Innovate UK

Results of Competition: Audience of the Future Design Foundations

Competition Code: 1805_ISCF_AUDIENCE_DF

Total available funding is £1,220,650

Note: These proposals have succeeded in the assessment stage of this competition. All are subject to grant offer and conditions being met.

Participant organisation names	Project title	Proposed project costs	Proposed project grant
THE BLUEPRINT (GROUP) LIMITED	The neurological and physiological effects of colour variation in an immersive environment	£58,309	£34,985

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants

We know that there are well-established, traditional principles and theories of colour, and the psychology of colour perception, across the entire creative design industry. However, an industry-wide accepted set of creative guidelines for producing immersive content is very much incomplete. It is a very different medium to traditional creative formats and even to that of 3D content viewed on a normal digital screen.

Discover: This project involves rigorous primary customer research and medical/clinical expertise to understand the impact of different creative choices involving colour on the neurological and physical effects of immersive experiences, using chronic pain sufferers as an 'extreme case'. We aim to explore the effects on humans of different aspects of the virtual environment and apply this knowledge to real content.

Define: We will synthesise our research, defining specific 'cause and effect' relationships between creative choices in a specific immersive experience and the participant's mental/physical state. We will begin to contribute to the definition of the 'archetype' immersive experience for a wide range of audiences (potentially including those with physical or psychological issues).

Develop: We will create and test a range of different prototype experiences using different creative choices with end-users to validate and refine our thinking. Through this process, we will start to develop specific guidelines for the optimum immersive experience. We will facilitate an iterative process as we apply what we have Discovered to then Define and ultimately Develop stages as we make new discoveries through the prototyping/testing process, and refine the problem/opportunity definition accordingly.

Deliver: We will create guidelines and/or adaptable resources from our findings that can be used by anyone in the creative industry creating an immersive experience. This would help content creators to deliver immersive experiences that meet the needs of a broader, more inclusive audience and induce desirable neurological or physical effects within the audience, therefore making the experience even more 'immersive'.

This is an innovative project because there is currently little completed research regarding creative choices in this medium and their effects on the neurology and physiology of end users. The unique professional team we have put together includes both Creative Content Experts and Healthcare Clinicians, with access to an exclusive audience (through their patient base) who are experiencing extreme neurological and physiological effects courtesy of Chronic Pain Syndrome. The output will be scientifically proven creative guidelines for immersive VR content, regardless of technical platform.

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Studio GO GO Ltd	generating propelling & compelling VR content: a user-centered feasibility study	£38,612	£27,028

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Project description - provided by applicants
Studio GO GO is a new startup company that aims to create truly thrilling, motion-based VR ride experiences that use nothing more than the technology contained in a virtual reality headset, a little creative ingenuity, some technical know-how, and a user's own spirit of adventure and play. For the last fifteen years Studio GO GO Director and thrill engineer Brendan Walker has consulted on the development of thrill rides. He also conducts his own thrill ride experiments. Over the past three years he's been experimenting with the use of virtual reality to add excitement to a rider's experience of physical motion. He's had some great success. Studio GO GO now gives you access to the wealth of design expertise Brendan and his team can offer in delivering thrill ride experiences straight to your VR headset. This government-funded feasibility phase is a critical step in launching Studio GO GO in their mission. While billion pound theme park empires like Merlin Entertainment are busy retrofitting VR headsets to creaking old roller coasters, in remote corners of the UK, hoping to give them a facelift, Studio GO GO plans to start their thrill ride revolution on the playground equipment of your parks and in the backyards of your homes. The first part of Studio GO GO's work is to create virtual content that will be in tune with the movement of your body as it flies through space. They want to know what riders find most exhilarating, because this will make their VR content doubly thrilling. Once they've cracked that, Studio GO GO also plan to work with users to explore what thrilling adventures they might be taken on. But propelling and compelling VR experiences are just one part of the story. Choosing and trying VR experiences can feel as lonely and lifeless as wandering between exhibits in an old museum (even if exhibits do amazing things when you press the buttons). In comparison, think about the richness of a theme park visit with friends, where you take timeout to relax and chat between rides, argue about what you might try next, before taking another intense stomach-churning ride together. Studio GO GO will design to support the rich tapestry of real interactions and social experiences that can happen around VR content, which

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can greatly amplify their qualities. And to do this, they need to learn from you - their potential riders and users.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
THE FEELIES LTD	Scent Bubbles	£42,004	£29,403
University of Sussex		£17,953	£17,953

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Project description - provided by applicants
An investigation into the design foundations of a groundbreaking new type of scent delivery for immersive experiences, with minimal lingering and equipment, and greater flexibility than existing methods. The development will be centred around the learnings, practice, problems and needs of the creators of those immersive experiences. The human-centered process in this project will reach out to XR and digital theatre creators as a small and innovative pool around whom to base the first parts of this technology design; yet it could later have applications for fields from industry to marketing and retail. The team is a union of a creator of immersive experiences, research scentists, and a design firm to lead the project's processes and capture its full potential.

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House of Alternate Realities Ltd	The House of Alternate Realities	£59,972	£41,980

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
The **House of Alternate Realities** utilised a user-centred design approach to investigate how immersive and interactive stories can appeal to a wide audience digitally and on UK television (and worldwide). It utilises a room metaphor to deliver five rooms with different levels of immersion and interaction. This structure is intended to create a graded exposure to the new media, easing even the most sceptical audience into the full immersion and interaction with the 5th augmented reality room, as they learn about user-led narrative. The House will be a space to study the audience as well as educate consumers about what it means to be immersed and interact in a story. The 1st Room will screen 2D content, closest to what a traditionalist audience is used to, the second room is an opportunity to immerse yourself in monoscopic 360 film experience from the POV of one of the characters. The 3rd Room is stereoscopic 360 where you can move around in the volumetric space. In the 4th room you observe a group meeting an augmented reality character. In the 5th room the audience member is invited to have an exchange with an augmented reality character. Who are the people in the story? What would you like to say to them? Could the interaction be of value to you? The project utilises user-centred design techniques to investigate how to deliver immersive digital POV documentaries (as a case study) that could conquer even a traditionalist audience. It will deliver vital insights into their motivations, perceptions and behaviour and be an opportunity to learn how to best deliver new forms of immersive interactive digital narrative to the UK television audience.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
AKA MEDIA LIMITED	kate@alsoknownas.co	£59,850	£41,895

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Despite technology connecting more people than ever, the space for debating polarising issues seems to be shrinking. Whether it's refugees, migration, Me Too, Trump or Brexit, it's easier to stay in a bubble with those who agree with us, than to hear alternate views. Noticing an ever widening chasm in public discourse, documentary filmmaker Aela Callan and war correspondent Kate Parkinson teamed up to find ways that technology and storytelling can be used to bridge entrenched divides. The result is "The Distance Between Us," an exploration of how state of the art, virtual reality technology and documentary content can be used to break echo chambers and stimulate constructive, real world conversations. Using Design Foundations funding, they will research how interactive storytelling in VR can be used to foster understanding and common ground between people who hold opposing views. Their experiments will allow them to develop deep insights about their target audience, and design a narrative journey that strengthens software development of the experience. The final goal for "The Distance Between Us" is to realise a room scale, social VR experience at major conferences, festivals and events. This will be a VR installation unique in the way it unites several people inside the VR world, merging hard-hitting storytelling with levels of interactivity usually reserved for game play. Drawing on their combined 30 years of storytelling experience, Aela and Kate co-founded "Also Known As," a virtual reality storytelling, research and design studio which collaborates with software developers, game designers, artists and live performers to realise game changing immersive experiences.

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VIKA BOOKS LTD	BBSign: The use of AR + MR to teach Baby Sign Language to deaf and hearing pre-schoolers.	£31,096	£21,767
BURRELL DURRANT HIFLE DESIGN & DIRECTION LIMITED		£21,700	£15,190

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
BBSign(TM), British Baby Sign, is a high-quality AR storybook using a combination of smartphones, printed and kinaesthetic products to teach baby sign language to pre-verbal children (under 3) and their parents. By combining AR, MR (video and audio) with print and textiles, BBSign uses characters and simple narratives to create an interactive illustrated children's pop-up-style story and communications aid. Currently there is a lack of accessible and consistent baby sign language in the UK as British Sign Language (BSL) underperforms compared to the quality of teaching assets for American Sign Language (ASL). BBSign inspires and empowers parents and children to sign at home and encourages greater BSL uptake in nurseries. It's a playfully immersive interface combining existing smartphone technology with familiar objects and everyday scenarios (getting dressed, having lunch). BBSign encourages families to copy and learn useful signs as a foundation for communication. Associated merchandise includes books, flashcards, comforters, games and augmented clothes. This first phase of the project is Industrial Research concluding with a suite of demonstrative prototypes. A team comprising two creative design businesses specialising in print and VR, an academic and an innovation studio, will inform the phases of our human-centered study comprising market research, design & prototyping, user-testing and evaluation. The results of analysis will be used to create a range of designs and quick fire prototypes for commercially viable products. Prototypes will be tested in a series of human-centered workshops with parents and pre-schoolers. Results from user-testing and interviews will be logged and evaluated and used to inform design iterations tested with deaf and hearing families. A final suite of designs together with series of recommendations for future development will be created to conclude and will form the basis of a larger study to develop a viable business case and series of scalable designs for a commercially viable product in 2019\.

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OPEN INCLUSION LIMITED	Immersive broadcast content experience for inclusive audiences	£41,178	£28,825
Brunel University London		£17,640	£17,640
CHANNEL FOUR TELEVISION COMPANY LIMITED			

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
This feasibility project is to investigate the potential for publicly broadcast content to be more inclusive and better appreciated by audiences with specific access needs, including sensory, physical and cognitive impairments/disabilities and advanced age, through the use of immersive technologies.

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TENGIO LTD	The Realm: Immersive Entropy	£44,198	£30,939
University of the Arts London		£15,802	£15,802

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Project description - provided by applicants
Imagine a sky filled with flocking starlings: tens of thousands of birds twisting and turning on the wing, moving as a fluid mass and never bumping into each other. It is an incredible feat and a beautiful sight. _Then imagine that you can enter a world where you can orchestrate this feat, where the flocking creatures respond to your presence and your actions._ _**The Realm**_ _is that world - an imaginative immersive experience inspired by the aesthetics of collective natural phenomena._ _Co-created by users,_ **_The Realm_** _aims to engage audiences through generative art and immersive technologies. Each 'player' observes, interacts and affects collective motion from within a dynamic virtual environment, where multiple biologically inspired 'agents' reside. Players feel their way intuitively, gradually evolving a language of social interaction through experimentation in gesture, sound and social cues. Individual interactions will affect collective actions, enabling the player to orchestrate a swarm, drive a herd or attract a colony. Starting from the same base models and algorithms, behavioural patterns will emerge uniquely through a feedback loop of complex interactions between agents and players, generated in real time._ _The visual character of the agents will evolve through interaction, as will the surrounding imaginary landscape. The 'collective' may appear as cellular forms, winged spheres or abstract organisms; the topography as contours, planes or enclosed spaces - depending on the behaviour of users and the nature of the interactions between human and digital beings. From simple elements, complex behaviours will emerge._ _Generative programming will enable the experience to gradually evolve. Within a virtual world of image and sound, populations of imaginary creatures will respond to your presence and your cues. A binaural soundscape will subtly direct social cues and encourage auditory interaction._ _As you intuitively test your influence on the creatures in the system you begin to develop your own communicative code - no two users will have the exact same experience and no single user will have the same experience twice._

Through trial and error, body movements, gestures and sounds will develop an intuitive responsive language - a simple set of codes and signals which trigger reactions and influence the landscape, the soundscape and unfolding narrative... leading to spontaneous coordinated collective motion.

This is the future of immersive arts, no longer a static, passive or isolating experience, but instead an exhilarating, thought provoking and aesthetically rewarding journey of discovery, where each user affects the evolution.

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ASTONISHING LTD	The Astonishing Visit	£49,984	£34,989

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Project description - provided by applicants

As our population ages, more of us will spend time in places that are not our homes. We risk greater levels of loneliness, which we know can have devastating health effects.

A few scary statistics on a coming **problem**:

1. The [populations of developing countries][0] are aging rapidly. In Europe the population over 65 has doubled in the last 60 years. In Japan it's increased 350%. So the number of people needing care will skyrocket.
2. Within care homes already, isolation and loneliness are a growing issue. In the UK, [60% of care home residents][1] get no visitors at all.
3. As families are increasingly dispersed, we're starting to understand the health effects of isolation and loneliness. For example, loneliness [has been shown][2] to be as harmful to your health as smoking 15 cigarettes a day.

Our **vision** is a world where loneliness has been eradicated from care homes and hospitals.

And our **mission** at The Astonishing Visit is to enable people in long-term care to have at least one stimulating conversation, _every single day_. By providing immersive film experiences that patients share - in real-time - with remote family and friends.

But in testing prototypes we discovered a fascinating **insight**: families love immersive film, but when it's shared they yearn for it to be personal. Something they create, not just consume.

This **project** will discover the perceptions and behaviours around immersive film among families. And the behaviours around sharing them with loved ones in long-term care.

Some of the **questions** we want to answer are:

* How do families perceive immersive film?
* What are the experiences that families most want to film and share in 360?
* Where is immersive film most suitable for families?

* When does personal, immersive film have the optimal benefit for those in long-term care?
* How much can personal, immersive film reduce stress levels of patients?

Immersive film in its origins - like analogue and digital film before it - is seen as the domain of professionals. But this will change. And we want to understand the human elements that can speed that change - in a way that most benefits families and their loved ones in long-term care.

[0]: https://data.worldbank.org/indicator/SP.POP.65UP.TO.ZS
[1]: https://www.ageuk.org.uk/our-impact/policy-research/
[2]: http://journals.plos.org/plosmedicine/article?id=10.1371/journal.pmed.1000316

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SENSING FEELING LIMITED	ALIVEmusic - Augmented Live music performance using Immersive Visualisation and Emotion	£20,857	£14,600
FRACTURE GAMES LIMITED		£20,689	£14,482
Queen Mary University of London		£17,793	£17,793

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Project description - provided by applicants
The ALIVEmusic project investigates how live music performances can be enhanced in meaningful ways by Mixed Reality leveraging musical expression and emotional analytics based on Internet of Things and Artificial Intelligence. We adopt a participatory design approach to better understand the needs and expectations of audiences and performers in our digital age and instigate content-driven solutions boosting audience engagement. This project will blend performative data harnessed by smart musical instruments with data characterising the emotional states of performer sand audiences into a cohesive aesthetic visualisation. Through mapping techniques, computer-generated visual content will be dynamically layered over stage elements in real time. Initial prototypes will be assessed enabling audiences unprecedented immersive experiences using either Mixed Reality headsets such as Microsoft HoloLens or Augmented Reality on mobile phones.

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TANGI0 LTD	EETE	£39,951	£27,966
GRAVITY SKETCH LIMITED		£19,987	£13,991

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Project description - provided by applicants
While Virtual Reality headset technologies are pushing boundaries in improving resolution and normalising user experience, its controlling technologies have been seemingly left behind. VR controllers are big, heavy and reliant on buttons and switches. Project EETE aims to solve this user pain point by developing a unique hand-held controller. The project consortium includes Gravity Sketch, a software company offering a 3D sketching solution, and TG0 a hardware start-up specialising in a touch-sensitive material technology.

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POSTAL HERITAGE TRUST	Creating an accessible immersive virtual reality experience of Mail Rail	£31,870	£22,309
SCANLAB PROJECTS LTD		£21,950	£15,365

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Since its inception in the sixteenth century the Post Office has pioneered enormous industrial and social advances. Its archive, the Royal Mail Archive, is on the UNESCO Memory of the World Register. The Postal Museum provides the widest possible access to the Royal Mail Archive, Museum Collection and Mail Rail, the Post Office underground railway. The Postal Museum's standout attraction is the Mail Rail Ride. Between 1927 and 2003, narrow gauge, driverless, trains transferred mail between sorting offices in London, a function which was integral to the postal service throughout the 20th century. These trains were not built to carry people; the Postal Museum has built trains take visitors into the rail tunnels and into a projected light animated theatrical experience of its history. However, this experience is not fully accessible to many visitors with physical disabilities or claustrophobia, sensory disabilities or epilepsy. Visitors must be able to walk unaided for a minimum of 100 metres on uneven surfaces with minimal lighting, and up at least 70 steps. There is an audio-visual show for such visitors, but it does not offer an equitable experience to riding Mail Rail. Equal access for people with disabilities is a core priority for the museum, and virtual reality is an excellent tool for accessibility in relation to a large range of disabilities. We want to create an accessible Mail Rail experience which is of equal value to the ride itself. We will adopt a human-centred methodology to produce a design brief for an accessible and immersive virtual reality experience of Mail Rail, which specifically accommodates and responds to visitors' disabilities and is adjustable by its users. The Postal Museum refuses to be satisfied with its current offer to people with disabilities. The Postal Museum and ScanLAB Projects Ltd will explore the needs and accessibility requirements of people with disabilities; produce a design brief; explore ideas and develop prototypes at speed; test the prototypes with people with disabilities; and deliver a specific brief for the research and development of the design for an accessible immersive virtual reality experience of Mail Rail. The project will result in a new approach and method to immersive virtual reality experiences in the cultural sector which is specifically for people with disabilities. There are currently very few projects developing these for the cultural sector: this work will, in turn, influence the creation of immersive virtual reality experiences more generally.

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LIVE CINEMA LTD.	Virtually Together: Shared VR Experiences	£15,645	£10,952
IGLOO VISION LIMITED		£25,733	£12,866

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Project description - provided by applicants
We are consuming media more and more on our own: with VOD and virtual reality headsets enabling you to watch whatever you want at any time in your own home, Live Cinema UK and Igloo Vision want to help audiences to continue experiencing culture together in a group setting. This is a challenge, when virtual reality is designed for one person viewing content at a time, on your own, inside a headset. Live Cinema UK in partnership with Igloo Vision will explore the potential for 'shared VR' experiences which retain the collective experience of watching a moving image whilst incorporating new content, specifically 360 degree video, through a 6 month feasibility study, defining the needs of audiences and cultural organisations and developing possible technological, cultural and financial solutions. We will work to answer the following questions to work towards a solution for us to be able to enjoy immersive content together: * What does the increasing popularity of virtual reality mean for collective audience experiences? * Is this the end of social experiences in the cinema as VR technology becomes cheaper and more widely used? * Is it necessary to be isolated in a headset to enjoy 360 degree digital entertainment? This project will investigate some of the possibilities that virtual reality and 360 degree content can offer future cultural audiences, once the headsets are set aside and the audience can interact and enjoy the experience together - just as they would in a cinema, at the theatre or at a concert.

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LIMBIK LIMITED	XR Audience Centred Design - The Future of Immersive Theatre	£45,016	£31,511
University of Portsmouth		£14,907	£14,907

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Project description - provided by applicants
The future is digital: how would audiences like technology to integrate with theatre? _Fatherland XR_ brings together live theatre performance with cutting-edge digital technology - blurring the barrier between reality and virtual reality. For the first time, in a theatre setting, a whole audience can enjoy a virtual reality experience at the same time - without the need for everyone to wear a headset. Headsets are problematic, they are a barrier for many, and a significant number of theatregoers are reluctant to engage with them. By putting the audience at the heart of the design, we now want to continue to push the boundaries of technology - asking what our audience would like next, and how we can design the experience to best suit them. Our approach uses the same technology that creates animated avatars in films. Using motion capture, we create characters, scenes and imagery in a virtual reality headset, live onstage. An actor onstage wears trackers on their body, so they can be projected into the virtual reality. Audience volunteers wear a headset and interact simultaneously with the onstage actor and with their character portrayed in virtual reality. The rest of the audience sees the volunteers' experience projected on to giant screens. The audience thus see double: both the reality of what is unfolding onstage between the actor and the headset-wearing volunteer, and how that action takes shape in virtual reality. At different stages of the performance, other volunteers are asked to take part and engage in the development of the story. By putting the audience at the heart of the design, we can test a number of different technological and theatrical possibilities to understand which are preferable to the audience. _Fatherland_, in its original concept, provided a revolutionary way for theatregoers to experience VR without the need to use a headset. This next step allows us to do feasibility and audience testing to ensure that future advancements are developed with the audience's needs and priorities at the heart of the design. This allows us to focus not on what the technology could -- or should -- do, but what our audience want it to do. Through this process of discovery, we will add definition to this newly emerging technology. The project will develop performance with audience's needs centrally in mind, allowing us to deliver exciting innovative theatre to delight those it was designed for - it's audience.

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HIDDEN NARRATIVES LTD	THE BANG IMMERSIVE EXPERIENCE	£54,472	£38,130

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Project description - provided by applicants
Sunken Narrative will seek to create a format that unites TV fiction, immersive technology, immersive theatre and gaming. The sit back viewers will become the main protagonists, seeking to solve the mystery set out by a custom-made narrative for the experience. The aim is to blur the boundaries between the real and the virtual, fiction and fact-based puzzles - to create an innovative, immersive fiction experience for British TV brands.

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Innovate UK

Results of Competition: Audience of the Future Design Foundations

Competition Code: 1805_ISCF_AUDIENCE_DF

Total available funding is £1,220,650

Note: These proposals have succeeded in the assessment stage of this competition. All are subject to grant offer and conditions being met.

Participant organisation names	Project title	Proposed project costs	Proposed project grant
MARMELO LIMITED	'Virtual sites' for site specific theatre	£46,576	£32,603
DANTE OR DIE THEATRE LIMITED		£10,938	£10,938

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Site-specific theatre is a novel, incredibly successful and increasingly popular genre of performance in which the UK is an acknowledged leader. Performances are devised to play out within, and react against 'real world' locations rather than traditional performance spaces. It is a style of performance that lends itself to reaching new audiences, and at its best is both artistically innovative and commercially successful. Despite its benefits and recent popularity, the industry has a major audience challenge: by its nature, performances often take place in low-capacity venues, without the facilities available in bespoke performance spaces. It is often confined to cities where a range of venues exist, and is very hard to export or record for future sale in the way that, for example, a theatrical performance might be released on DVD. Our project aims to take recent innovations that allow for effective augmented reality via computer vision techniques on consumer-level hardware (e.g. Apple and Android devices) to bring site-specific theatre to new audiences. We will design and develop a short prototype of an existing site-specific performance in a format that can be 'played back' via a smartphone or VR headset, essentially bringing the site, as well as the performance, to the user. The audience member would see their existing environment, but with objects, performers and decorative elements textured onto that environment, taking into account existing surfaces, entrances and exits. We are also interested in finding ways to harness this technology to make the experience more accessible for people with visual or hearing impairments, or mobility issues that would make attending a live performance difficult. To do this, we will take a user-centred design approach, quickly prototyping different solutions based on observations and feedback from a range of users through short, iterative prototyping sprints. We hope then to have a clear concept for further R&D. This is an ambitious project and we believe it is truly innovative. Existing AR/VR solutions tend to focus either on interactivity, typically with relatively simplistic interactions with your immediate environment, or on placing you in an entirely new location. This will be a rare investigation into creating a truly hybrid environment. In doing so, we think there is the potential to create an entirely new artform - and one with significant commercial and artistic potential.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
ROUND MIDNIGHT LTD	Virtual Reality in Education: Exploring Risk-Taking Behaviours and Prevention	£20,584	£14,409
BURRELL DURRANT HIFLE DESIGN & DIRECTION LIMITED		£30,554	£21,388

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
This is an early stage research and development program that aims to educate young people on risk-taking behaviours using state of the art VR technology and drama techniques. We aim to create a new and innovative way of learning that allows young people to experience replications of real life scenarios through the use of Virtual Reality. This platform will encourage young people to practice critical thinking, decision making and understanding the consequences of their actions when faced with difficult situations. Based on previous research that we have carried out, risk-taking behviours in today's society can include: 1\. Alcohol and drugs 2\. Agressive behaviour and violence 3\. Online behaviour Using head-set based VR, we will look to create an immersive walk-through experience that allows the participants to assess the behaviour of others and reflect on their own choices. By developing a unique story based on factual information, thorough research and real-life accounts, each participant will travel through a narrative that adapts itself depending on the choices made. To define what risk-taking behaviour means to young people in today's climate we will first conduct research with our intended audience across the UK. Round Midnight, a creative arts company, specialise in working with young people and bringing to life relevant and important issues that they face today, through the use of creative techniques, performance and dramaturgical tools. During our research we will aim to discover what risks effect young people, where the root causes lie and find potential solutions to how we can address these issues. During this research period, Professor Robert Stone will act as a consultant on this program and offer his expertise in this field. A "veteran" of the Virtual, Augmented and Mixed Reality (VR, AR, MxR) communities for over 30 years, Robert (Bob) Stone is Professor of Interactive Multimedia Systems within the Department of Electronic, Electrical & Systems Engineering at the University of Birmingham, where he is also Director of the Human Interface Technologies (HIT) Team.

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Working in conjunction with BDH, we will develop a prototype VR program that we will deliver to pilot Key Stage 3 audiences across the UK. This will allow the team to assess the impact of the research, the prototype program and it's relevance to today's educational market.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
GO JAUNTLY LTD	Research study to prototype and test the efficacy of data-driven AR content creation in relation to human emotion and social impact.	£59,462	£41,623

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
Use the Competition Code given above to search for this competition's results

Project description - provided by applicants
Go Jauntly is an award-winning family-friendly walking app. We would like to research and experiment with an Augmented Reality (AR) prototype that will bring to life data and content about our cities with a view to helping people connect with their environment and surroundings in new ways. Currently we provide ways for people to discover walks and locations to enjoy in the city as well as the great outdoors by using imagery and bite-sized facts and information. Users can document their own walking routes to share with our growing community and share outdoor adventures with family and friends. We have seen a 6000% increase in downloads since Christmas 2017 and have been voted one of the top 5 lifestyle apps on the world. We now wish to create an enhanced, playful experience for families to walk and learn more about the nature around them by building upon our in-depth knowledge of walking in cities. Our prototype will combine AR, open data sets as well as our own curated and crowdsourced content. We hope that this feasibility study will uncover the approaches potential to change behaviours. We will be running a series of experiments to help us to explore how technology can steer human behaviour and how it shapes our relationship with nature, particularly in children. This will involve tests to see how families interact with different features in different settings and with different mindsets. Our findings will help us to understand whether AR can support adults and children alike in their appreciation of the environment, interpretation and its effects on nature and biodiversity. Technology and design for good is a growing sector of the creative industries and new research has pointed to nature connectedness being 'positively related to age and nature pictures taken per week, and negatively related to selfie-taking and smartphone usage times'. Whilst being advised by Dr Miles Richardson, the lead author of this research, we are hoping to find out more about how AR content can improve our lives and re-engage us. Therefore, the last stage of our testing will explore how we can use our findings to collaborate with other organisations to increase positive changes in society through the creation of new technology for good.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
Ollio The Building Performance Consultancy	Agile in Buildings (AnB)	£34,471	£24,130
PLAYWERKS LIMITED		£25,514	£17,860

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Project description - provided by applicants
Historically, there has been a market failure in the property industry with regard to its ability to produce the kind of buildings that are capable of actively disrupting occupant businesses to become more productive. The global property industry continues to treat buildings as a tradable asset class, while showing little regard for end user occupants as customers or how building could be arranged to derive greater value to the wider economy by vastly improved business performance leveraged by buildings as an active business tools rather than an passive overhead commodities. However, new ways to visualise buildings, to build virtual prototypes of them and to have users as customers test and improve the business effectiveness and functionality of proposed buildings in a virtual world before they are delivered in the real world is now a tangible reality. This provides the opportunity for buildings to become the virtual products of customers and users, before they become commodities, bringing with it the potential to disrupt the how buildings are procured and traded. AnB brings together experts in the field immersive reality and the the built environment to work with perspective business users of buildings allowing them to experience their building before they buy, as a prototyped product, to provide feedback, to check day in the life realities, to develop their own working prototypes for those parts of the building or its services that they as users will interface with on a day to day basis. The outcome is design done with users rather than to users, engagement is improved, business culture changed, employees feel empowered, operation improved in a building that is customised to the organisation and how it wants to operate.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
GOONHILLY EARTH STATION LIMITED	Goonhilly Earth Station: Space on Earth	£41,283	£28,898
Falmouth University		£14,393	£14,393

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
What's it like to work in space? How can we get a better understanding of working in an alien environment? What can we learn about the human body through an experience of working in space, providing a sense of the connections and impacts between the physical and the physics of space? Through a collaboration between Goonhilly Earth Station Ltd and the Games Academy at Falmouth University, this feasibility study tests out the capacity of immersive technology to create a space simulator that provides a visceral experience of being in space and in so doing helps communicate the fragility of our own planet and our place in the universe. Our project will explore design, technical, communication capacities of immersive experiences in a museum and industrial context. It will also consider delivery in a deeply rural setting -- at an iconic location in the history of space and satellite communications at the far South West of Cornwall. We will be working to test out new ways of connecting with history and technology, and involving people in that journey of exploration. Whether someone is deeply interested in technology, has an interest in history and the environment, are on holiday or live locally, young or old and with or without any access issues - we will be involving a wide range of audience in this feasibility study.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
EMTEQ LIMITED	Emotion sensing for improved content creation and personalised immersive experiences	£44,425	£31,098

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Communication platforms have transitioned from a one-to-many structure (broadcast media) to a one to one interaction. This increasing personalisation means that ever more content is needed to match the growing number of demographic niches. In 2016, sales of VR headsets were below original market forecasts. The total number of units (not including their smartphone cousins) are estimated at 1.2 million --- much less than the 2 million predicted. The main reason was the lack of engaging content. Currently, many developers are creating experiences based on a narrow set of assumptions, and without objective data on what constitutes an engaging experience. Understanding the user's emotions and behaviour is an essential goal for experience designers and content developers, as it offers insight into the user's satisfaction and overall interaction with the immersive experiences. The current available solutions are limited to questionnaires conducted after the experience, which rely on the user's inevitably fallible recall. Alternatively the user can describe their responses in real time, but this breaks the immersive experience by requiring the user to disengage with the content to provide explicit feedback. Our goal is to explore the potential of real-time emotion recognition technologies for VR/Mixed reality that avoid these disadvantages by using biosensors to capture implicit emotional responses especially designed for use in Virtual Reality settings. Emotional information derived from the user during an immersive experience can enhance the gameplay (e.g. user-user interaction with expressive avatars via emotional facial expressions), improve the accessibility for disabled people (e.g. enable interaction with facial gestures for people with limb paralysis) and assist immersive designers (e.g. use as additional input for interaction design or adaptive user experience design, while also could be used for content evaluation (market research). The latter could drastically reduce the risk and cost of content development by cutting the distribution risk to the wrong audience, or by allowing marketing to a specific behavioural segment. The outputs of this research could assist in numerous immersive applications such as: (1) Enhancement of immersive experience design, (2) Virtual avatars related VR applications, (3) Content evaluation and market research, (4) Social VR and (5) contribute to healthcare interventions. We have engaged with experts and will further refine the problem, test a range of options and deliver design concepts that can be evaluated in a subsequent project

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
THINKSEE3D LIMITED	Augmented reality applied to 3D printed heritage objects	£32,035	£22,424

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
ThinkSee3D Ltd make realistic replica museum objects and statues using 3d printing. These objects are in museums across the UK and abroad and allow the public to touch believable copies of precious objects normally locked up in cases. The new project will allow those objects to come to life by projecting animated and interactive content onto them either via an Augmented Reality (AR) mobile app or by using video projected content that maps onto the objects surface. For example, a statue of an Egyptian god could look as if it were actually speaking and could tell different stories depending on the person's preferences, age or disability.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
CUTE CIRCUIT LTD	Enter The Experience	£59,655	£41,758

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Use the Competition Code given above to search for this competition's results

Project description - provided by applicants
'Enter The Experience' is a next-generation multi-sensory entertainment platform for wide-area narrative experiences. This novel augmented/virtual reality system combines exclusive patented 3D-audio technology with award-winning real-time haptic sensations in a wearable interface. The garment is created using the latest advancements in smart textiles which allow it to be constructed entirely without wires making it lightweight and more natural feeling on the body of the wearer. By stimulating multiple senses in real-time with the perceived narrative events 'Enter The Experience' creates deeper and more captivating immersive environments.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
SAFEGUARD NAUTICA LTD	Underwater photogrammetry for immersive audience experiences	£44,993	£31,495
CORE BLUE LIMITED		£14,986	£10,490

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Marine innovation company Safeguard Nautica Ltd, in partnership with software development company Core Blue Ltd will undertake a 6-month feasibility study to explore and optimise the use of photogrammetry in the underwater environment to create synthetic environments based on the real-world with unprecedented photo-realistic detail. These outputs may be used with Virtual Reality (VR) and Augmented Reality (AR) technologies to transform how people can interact with, and experience underwater environments such as coral reefs and marine archaeological sites. Working with a focus group of commissioners, production companies and diving businesses, the project will apply human-centred design to initial creative concepts to rapidly evolve state-of-the-art solutions for the audiences of tomorrow.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
LLAMA DIGITAL LIMITED	Using 3D printed objects to bridge the gap between the physical space of a museum and the digital realm	£14,504	£10,153
PLAYWERKS LIMITED		£15,624	£10,937

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
New digital technology is emerging that is changing the visitor experience in museums and galleries. However, is this new technology actually creating barriers between visitors and the museum? We want to explore low cost methods of bridging the gap between the physical space of the museum and its exhibits, and the digital realm. Our proposal is to create physical objects and 'stations' that visitors can interact with. Using NFC chips embedded in 3D printed models the objects can trigger digital content on phones or fixed screens. The NFC chips are low cost devices that don't require power. They can be embedded into objects by pausing the printing process halfway through, inserting the NFC chip and then continuing with the printing process. By bringing the NFC chip close to an NFC reader (which could be a dedicated unit, or a smartphone) we can use information on the NFC chip to trigger content. This project will explore scenarios that use this mechanism. Imagine a treasure hunt in which you are searching for actual objects that can be used to unlock clues, or a model of character that you carry around the museum with you to reveal content from that character's perspective. Perhaps a mockup archaeological dig, in which by selecting a particular spade you will reveal hidden treasures from an associated time period. These are just a few of the ideas that we want to explore, and bring to life during this project.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
MINDWAVE VENTURES LIMITED	Using Virtual Reality to bring real change in attitudes towards people with schizophrenia	£59,154	£41,408

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
It is widely known that people with mental health difficulties experience discrimination, disadvantage and prejudice in our society. However, recently there is an increasing understanding of the importance of changing this status quo. Our vision is to help change attitudes towards people with mental illness with the use of cutting edge technology. Our project aims to use the medium of virtual reality (VR) to improve empathy and attitudes towards people suffering from schizophrenia. Schizophrenia is one of the most prevalent serious mental illnesses, with around 1 in 200 of the UK population affected by this condition at some point in their lives. Although it is a condition that typically affects younger adults. The most common symptoms are hearing voices and paranoia. It can be difficult for patients to fully convey their experiences through words alone. Through research, it has been shown that improved empathy towards patients can increase the level of care and improve communication between patients and medical staff. Psychotic symptoms can be recognised at an earlier stage if clinicians have experienced symptoms for themselves. Therefore, this VR tool will be rolled out in an educational setting. In the VR simulation, participants will experience symptoms of schizophrenia. For example, the user will hear voices whilst they carry out tasks in VR. We aim to make the experience as immersive and realistic as possible in order to convey an honest representation of psychosis.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
Mativision Limited	LIME - Live Immersive Music Experiences	£59,105	£41,374

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Project description - provided by applicants
Producing and delivering Live Music and Live events as immersive experiences, is still following the TV-Broadcast paradigm. In the fast-developing era of immersive and interactive experiences, new and innovative methods and approaches are needed to enable the creative industries to take advantage of the available and emerging VR/AR/MX and XR technologies. LIME is a feasibility study to enable Mativision to research next-generation immersive experiences from live music and live performances and the ways such immersive experiences can be distributed and viewed by the target audiences live (at the time of the event) but remotely away from the event). Aiming to define new innovative modes of immersive content production and distribution which will transform the audience experience of watching a live performance remotely, the project will draw on the company's more than a decade of experience in the field and will focus on defining the target audience, studying and understanding their perceptions and behaviours and delivering vital insight into audience expectations from live-music-based immersive experiences that will capture and excite. In order to introduce a totally fresh and innovative way to produce and deliver live music events and performances, the project will devise and implement real small-scale case studies and capture and analyse audience responses in order to produce concise recommendations for next-stage development into full-scale commercial products and services. The provision of these will eventually enable new revenue streams for the UK's creative industries. Keywords: virtual reality; live music; live performances; live streaming; immersive experiences;

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
DOYE MOSSE PRODUCTIONS LTD	Designing Disgust: Why do we feel the need to judge?	£41,704	£29,193
University of Portsmouth		£17,820	£17,820
Worthing Museum and Art Gallery		£0	£0

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Clothing is, by its nature, emotive. The dress we wore to the prom, the suit we wore on our wedding day. Clothes have meaning to us. That emotion, however, is not always positive. Is that a bad thing? Do we secretly love to be disgusted? Will the clothes and items we find perfectly acceptable today disgust others in a few short years? History would teach us this is likely to be the case - this project will allow us to design an exhibition that will help us to go deeper - to understand why that is the case, and experience it for ourselves, in the way we choose to. For example, Worthing Museum has a piece we shall call the "Monkey Cape", a cape worn by a lady, made from a monkey. In its time this was a luxury piece generating joy and pride in its own - as the piece has evolved it has transitioned to generating Disgust. Join that piece on its journey, and through the experience, the "Evolution of the Monkey Cape"; begin to question the things we find acceptable today. Will the class of 2060 view our plastic shoes with the same feelings the cape evokes in us? The project aims to take Disgust, as it relates to Worthing Museum and Art Gallery's current collection, and discover how a visitor would like to experience this collection. In this way the visitor becomes part of the process for designing the exhibition that they would like to visit, rather than being led by museum professionals or a technological perspective. As a sector, Cultural Heritage is traditionally very strong on providing an expert opinion, on everything from how a piece should be displayed - through to what the visitor needs to know. However, there are always multiple interpretations of museum objects. Disgust asks the visitor to explore this for themselves - and co-curate the exhibition, and the experiences they would like to have. Democratising the museum and freeing the visitor from the traditional authoritarian constraints within museums. This consultative process will offer audiences the chance to discuss and help to design the final exhibition design - which will then proceed to the next stage of research and development. This unprecedented input will mean that visitors are engaged and invested in the project, helping to share ownership and generate buy-in from current and potential future audiences.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
SQUIDSOUP.ORG LIMITED	Liminal Materials: The Cloud Project	£41,852	£29,296
University of Plymouth		£14,246	£14,246

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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Project description - provided by applicants
Immersion, the experience of being physically submerged in another world or environment, is above all a sensory experience, relying on our senses of space and physicality. VR technologies are one approach to achieve this, but another is to augment our shared physical space with digitally mediated content; a form of _augmented space_. Borrowing from areas as diverse as theatre and secret cinema, to installation art and Museum exhibits, this is a well-trodden path to immersion that also allows for a highly intuitive, social and in many cases engaging form of immersion. No headsets, but a collective physical experience of immersion. Squidsoup's has for many years sought to create such immersive social spaces using a variety of media and techniques. Our _Ocean of Light_ project uses 3D arrays of thousands of individually controlled lights to create highly immersive, social, walkthrough and responsive experiences to great effect. _The Cloud Project_ seeks to do the same, but using smoke/mist/fog/clouds rather than LEDs. We want to create a controllable cloud form, or plume of smoke. We plan to use digitally managed feedback systems to create the cloud, but we want it to be a physical cloud form, in real space. Fog, haze, smoke and dry ice have been used in the entertainment industry for decades. The techniques are beginning to evolve, with experiences such as Universal Studio's Twister experience, through to companies like Magic Mist exploring novel uses for high pressure misting systems. Artists such as Fujiko Nakaya, Anthony McCall, Ann Veronica Janssens and even Antony Gormley have been using fog and mist for many years, but recently digital artists such as Kimchi and Chips have been incorporating mist as a key feature in visualising dynamic volumetric form. _But no-one is really trying to harness the form of the cloud itself._ A controllable cloud form can be used in a range of ways.It can be a presence itself within immersive experiences, but also as part of a range of multimedia approaches; combined with lights (LEDs, lasers), used as a moving projection surface to simulate 2D or 3D visuals, or shot through with lasers; used to mask or frame physical architecture.

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Participant organisation names	Project title	Proposed project costs	Proposed project grant
FURTHERFIELD.ORG	Futurescapes	£17,472	£12,230
THE AUDIENCE AGENCY SERVICES LIMITED		£23,954	£16,768
WOLF IN MOTION LTD		£18,526	£12,968

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Project description - provided by applicants
We will use Finsbury Park, a 110-acre park in London, as a test case to examine the commercial potential for using immersive experiences as a tool for collaborative placemaking for public spaces and integrated public services. Like many other public spaces, it has immense economic, social and natural value, yet there is a disconnect between the 'owners' of public space and the people that use (or should be) using them. Local councils have limited funds, the 'superdiverse' local population are not engaged in public consultations; and there are conflicts between park users and stakeholders. Beneath the park is a disused reservoir owned by Thames Water whose future is currently uncertain. Immersive models can be used as a tool for engagement through co-design, to discover how the council, park stakeholders including nearby property developers, and park users imagine its future and their involvement with it. Placemaking is recognised as a core part of regeneration, requiring a foundation of strong partnerships cutting across the public and private sectors, where social, cultural and 'natural' capital interleave to create stronger bonds and local identity. The business opportunity comes from the needs of local authorities (statutory duties to consult), property developers (need to consult/engage to secure support and reduce objections, and build valuable and marketable properties that fulfill people's needs), enterprises running events and services in and around the park (want to meet actual demand, and increase awareness of their offerings) We aim to co-design an immersive platform to facilitate the co-design of development in and around public spaces. It will engage with and directly benefit a number of stakeholders: * Consumers: members of the public/park users (special interest groups e.g. older women's group, gallery visitors, dog walkers, tourists...) * Businesses: Thames Water, adjacent shops, cafes, local property developers, commercial fitness groups e.g. Military Fitness Group) * Government (Haringey Council) as landowner, facility/service manager, adjacent authorities Islington and Hackney, planning authorities * Creative industries professionals (architects, game designers, artists, filmmakers) High-level objectives: * Understand user/stakeholder needs around engaging with planning/development in and around pubic spaces

Note: you can see all Innovate UK-funded projects here https://www.gov.uk/government/publications/innovate-uk-funded-projects
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* Create a product/experience prototype using immersive technologies and 3D datasets that can be used to drive user-centred design in public spaces

Project collaborators are Furtherfield (digital arts gallery and lab based in Finsbury Park), Golant Media Ventures (innovation agency using co-design and service/experience design methods), and Wolf in Motion (innovation lab and AR+VR production studio).

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Innovate UK

Results of Competition: Audience of the Future Design Foundations

Competition Code: 1805_ISCF_AUDIENCE_DF

Total available funding is £1,220,650

Note: These proposals have succeeded in the assessment stage of this competition. All are subject to grant offer and conditions being met.

Participant organisation names	Project title	Proposed project costs	Proposed project grant
RPPTV LIMITED	Eyes Free: My Ears Onto Here - Sonic Augmented Reality	£42,116	£29,481
University of Surrey		£18,000	£18,000

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Use the Competition Code given above to search for this competition's results

Project description - provided by applicants
Immersive media has been mainly developed for visual consumption through goggles or devices overlaying visual content in real time and space. Humans live in an immersive world and for us our hearing is 360 and our vision 180, audio is underused as an immersive creative content experience and the project partners want to understand how audio content may be best used to overlay or augment reality in an environment, reading a book or map or looking at pictures and photographs to then enrich and inform the experience. This project will use human-centred design processes to inform the optimum use of audio augmented reality in the creative industries for a new service that anchors audio content where it is relevant to be consumed, a location, map, text, or a picture. Publishing, advertising and tourism will be the target sectors in this design project. In essence we are all the audience as for radio and TV today, so the project will engage with a cross-section of relevant users and media content producers that project partners have relationships with (BBC, Soho Studios, Music industry, publishing, advertising and local tourism e.g. SouthDowns National Park). The project will test content which is relevant to be consumed including editorial, quality, complexity of sound design and the genre (i.e. as a radio station has factual, sport, music, drama, adverts and news we will have selections of content too) within the context of the reality being augmented. Content will be replicated to all anchor points to allow researching the first optimum applications within the creative industries to take forward. Partners in this 6 month project are RPPtv, who develop intelligent media autonomous cloud services with real time progressive audio generation, and the University of Surrey (UoS) who have design expertise, developed object based audio and rendering technology developed for interactive media consumption by users. The project is supported by subcontractor 4DDesign, experts in design methodology. The partners have existing technology to allow quick prototyping for audience interaction and already existing content will be used and further made by RPPtv sound editors network as required. The outputs of the project will inform the perceptions, motivations and behaviour for the proposed service of sonic augmented reality within the creative sectors of publishing, advertising and tourism and the way users prefer to consume this augmented reality content to understand customer needs and create new and better ideas for the audiences.