAPHY

In the first half of the film, I worked with Simeon (the DP) to create claustrophobic frames, using longer lenses, and a shallow depth of field to reflect both the static, restricting effect of Paradiso, and

the subjective lonliness of Emily. In the second half, the cinematography shifts to dynamic, flowing, wider frames which ephasise the sister's relationship and the context of the scene, allowing nature to become a character. To make the outdoor scenes feel natural, and all part of the same day, we relied on natural lighting and reflectors. In contrast, Paradiso was flatly lit, with a 3/4 pink backlight, giving the impression of an instagram perfect photo.

EDITING

In the first half of the film, the characters reactions are all important to the revelation that Francis is no longer herself, and so I often chose (with the co-editor Tom Coope) to keep the edit off the character speaking. In the second half, I focussed more on pacing and flow between shots, building momentum towards Francis' decision. The end shot with its static frame, shallow focus, and electronic phone buzz, contrasts with the dynamic zoom, the deep focus on the tree full of life, and the music, of the first frame, reflecting how the film has moved us to a revelation that Francis and Emily's relationship is irreversibly virtual.

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

DIRECTOR'S STATEMENT

COLOUR

The film was coloured by Josh Callis-Smith at CINELABS. Consistently emphasised throughout the film was the conflict between the yellow of the crop, representing hope in nature, and the black widow-esque Paradiso, designed to feel threateningly non-threatening. We further developed 3 grades: an over-saturated, hyper-real look for the first half, where Paradiso is destroying both of the sister's lives, a more gritty naturalistic look when we jump back in time, where both sisters are together in nature, and finally a darker grade which emphasises the natural colours of the tree and crop, and the mystery of the divine for the dream sequence.

FILM OUT

The film was shot on digital, then filmed out in 16mm Kodak 50D stock, giving the film its restrained, grainy look. This look, with its imperfections, contrasts with the films subject matter: Virtual-reality, and its synthetic perfection, emphasising the virtual-real conflict in our film.

SCORE

John Tavener's "As One Who has Slept" sung by the Anonymous 4, became the clear choice for the film as I wrote the script. The song speaks of Christ's death, whilst looking forward to the resurrection. Key to both these events is that Christ was embodied. He was not resurrected as a ghost, but as a human being, indicating God's intention that life, and the ultimate vision of an Edenic heaven, is necessarily embodied. The score presents this beautiful choral piece in conflict with electronic, synthesised elements, reflecting the film's theme.

SOUND DESIGN

Nick Brier assisted by Andrew Ford, created the soundscapes of the film. Throughout there is a thematic conflict between nature and virtual, the ominous phone noises interupting the serenity of the field. The wind textures whisper in the background, especially in significant spiritual moments, and represent the presence of God in nature. We played with the Paradiso explainer voiceover, to make it sound like it was progressively in the room with cinemagoers, posing them the same question as the characters. Would you give up your body?
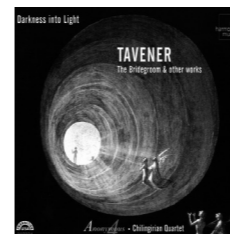
PRODUCTION

OWL IN SPACE
Production

Owl In Space Produced The Virtual Llama, adding to its repertoire of smart, spiritual Sci-Fi. Owl In Space has a vision to explore contemporary topics, and the spiritual questions which underpin them, through thought provoking films.

Selected Credits
The Virtual Llama *2022*
Living Things *2020*
Protest *2020*
Science & Eternity *2019*
The Future of Cities *2019*

CINELAB FILM & DIGITAL
Image Processing

CineLab provided both the colour grade, and the 16mm film out process for the film. The Virtual Llama was exhibited at broadcast events as the film is one of the first to use this new and unique 16mm Film Out process. CineLab is the UK's only full service Film Laboratory and Digital Dailies Facility.

Selected Credits
The Northman *2022*
The Souvenir Part II *2022*
No Time To Die *2021*
Last Night in Soho *2021*
The King's Man *2021*
Rocketman *2019*
MI: Fall Out *2018*
Tomb Raider *2018*
Paddington 2 *2017*

JOHN TAVENER, ANONYMOUS 4, & PIAS
Music, Performance, and Liscensing

The film score used the song "As One who has Slept" from John Tavener's album Darkness into Light, performed by the fantastic "Anonymous 4". The song was liscensed to Owl In Space, by John Tavener's estate, and the music liscensing group PIAS.

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

CAST

FRANCIS
Adwoa Akoto

CREDITS

Tomorrow morning *2021*
The Kids Are Not Alright *2021*
Extinction *2021*
Be Yourself *2020*
I May Destroy You *2020*

Adwoa Akoto is a British-Ghanaian actress who had her breakthrough role as Young Lenora in Michaela Coel's I MAY DESTROY YOU. She can also be seen in Sky's THE LAZARUS PROJECT, TV Musical TOMORROW MORNING and HAPLESS S2 coming to Netflix in 2022. Akoto lives in London and also runs her own wellness brand Dwira.

EMILY
Ozioma Whenu

CREDITS

You *Filming*
The Witcher: Blood Origins *2022*
Ajar *2020*

Ozioma Whenu is a Nigerian-British Actor who graduated from LAMDA in 2020. Since graduating she landed a role on Netflix's THE WITCHER: BLOOD ORIGINS PREQUEL and is currently filming YOU S4. In her free time she teaches LAMDA examinations and acting to small people.

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

CREW

PRODUCER
Nick Brier

CREDITS

Living Things *2020*
Protest *2019*
Science & Eternity *2019*
The Future of Cities *2019*

Nick is passionate about making film that not only engages the audience but inspires them to grapple and explore questions of existence and meaning.

Nick's background is in studio engineering and music production, he is experienced in music composition, sound design, and film editing for short form film and documentaries. Additionally, Nick drew on his previous training in business management and finance along with his experience of filmmaking in the corporate sector to produce his first short film - The Virtual Llama.

DIRECTOR OF PHOTOGRAPHY
Simeon Geyer

CREDITS

Mermaids *2021*
ADIDAS 'FW20 Cage' *2020*
King of Heaven *2017*

Simeon is a London based director of photography, working on commercials and narrative projects. Growing up in Germany Simeon developed an interest in stills photography and in turn, moving images, which lead him to his study of Digital Film & VFX in Berlin.

Focussing on his passion for stories that touch on the beauty and hardships of everyday life. Simeon dynamically combines technical know how with an eye for visual aesthetics, endeavouring to keep the story at the center of every project.

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirualllama.com

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirualllama.com

CREW

EXECUTIVE PRODUCER
Jackle Sheppard

CREDITS
Hollow *2021*
Escape from Pretoria *2020*
White Gold *2020*
Pulsar *2018*
The Widow's Last *2017*

CO-EDITOR
Tom Coope

CREDITS
Top Gun: Maverick *2022*
Mission: Impossible - Fallout *2018*
Kingsman: The Golden Circle *2017*
Now You See Me 2 *2016*
The Huntsman: Winter's War *2016*
Spectre *2015*

COLOURIST
Joshua Callis-Smith

CREDITS
The Nevers *2022*
Last Night in Soho *2021*
The Electrical Life of Louis Wain *2021*
The Dark Crystal: Age of Resistance *2019*
Tomb Raider *2018*
Kingsman: The Golden Circle *2017*

CREW

Executive Producers	**John Cotterell**
	Tracy Cotterell
1st Assistant Director	**Isobel Cotterell**
Storyline Consultant	**Natali McCleary**
Casting Director	**Charis King**
Production Designer	**Rachel Brier**
Hair & Make-up	**Aldis Setiadi**
Sound Recordist	**Roderick Hart**
Focus Puller	**Rafal Rakoczy-Gould**
Gaffer	**Charlie Wharton**
Emily Alya Double	**Nife Olawale**
Runners	**Lucinda Jones**
	Dan Knights
	Christine Robinson
	Matthew Robinson
Dialogue Editor	**Andrew Ford**
Stills Photographer	**Josh Gibson**

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

FAQS

Why did you make The Virtual Llama?
Over covid lockdowns I missed my little sister Emily. We would video chat, but this virtual connection felt incomplete. The Virtual Llama came from a question: what if this way of relating to people became permanent, (say to tackle global crises)?

Why did you write a story about sisterhood?
I wanted to write a film about the familial love between siblings. When I wrote the film, I knew Emily was the first sibling (matching my sister's name). I was unsure whether the second character should be a brother or sister. In casting I specified the gender of Emily but not Francis, and allowed myself to feel the chemistry between the actors. After reciving the self tapes from our casting agent Charis King, I eventually settled on two sisters, in Ozioma and Adwoa, who worked excellently as a pair.

Why the cuddly Llamas?
I sent my sister Emily a toy Llama during lockdown (the same that appears in the film), so that she could remember me, and hug it if lockdown life was getting a little rubbish. During our lockdown video calls, she would make the toy llama do an absurd dance, which would always make me laugh. Eventually she gave me a different coloured toy llama, and then each member of my family also bought one for themsleves, making the toy llamas a sort of symbol of our love, and a proxy for our affection, and physical proximity when we were distant from each other. In the film, the Llamas became a symbol for both sisterly love, and what Francis becomes: a static, lifeless version of herself. A virtual llama.

Can virtual reality solve overpopulation?
Some thinkers like Dmitry Itskov believe that we could upload copies of our minds by as soon as 2045. Whilst it is questionable whether: 1. it is technically feasible, 2. the copying of a brain is equivalent to the copying of a mind, 3. it would actually be me, and 4. it's something we would actually want; if "succesful", we might no longer require our bodies to be "us". Assuming the power to run a computer which contains my mind is less than that required to run my body, then the environmental cost of a human would be reduced if they were a virtual being. Having trained as an engineer, I am fascinated by how technology can improve human life. One of the greatest problems faced by mankind today is overpopulation: an increasing number of people competing for scarce resources. In this sense a percentage of the population becoming virtual beings could solve a global crisis.

How did you construct the virtual world?
I wanted Paradiso to feel like a virtual paradise, as imagined by a big tech company. I took many transhumanist academic's ideas (e.g. Tegmark, Harari) and translated them into a world which needed to be believable and deep, so the app, the box, the voice of the app (played by me), the dog tag, the ominous phone tones, the QR code, were based on big tech designs with an ominous twist. The dog tag prop was an inspired idea from our Production Designer: Rachel Brier, and helped indicate both Pardiso citizenship, and that the body was to be disposed of in some way.

What was it like to work with CineLab Film and Digital?
Our co-editor Tom Coope presented a draft cut of The Virtual Llama to Joshua Callis-Smith at CineLabs, and after viewing, CineLabs agreed to Colour the film. Their colouring suites were well equipped, and they pulled together a fantastic grade which matched my vision, and exceeded my expectations. Not only this, but CineLab were able to "Film Out" our digital footage onto 16mm film. On 16mm, This was a new, experiemental process which went through multiple iterations. We eventually settled on Kodak 50D film, for its large grain size, and beautiful rendition of the highlights. Having a film on 16mm has been a dream of mine and given this process was also done on 35mm for Denis Villenue's Dune, I'm proud to be counted amongst Directors who Film Out to give their films character.

What made you choose this particular field?
Nature plays an important part in the story. In the dream sequence, the tree becomes a character, creaking and interacting with the sisters. I wanted the field to have an Edenic vibe: to have a singular tree in the middle, symbolising the tree of knowledge from accounts of Eden in the Bible. We had a few

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

Contact: **Tom Cozens** *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447921416081
Electronic Press Kit & Trailer At: www.thevirtualllama.com

FAQS

locations in Surrey that matched this spec, but after a lot of deliberation we settled on the field in Abinger Hammer. Not only did it have a wide open, sloping field, which is breathtaking, but the crop, oilseed rape, gave the film a distinctive halycon yellow. This yellow for me felt hopefull, which is how I wanted nature to be represented in The Virtual llama.

Who are your influences?
I'm inspired by the works of existential philosophers like Kierkegaard and Otto, or filmmakers like Tarkovsky, Malick, Kubrick and Villenuve, who frequently explored contemporary topics and the spiritual themes which underpin them. Tarkovsky's slow and deliberate cinematogrpahy inspired the thoughtful and reflective pacing in The Virtual Llama. I used Malick's improvised directing technique in the dream sequence, to capture a sense of the moment. Kubrick's use of symbols like the monolith, inspired my use of the Llamas, to represent the static nature of the virtual world. Villeneuve's minimal film scoring and impressionistic sound design (in collaboartion with Johansen in Arrival) inspired my use of sound in the film.

How did you find funding for this film?
Once I had a rough script, and knew the themes, I found a couple of companies interested in "Tech Ethics" that might want to sponsor a film about how humans relate to technology, and after presenting the film story, budget, and expected outcomes, I received funding.

What did you learn about filmmaking?
Firstly, a lot of things are possible with an amazing team. Bringing in the right talent meant that we were able to think really big with this project, even on our limited budget. Second, it brought out a lot of perfectionist tendencies in me. Finally saying the words "it is finished" is so difficult. Then again, if Ridley Scott had left Bladerunner at the theatrical release, we would never have had the "Final Cut"!

Where next for The Virtual Llama?
I've been working on Sci-Fi feature and series scripts with collaborators, and am currently in conversation with Producers about making a feature film with characters and themes similar to The Virtual Llama. I think this idea is timely, with a lot of potential, and I'm hoping to realise it in the near future.

TECHNICAL SPECIFICATIONS

Running Time	**9:57**
Resolution	**3840 x 1920**
Aspect Ratio	**2:1**
Shooting Location	**Abinger Hammer**
Budget	**£9.2K**

ELECTRONIC PRESS KIT

The Electronic Press Kit, including posters, film stills, production shots, and The Virtual Llama trailer can be found at:
www.thevirtualllama.com

CONTACT DETAILS

Tom Cozens *Director* | tom@owlinspace.com | +447876278325
Nick Brier *Producer* | nick@owlinspace.com | +447912416081

owlinspace™