- impact report
2025 august

MISSING 10 HOURS

Missing 10 Hours
SIGGRAPH VR Theater
2023 Best in Show Award

2021
RAINDANCE
FILM FESTIVAL
OFFICIAL SELECTION

idfa
DocLab Competition for
Immersive Non-Fiction
2022

Best International Project
WINNER
docedge
XR IMPACT
2023

EMBERI ERŐFORRÁSOK
MINISZTÉRIUMA

nka
Nemzeti
Kulturális Alap

forum
des images
@NewImages
Festival

CPH:LAB*

VIVE

NYC MEDIA LAB

idfa
DocLab

RUMEXXR

MATCH FRAME
PRODUCTIONS

StoryFutures
National Centre for Immersive Storytelling
NFTS

ELECTRIC SKIES

contents

WHEN THE MUSIC'S LOUD AND THE LIGHTS ARE LOW, THE SMALLEST CHOICE CAN CHANGE EVERYTHING.

A VR EXPERIENCE ABOUT CONSENT, DRINK SPIKING, AND THE POWER OF THE BYSTANDER.

— LOGLINE

You're at a techno party. The music is loud, the energy is high, and Greg–your charming, reckless guide for the night–is ready to chase fun at any cost. But as the night spirals out of control, you begin to notice things that don't feel right. **A drink left unattended. A girl who looks unwell. Friends who laugh it off.**

All of us are bystanders when we observe actions or situations that jeopardize someone's safety or well-being. In Missing 10 Hours, you witness 22-year-old Mara gradually lose control after being unknowingly drugged with GHB–one of the most common substances used in drug-facilitated assaults. The power to change how the night unfolds is in your hands. **But will you stay on the ethical path, especially when others around you suggest new, darker possibilities?**

This branching narrative is inspired by real events and survivor accounts. **You're challenged to observe, decide, and reflect on the consequences of action or inaction.**

SYNOPSIS

DRUG-FACILITATED SEXUAL ASSAULT (DFSA) — ESPECIALLY INVOLVING SUBSTANCES LIKE GHB—REMAINS A PERVASIVE YET LARGELY INVISIBLE ISSUE IN NIGHTLIFE SETTINGS ACROSS THE GLOBE.

During the early stages of developing Missing 10 Hours VR, our team encountered a **striking number of survivors who shared nearly identical stories:** blackouts, memory loss, a drink they didn't finish, and a deep, lingering uncertainty about what happened during their missing hours.

What makes GHB especially insidious is how easily it can be used undetected. It's colourless, odourless, and metabolizes rapidly–often before any toxicology test can be run. Survivors are frequently left without evidence, and with fragmented memories, **making legal and personal closure nearly impossible.**

But behind every incident of DFSA lies not just a perpetrator and a victim–but a wider social environment. In party settings, where chaos and ambiguity are common, the **bystander effect plays a dangerous role.** Friends hesitate, guests look away, no one is sure if they're misreading the situation. Diffusion of responsibility, fear of embarrassment, and peer dynamics often silence even those who suspect something is wrong.

Our solution was to harness the immersive power of Virtual Reality to put individuals in the shoes of a bystander–**creating a safe but emotionally impactful space to see, feel, and act.** Through Missing 10 Hours VR, users are confronted with ethically complex situations and invited to make choices that carry real consequences in the story. This branching narrative format does more than tell a story–it prompts deep reflection and **simulates the social pressures that often lead to passivity in real life.**

– CONTEXT SUMMARY

M10H VR a multi-ending experience structured around three key phases: onboarding, scenario, and offboarding– each carefully designed to immerse the user in the emotional and ethical complexities of being a bystander in a moment of crisis.
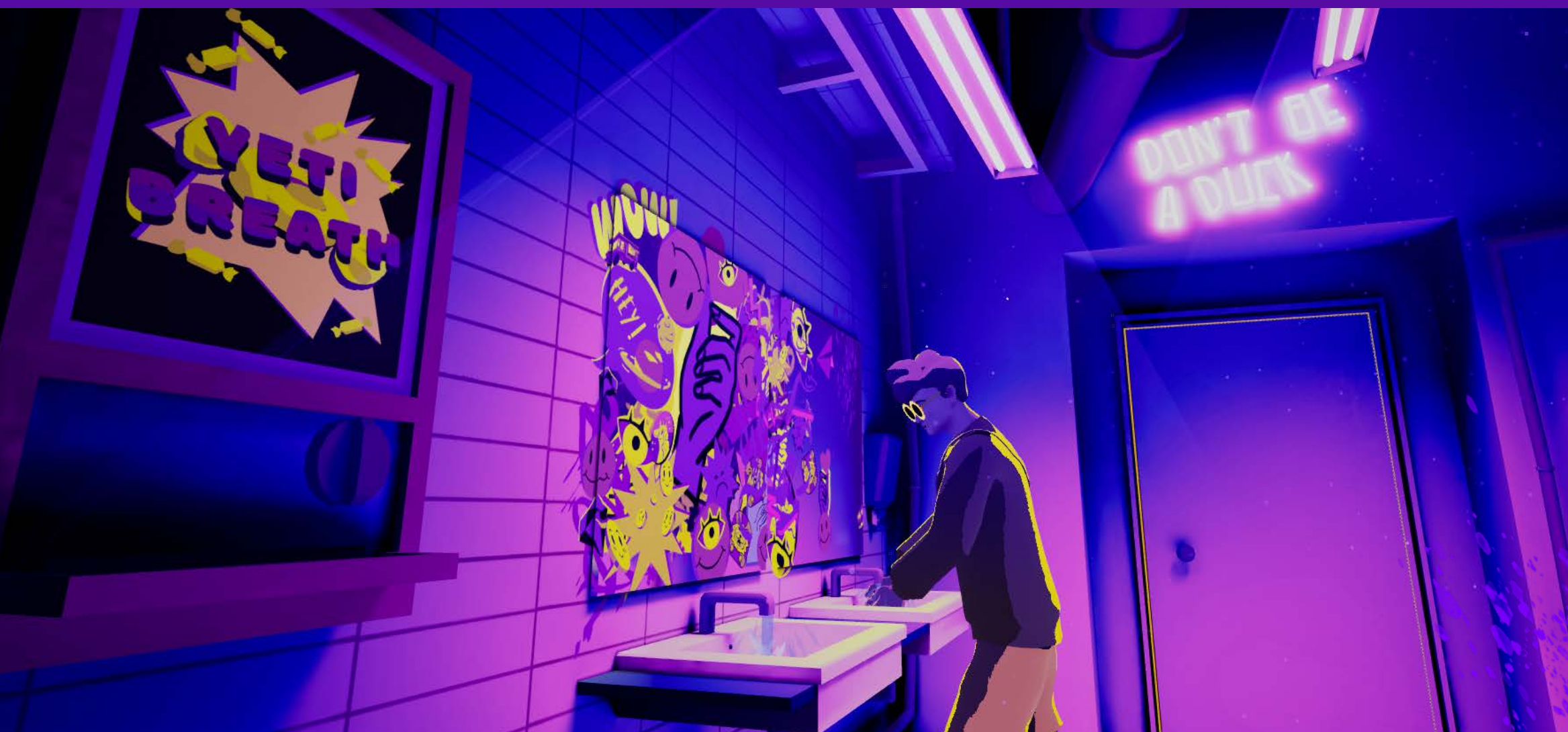
The onboarding phase ensures that participants are comfortable, informed, and supported before entering the VR. Given the sensitive nature of the story, the process is designed to prioritise emotional safety & readiness, while also making sure users feel confident navigating the experience.

Inside the VR, participants embody a bystander–a close friend of Greg, who gradually reveals himself as the perpetrator. The story begins outside a nightclub, where Greg offers the player a choice of how to enter. As the evening unfolds, the player is introduced to a group of friends, including Mara. Greg hands out beers–one of which, unknown to others, has been spiked with GHB.

As Mara begins to lose her ability to communicate and move, the player is drawn into a series of decisions that test their awareness, instincts, and willingness to intervene. From moments of subtle discomfort to clear ethical dilemmas, every choice shapes the story's direction.
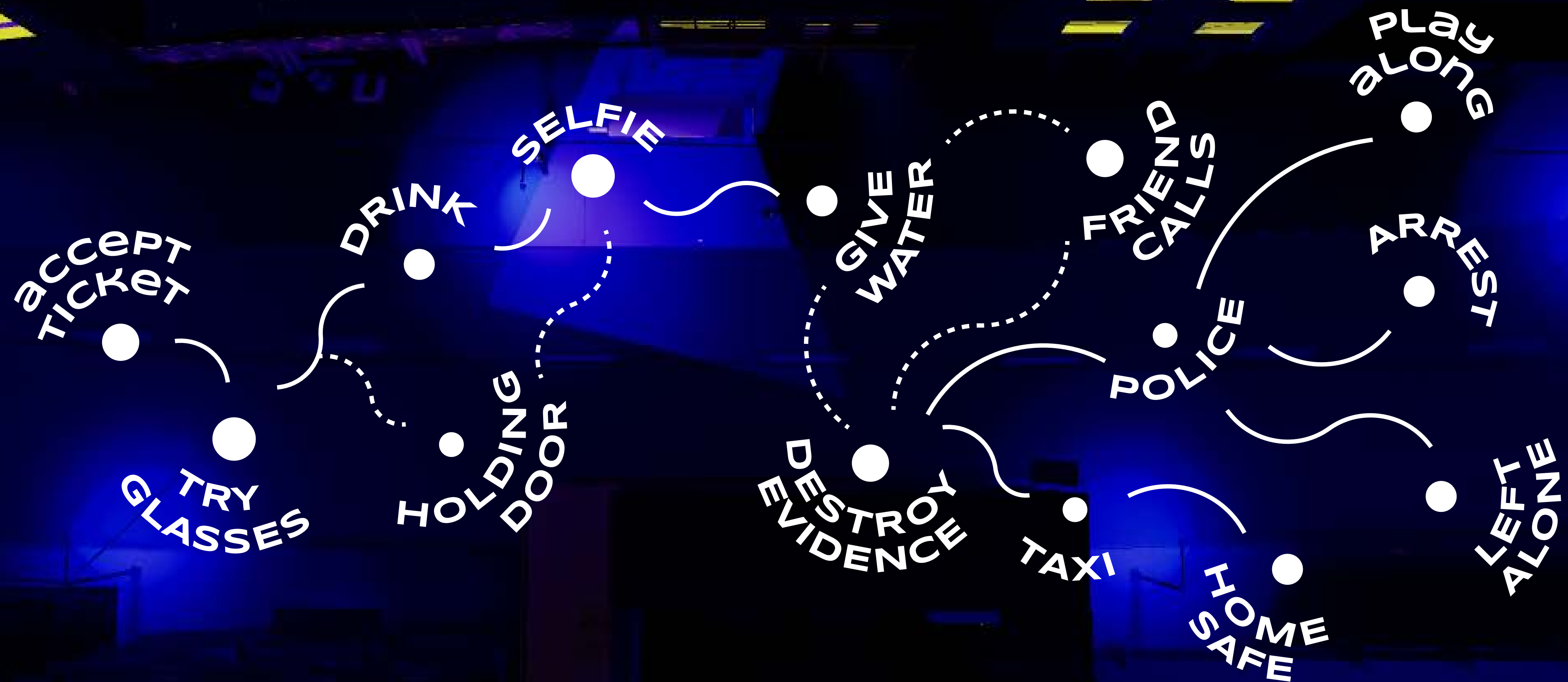
The narrative culminates in **one of several possible endings,** reflecting the user's choices–whether they acted, complied, or stayed silent. In the offboarding phase, participants are given a chance to reflect on their path and revisit key decision points through Mara's perspective.

M10H VR invites users not just to witness–but to feel the tension of complicity, and to reckon with the real-life impact of **what it means to do nothing.**

– user experience

There will be four different outcomes where the Bystander can even find themself arrested by the Police.

If the bystander consequently helps, the subject gets home safe but it is also a possibility that the bystander plays along with the abuser and becomes a perpetrator (and in-between scenarios).

PLAY ALONG

SELFIE

DRINK

GIVE WATER

FRIEND CALLS

ARREST

ACCEPT TICKET

POLICE

HOLDING DOOR

TRY GLASSES

DESTROY EVIDENCE

TAXI

LEFT ALONE

HOME SAFE

OUR INTERVIEW WITH PHILIP ZIMBARDO, PHD

If someone is hurt in a party situation, not everybody acts. People who are present but not act as either the aggressor or victim, are the bystanders.

What are the social forces that make people passive in potential party rape situations?

There are three main types of bystanders: followers (assistants) – who do not initiate, but take an active role in the bullying, behavior supporters (reinforcers) – support the bullying behavior (overtly or covertly, e.g.by turning a blind eye) but do not take an active role in the bullying, and behavior defenders – dislike the bullying and try to help the target by intervening.

These factors can increase the likelihood of becoming a bystander:

– **Diffusion of responsibility** ("why it is me who should take action and not someone else?")

– **Pluralistic ignorance** ("I'm in a minority position to think that there is something wrong with the behavior of the aggressor.")

– **Spotlight effect** ("I do not want to be in the focus of attention in a situation where I don't know what to do.")

– **Anonymity** ("I don't know this girl, why should I care" vs. "she is a good old friend and I'm responsible for her.")

– BYSTANDER EFFECT

Consequently these behaviors can **reduce** the likelihood to become a bystander:

– **If someone is pointed out and the responsibility is allocated to this person** ("Hey you, with the green hat, call me a taxi right now. I want to go home!")

– If it is evident that the **majority opinion is condemning such an aggressor** - there is a norm about what to do with someone

– If people know very well **what to do in this situation** they will worry less about stepping in the spotlight of attention ("This is the moment when we need to call a taxi.")

– If the victim is **close to the other members** of the group

The social psychological interventions we intend to do with the VR can lead to long-term behavioral changes as they contribute to adaptive reinterpretation of various situations. If people can understand potentially dangerous party situations they will become more active agents. The present situation is very specific: how to become an active agent in an emerging party rape situation and act appropriately to defend the victim instead of being a passive bystander.

Article on the Bystander Effect survey

GHB (aka G or KO Drops) is often used for sexual assault, robbery or recently human and organ trafficking; and it is one of the most common causes of drug-related deaths.

A few drops of GHB can knock you out and steal an important part of human dignity – the ability to control your life. It is very difficult to find its traces as GHB leaves the body within hours, so as a result, most of these cases stay unseen. Furthermore it has another dangerous side effect: **it causes blackouts.** The amnesia generated by the drug is a source for a second trauma: it stops the healing process of the victims. This way, **perpetrators don't have to be afraid of being charged.**

Study on GHB

Mortality rates after abuse of GHB are high, because there is only a narrow safety margin between a recreational dose and a fatal dose.

It seems to be an invisible problem on each possible level, **everybody keeps quiet about it:** the victims due to shame and uncertainty, authorities due to lack of evidence, society for its own well-being.

GHB

EVERY THIRD WOMAN IS ASSAULTED IN THE EU, AND THE MANY OF THE SURVIVORS WHO WERE DRUGGED BY GHB WERE SEXUALLY HARASSED.

In Europe, GHB became a popular party drug, especially in Germany, because it is really cheap and due to a legal loophole, very easy to access. The most severe GHB crime-series came to light in 2020. It was committed by Reynhard Sinaga in the UK who was convicted of carrying out 159 sex attacks on 48 different men after tricking them into taking the date rape drug.

Report by the European Union Agency for Fundamental Rights

Drug-facilitated sexual assaults

– CURRENT SITUATION

PRODUCTION & DISTRIBUTION

CORE IDEATION TEAM

IMPACT TEAM

PRODUCERS

Fanni Fazakas
Noémi Szakonyi
Krisztina Meggyes

Fanni Fazakas
Noémi Szakonyi
Krisztina Meggyes

Fanni Fazakas
Noémi Szakonyi
Krisztina Meggyes

DIRECTOR

Fanni Fazakas

research team

DISTRIBUTORS

UC, ASTREA, PICO
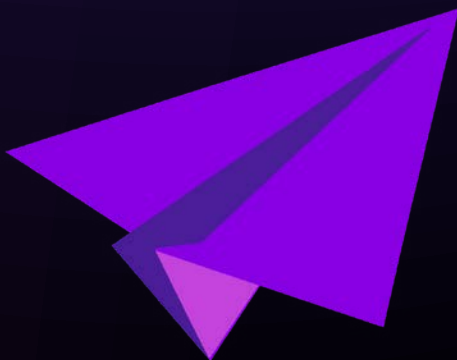
PRINCIPAL INVESTIGATORS

Fanni Fazakas
Dr. Kapitány Fövény Máté

PRODUCERS

Victoria University Wellington
Semmelweis University

MAIN RESEARCHERS

Dr. Orosz Gábor
Hedwig EisenbartH
Christopher Maymon

team

team

Fanni Fazakas

Fanni Fazakas is an **XR director, researcher, and activist working** at the intersection of immersive technology and social impact. As the CEO of RUMEXR, she led the creation of Missing 10 Hours VR, which was awarded **Best VR at SIGGRAPH 2024.** The piece explores trauma and memory through the lens of gender-based violence, using VR to center survivor experiences in a powerful, embodied way.

Fanni is also a **Senior Lecturer and XR Researcher at Victoria University of Wellington,** where she mentors the next generation of immersive creators, animation artists, and responsible storytellers. Her work bridges the language of documentary with interactive media, pushing the boundaries of how we bear witness and enact change through art and technology.

Noémi Veronika Szakonyi

Noémi Veronika Szakonyi is a freelance director and **IDA Awards nominated producer, the co-founder of Match Frame Productions,** an independent film production company based in Budapest. The documentaries she produced (Agent of Happiness, I Won't Die, Her Mothers) premiered at festivals like Sundance, Hot Docs, CPH:DOX, Warsaw etc, winning several awards worldwide. She currently produces two feature documentaries: Missing 10 Hours (dir: Krisztina Meggyes) and Little Ones (dir: Mate Artur Vincze). She produced a VR piece, Missing 10 Hours VR (dir: Fanni Fazakas), which premiered at IDFA in 2022 and won many awards since then.

Noémi studied a year at **New York University's Tisch School of the Arts** in the Graduate Filmmaking Program on a scholarship in 2018, but she dropped out in order to focus on her ongoing projects. Her first feature film as a director **Six Weeks,** premiered at **Sarajevo Film Festival 2022** and won more than 20 international awards since, among them the Just Film Grand Prix at Tallinn Black Nights Film Festival and the László B. Nagy Award for Best Film in 2022 from the Hungarian Film Critics. Currently she is writing her second feature film, while pursuing her BA in Psychology.

Krisztina Meggyes

Krisztina Meggyes is a **freelance film director and producer.** She received her Master's Degree in Documentary Directing from the University of Theater and Film Arts in Budapest.

Until recently from 2015 she worked as a lecturer at the same university, **teaching Ethics in documentary films.** Parallel she is studying on the Doctorate program, she researches social impact and related ethics in documentary films. In 2017 she **co-founded Little Bus Production,** a production company based in Hungary that focuses mainly on young talents both from the documentary and the fiction film field, since then she also works as producer. Her current projects include feature-length documentaries: 'Under the Dance Floor' supported by the Sundance Institute and CNC and '2158 stories' funded by DFI.

– core team

our main Goal: Spark action, NOT Silence.

M10H VR aims to help young people recognize risky situations and feel empowered to speak up. Through immersive storytelling, the VR experience encourages users to shift from passive bystanders to active responders.

We're targeting 16–24 year-olds with an engaging, emotionally resonant format– and testing whether our VR intervention can lead to real-world behavior change through a multi-country scientific study.

ACTIVATE
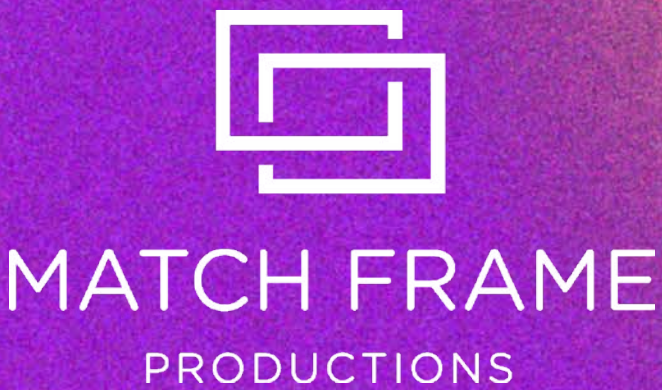**Reach Z generation**

Prevent
Reduce bystander effect

Innovate
VR for good

AWARENESS
Generate debate and break the silence

— GOALS

Primary Partners

RUMEX XR

MATCH FRAME
PRODUCTIONS

ELECTRIC SKIES

Audience Testing & Support

StoryFutures
National Centre for Immersive Storytelling
NFTS · NATIONAL FILM AND TELEVISION SCHOOL · Arts and Humanities Research Council · INDUSTRIAL STRATEGY · ROYAL HOLLOWAY UNIVERSITY

Atlantic *Fellows*

MOHOLY-NAGY
művészeti egyetem
university of art and design budapest

VICTORIA UNIVERSITY OF
WELLINGTON
TE HERENGA WAKA

Other Partners Include

NIGHTCAP
Drink Protection tools

XANTUS
Anti-Knockout Drop Bracelet

HTC VIVE
Early Hardware Support

Impact Partners

The impact strategy for Missing 10 Hours VR was developed in parallel with the VR film itself, building on the groundwork of the in-development documentary and co-designed with survivors of GHB-related assault from the outset. Our co-producer Match Frame Productions introduced us to survivor Krisztina Meggyes, whose story became the emotional core of the experience. Through her and additional outreach, we engaged other survivors who contributed during early development and later provided feedback at key stages.

This survivor-led process was supported by consultations with experts– including Dr. Philip Zimbardo and Dr. Máté Kapitány-Fövény–as well as the Hungarian Police and NGOs active in prevention campaigns.
Their insight shaped a phased strategy: gain credibility on the XR festival circuit first, then scale through institutional partnerships and targeted impact rollouts.

Following its world premiere at IDFA DocLab in November 2022, Missing 10 Hours VR went on to receive multiple accolades, including a major prize at SIGGRAPH 2023, one of the most prestigious festivals for computer animation and interactive media. Despite these successes, we encountered significant challenges in accessing XR-specific impact funding, which remained limited or entirely unavailable. This led us to shift strategies.

Rather than building a standalone impact campaign from the ground up, we began partnering with existing initiatives that shared our goals. This collaborative approach enabled us to screen the film at more than [29] institutions across [9] countries in 2023 and 2024. These events offered direct engagement with our target audiences and provided critical feedback that helped us refine the experience and better understand its real-world impact.

A key partnership emerged with StoryFutures, who not only collected detailed audience data but also provided financial support to improve the VR piece based on participant insights. Through their outreach efforts, Missing 10 Hours was exhibited in libraries across the UK.

The project was also featured in two programs supported by the Atlantic Institute. In Trinidad and Tobago, it formed part of the AFSEE Incubation Lab on Gender Equality through Virtual Reality, where participants engaged in workshops on consent and gender-based violence before experiencing the piece in a trust-based setting. In Oxford, the VR work was included in the XR Health Residency at Rhodes House, where eight Atlantic Fellows explored its themes of gender equity and personal safety. These sessions sparked meaningful dialogue about empathy, embodiment, and the role of immersive media in shaping care and policy.

– impact strategy

"

As XR Lead with the Atlantic Institute, I am delighted to have programmed M10H for our inaugural XR Health Residency with 8 Atlantic Fellows at Rhodes House, Oxford in August 2024. This immersive experience gave Fellows a visceral understanding of the emotional and sensory impact of drink spiking, while powerfully exploring themes of gender equity and personal safety, reminding each participant that they are not just observers, but active agents with the power to drive meaningful change.

It sparked important conversations around embodiment, empathy and the potential of XR to transform approaches to care, policy and lived experience. A deeply meaningful session that left a lasting impact on both individual perspectives and collective understanding.

DEEPA MANN-KLER,
XR Lead (Maternity Cover), Atlantic Institute

IMPACT STRATEGY / *Atlantic Fellows*

Photo Credit: MYRIAM HERNANDEZ - Atlantic Fellow

The workshop in Trinidad revealed just how powerful Missing 10 Hours can be when introduced in a well-supported, trust-based environment.

Organised by **Kevin Liverpool and Myriam Hernández** as part of their project Gender Equality through Virtual Reality in Trinidad and Tobago, the initiative was part of the AFSEE Incubation Lab series. Prior to the VR session, participants engaged in group discussions around consent, GBV, and the bystander effect–culminating in a "network of care" activity that centred their personal agency in preventing harm.

The onboarding process was intentionally hands-on, allowing participants to navigate the headset and launch the experience themselves, building confidence and ownership. Despite the emotional weight of the content, **all participants completed the experience and engaged deeply with it**– some even physically reaching out to interact with in-world objects, highlighting the sense of urgency and immersion.

The experience prompted nuanced conversations around gender identity, peer pressure, and the cultural contexts in which GBV occurs in Trinidad. One participant said, **"It was so real–it took me some time to leave the experience,"** while another shared, **"I learned that the simplest thing can have an impact."** The following in-person theatre workshop with facilitator Trishana Williams built on the concept of "hard choices," helping participants explore the courage it takes to intervene.

Together, these sessions demonstrated how Missing 10 Hours can create emotionally safe but impactful spaces for critical self-reflection and social learning.

More about the project and full team involved can be found here:

Gender Equality through Virtual Reality – Atlantic Fellows

Photo Credit: MYRIAM HERNANDEZ – Atlantic Fellow

Another valuable outreach initiative took place at the Municipal Library in Prague, where Missing 10 Hours became the centrepiece of a youth violence prevention programme.

Organised in collaboration with **Diakonia and low-threshold youth centres Proxima Sociale,** the programme was designed to make sensitive topics around violence, boundaries, and safety more accessible to teens through immersive technology.

Between March and June 2025, four screenings and VR sessions were held with approximately 40 participants aged 14–18. Each session combined the VR experience with a facilitated group discussion led by a psychotherapist and a library staff member. These conversations offered a safe space for participants to share thoughts, reflect on risk situations, and explore strategies for intervention.

M10H in crime prevention - interview with Diakonie and SOS centrum | MODeraTOR: martina šedová

Photo Credit: MARTINA ŠEDOVÁ, coordinator of the Virtual Reality project at the Municipal Library in Prague.

IMPACT STRATEGY /

Městská knihovna v Praze

Photo Credit: MARTINA ŠEDOVÁ - coordinator of the Virtual Reality project at the Municipal Library in Prague.

Feedback from the sessions highlighted how **the realism of the VR made the issue feel urgent and personal,** helping to shift abstract concepts like consent and bystander responsibility into lived experience. The project also fostered collaboration across sectors–bringing together public libraries, social workers, and mental health professionals–and was supported by the EEA, Norway, and Liechtenstein Funds, which helped secure the equipment used in the sessions.

This model demonstrates how VR can support meaningful, community-based education when paired with trusted local facilitators and tailored follow-up discussion.

As part of the Catford Library audience testing for Missing 10 Hours VR, provided by StoryFutures (via the help of Electric Skies – Lee Harris), participants responded with strong emotional and intellectual engagement. Viewers described the experience as immersive, intuitive, and thought-provoking–many physically reacting within the headset and expressing a sense of urgency, empathy, and empowerment. The branching narrative and visual "map of choices" at the end were particularly appreciated, helping participants reflect on the consequences of their actions and decisions throughout the story.

The feedback confirmed the experience's potential as a powerful educational tool, especially for younger audiences. Participants praised its authenticity and relevance, noting that it accurately captured the social dynamics of nightlife and peer influence. Many described it as more effective than traditional consent or bystander training, calling it "naturalistic but educational" and "a safe space to explore difficult topics." These insights continue to inform our development of a Teaching Aid Kit and broader outreach strategy for schools, universities, and youth-focused organisations.
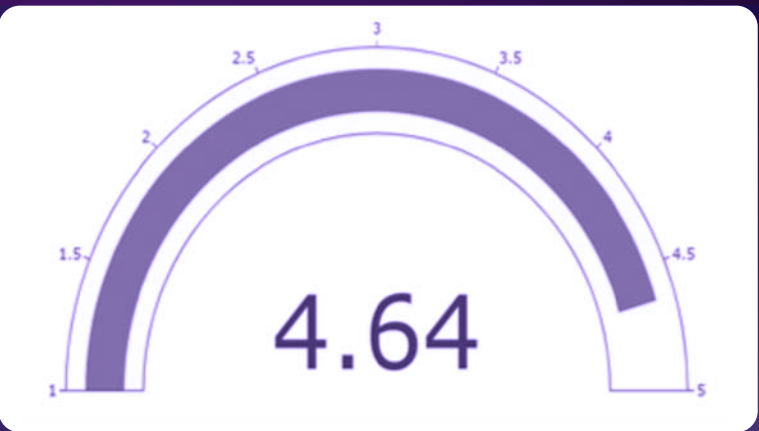
AUDIENCE PRIORITIES FOR THE FINAL VR EXPERIENCE, I.E. THE MAIN REASONS THEY WOULD WANT TO SEE THE FINAL EXPERIENCE ARE:

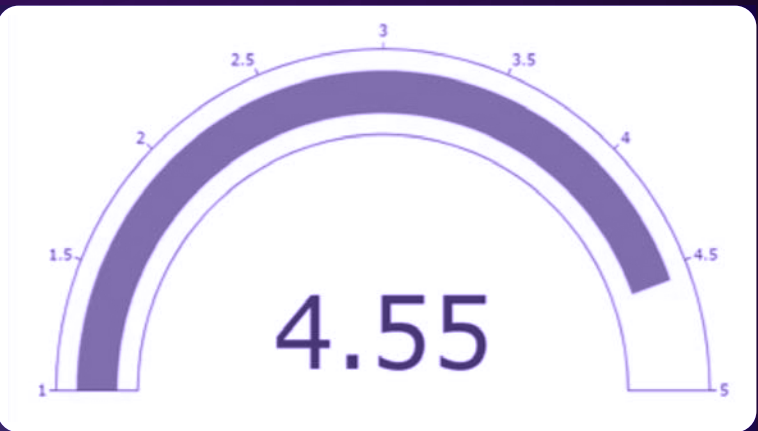| 4	4.28	4.64	4.1	4.55
I want to use the VR equipment some more	I want to be immersed in this virtual environment	I want to interact with the characters or environment	I want to understand the ideas or messages of this story more fully	The story itself is interesting

audience impact

29
FESTIVALS

5
AWARDS

1200+
FESTIVAL PARTICIPANTS

12
PUBLIC TALKS & Q&A

4.8*
RATING ON
META STORE

2
ACADEMIC
PUBLICATIONS

240
SURVEYED PARTICIPANTS
GIVING FEEDBACK

2
ONGOING SCIENTIFIC
IMPACT MEASURES

5
OF APPROACHED INSTITUTIONS WHO
REJECT THE IDEA OF USING VR IN THEIR
CAMPAIGNS / CURRICULUM

92%
OF PARTICIPANTS
WOULD RECOMMEND
ITS USE IN EDUCATION

– IMPACT SNAPSHOT 2025

Winner Best Interactive XR Award at Kaohsiung XR Dreamlab Festival

idfa

DocLab Competition for Immersive Non-Fiction
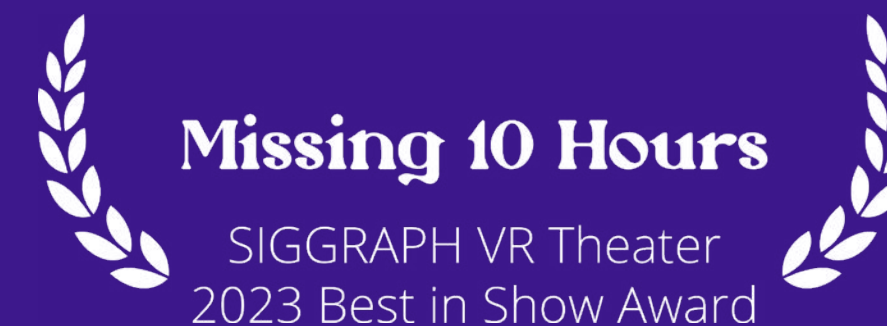2022

"A really powerful story"

VOICES OF VR PODCAST – KENT BYE

"evoke change with M10H VR"

ACM SIGGRAPH LOS ANGELES '23

Winner Best International XR for Impact at DocEdge Film Festival

Best International Project
WINNER
docedge
XR IMPACT 2023

Winner Best in Show VR Award at Siggraph Los Angeles

Missing 10 Hours
SIGGRAPH VR Theater
2023 Best in Show Award

Winner of People's Choice VR at Siggraph Sydney

SIGGRAPH ASIA 2023 SYDNEY

"A highly impactful journey"

UPLOAD VR – HENRY STOCKDALE

FESTIVAL SCREENINGS

ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL (France) | ARS ELECTRONICA – NEW ANIMATION FESTIVAL (Austria) | ONE WORLD HUMAN RIGHTS FESTIVAL (Czech Republic)
SIGGRAPH 2023 (Los Angeles, USA) | SIGGRAPH 2024 (Sydney, Australia) | THESSALONIKI INTERNATIONAL DOCUMENTARY FESTIVAL (Greece) | GUANAJUATO INTERNATIONAL
FILM FESTIVAL (Mexico) | DOC EDGE FESTIVAL 2023 (New Zealand) | ZLIN FILM FESTIVAL 2023 (Czech Republic) | KAOHSIUNG FILM FESTIVAL (Taiwan) | ANIMATEKA (Slovenia)
RAINDANCE FILM FESTIVAL (UK) | BELFAST XR | FESTIVAL (Northern Ireland) | ART*VR (Czech Republic) | NK DOKU (Lithuania) | SPEKTRUM FESTIVAL (Poland) | VERZIO
(Hungary) | NEWIMAGES FESTIVAL (France) | SIBIU INTERNATIONAL THEATRE FESTIVAL (Romania) | ANIMATOR INTERNATIONAL ANIMATION FILM FESTIVAL IN POZNAŃ (Poland)
ANIFILM INTERNATIONAL FESTIVAL (Czech Republic)

– IMPACT 2025

Kaohsiung Film Festival — Taiwan

Missing 10 Hours was awarded the Best XR Interactive Award, recognising its innovative use of branching narrative and emotional engagement.

The Bystander Effect in VR — ACM SIGGRAPH

Article highlighting Missing 10 Hours and its approach to agency and social impact in immersive storytelling. The project won Best VR at SIGGRAPH Los Angeles.

Read article

Film.hu Articles – National Press Coverage

Hungarian media coverage of Missing 10 Hours following its international success: **Best International VR at DocEdge Film Festival, New Zealand**

Read article

Radio New Zealand Interview – RNZ Afternoons with Jesse Mulligan

Director Fanni Fazakas speaks about Missing 10 Hours and the power of VR to challenge the bystander effect and shift social attitudes.

Listen to interview

CineMira International Youth Film Festival — Budapest

The Missing 10 Hours VR experience was showcased in the VR Corner, bringing socially conscious immersive storytelling to Hungarian youth audiences.

Festival link

– MEDIA & PRESS HIGHLIGHTS

2020
NOVEMBER

VR PREMIERE DATE

2023
NOVEMBER

CAMPUS TOUR IN HUNGARY - 20 HIGH-SCHOOLS

2025
NOVEMBER

RELEASE OF ONLINE VERSION WITH FREE EDUCATOR'S KIT

2024
NOVEMBER

CAMPUS TOURS IN THE US, CANADA, AUSTRIA, GERMANY, UK, FRANCE

PLANNED PRODUCTION & IMPACT CAMPAIGN TIMELINE

2022
NOVEMBER

VR
Premiere
Date

2024
JAN-PRESENT

OTKA Research Study 4-year
start, FREG New Zealand
Research Study 1 year start

2027
SEPTEMBER

Release of online
version with free
educator's kit

2022
NOV-PRESENT

VR festival circuit, Keynote events,
Finding Partners & Join their
campaign, Story Futures Tour,
Atlantic Fellows Workshop

2026
SEPTEMBER ONWARDS

Campus Tours in target
countries optimally starting
with New Zealand and Hungary
where first research data will
be available

– Effective Production & Impact campaign Timeline

29

PRODUCTION BUDGET

Total

250.000€

Main funders & partners

Ministry of Human Resources Hungary (EMMI)

National Cultural Fund Hungary (NKA)

Story Futures UK

IN-KIND PRODUCTION COST

RUMEXR, MF investment

40.000€

In-kind work during production

550 Hrs

IMPACT PRODUCTION COST

Total

0€

In kind work during impact

340 Hrs

- BUDGET aka reality check

M10H VR is a standalone narrative experience inspired by the upcoming documentary Missing 10 Hours, which is currently in post-production. In the documentary, Krisztina investigates what happened to her almost 15 years ago after being drugged by two strangers. The last thing she remembers is accepting a drink–she woke up at a police station with no memory of the previous ten hours.

While both projects explore the realities of drug-facilitated sexual assault (DFSA) and the bystander effect, they do so through different lenses–VR offering an embodied, interactive perspective and the film unfolding through personal investigation and documentary storytelling.

Although the initial plan was to release the VR and film together (like Notes on Blindness) the longer production timeline of the documentary meant that the VR took the lead–building exposure, starting critical conversations, and laying the groundwork for the film's release.

– FUTURE PLANS
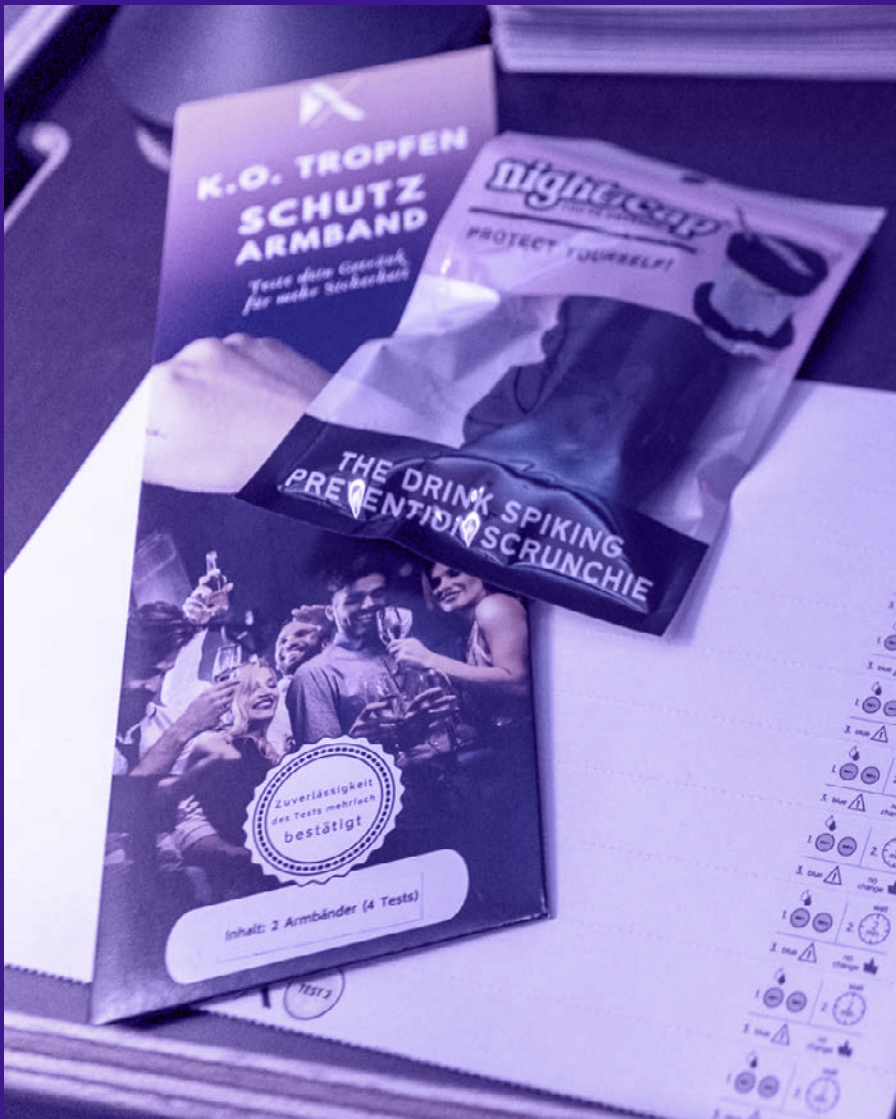
EXPAND ACCESS THROUGH LOCAL PARTNERS

Collaborate with educators, producers, and NGO representatives to bring Missing 10 Hours VR to high schools and universities, ensuring it's used in formal and informal education programs.

INTEGRATE INTO NATIONAL CURRICULA

Aim to embed the VR experience as part of official curriculum frameworks–starting in New Zealand and Hungary (while acknowledging current political challenges), then expanding to other countries.

DEVELOP SUPPORTING MATERIALS

Finalise and distribute a comprehensive **Teaching Aid Kit** and **WebVR** version to support accessibility and scale, pending dedicated funding.

ENGAGE POLICYMAKERS AND INSTITUTIONS

Present the VR experience to key government stakeholders and ministries involved in youth, education, health, and justice–aiming to influence policy around consent education, DFSA prevention, and digital learning tools.

BUILD LONG-TERM PARTNERSHIPS FOR OUTREACH

Collaborate with international organisations working in sexual violence prevention, education, and immersive media for ongoing distribution and program integration.

SUPPORT SYSTEMIC CHANGE

Advocate for stronger legislation and clearer school policies addressing DFSA, bystander intervention, and digital health education, using the project as a tool for awareness and advocacy.

FUTURE IMPACT GOALS

WHAT WORKED WELL

Designing Missing 10 Hours VR with survivors from the start was key. Their lived experience informed everything—from the story to the onboarding. The co-design approach created a deeply resonant piece that sparked powerful conversations across diverse settings, from high schools to professional workshops. VR's embodied nature allowed us to move beyond awareness and into emotional impact and agency.

WHAT DIDN'T WORK / MISTAKES TO AVOID

It is impossible to have one person in charge of both the festival circuit and impact producing. These are distinct full-time roles requiring different skill sets, networks, and emotional labour. Even with top XR distributors, follow-through was limited. Relying on existing partners without sustained internal capacity for impact coordination slowed our rollout and left opportunities untapped. We are still actively searching for the right collaborators—people who understand both social impact frameworks and eager to learn about the unique affordances of VR.

PLATFORM-SPECIFIC CHALLENGES

Unlike film, XR lacks robust distribution pathways and institutional trust. While headset access is improving, many schools and NGOs still view VR as experimental. XR's strength lies in small-scale, high-impact engagements—but this doesn't align with traditional metrics or funding models.

FUNDING REALITIES

There is next to no dedicated funding for XR impact. We actively sought impact producers who could help secure budget for their work, but those opportunities were largely non-existent. Despite our planning efforts, we had to re-allocate production funds and take on additional roles just to pilot the campaign. This is not sustainable. At this point, we see no viable solution other than postponing production until adequate funding is secured not just for distribution, but for impact work as well.
A scientific evaluation—now underway with VUW's School of Psychology and Hungary's National Research, Development and Innovation Office (OTKA)—is a critical next step, mainly to convince educational institutions to adopt the experience and help it reach the audiences it was designed for.

BEST PRACTICES TO SHARE

– Build your impact strategy from the ground up—with your story and audience in mind, not just as an add-on.
– Don't chase scale. Focus on depth and measurable behavioural shifts.
– Frame VR not as a tech demo but as a safe space for embodied learning.
– If you want systems change, partner early with educators, NGOs, and researchers.
– And above all: prepare for a long, unpredictable road. XR has a long tail of impact—but only if we nurture it with patience, partnership, and persistence.

– CONCLUSIONS AND LEARNING

Don't Be a Bystander! Join us, act!

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