LIVE CINEMA UK

IMMERSIVE EXPERIENCES 101

Training Evaluation 2023

OBJECTIVES

Live Cinema UK is focused on bringing together artforms and technologies to create innovative new cultural experiences that appeal to a wide range of audiences. Through our research, we scan the horizon of culture and technology worldwide to predict entertainment audiences will expect in the future. This has led us to relatively new mediums for immersive film exhibition such as fulldome screens – an area of content production in which the UK is currently underrepresented globally.

Through our research and work, we see a lack of immersive content production that sits alongside more traditional forms of film production. This is a vital area for growth to catch up with audience expectations, emerging technology, and global trends.

The skills gaps that currently exist range from knowledge of platforms and opportunities to bring film and TV content into immersive mediums, through to the application of technologies to create these kinds of content, the directorial and audience experience considerations throughout the process. Without a background or interest in games design, there is little opportunity for individuals from the screen industry to discover what is possible with immersive exhibition, or to learn how to create or adapt content for it.

With a background in creating memorable immersive events of all kinds, Live Cinema UK places the audience experience at the centre of what we do. The proposed training will cover the many options for immersive creation exhibition, the benefits and challenges, the technologies required to produce and exhibit content, the directorial and audience considerations for each medium.

Part One
Date: Wednesday 25 January
Venue: University of York, York
To explore the different audience experiences immersive technology can offer to each of us. Showcases of the technology and production pipeline needed to create different immersive experiences. Participants will hear examples of the steps needed to make and exhibit work using each different types of technology.

Part Two
Date: Monday 27 & Tuesday 28 February
Venue: CULTVR, Cardiff
Participants will get the opportunity to dive deeper into immersive technologies within an immersive screen facility in Wales. Participants will get to showcase text examples of their work, talk to immersive content producers and creative technicians, and get hands-on with 360 degree video, and immersive screens.

ATTENDEES

17 Creatives Attended (21 offered places 4 no shows)

14 attended part one at the University of York
10 attended the two day residency at CULTVR in Cardiff

33% considered themselves excluded from opportunities to learn more about immersive technologies
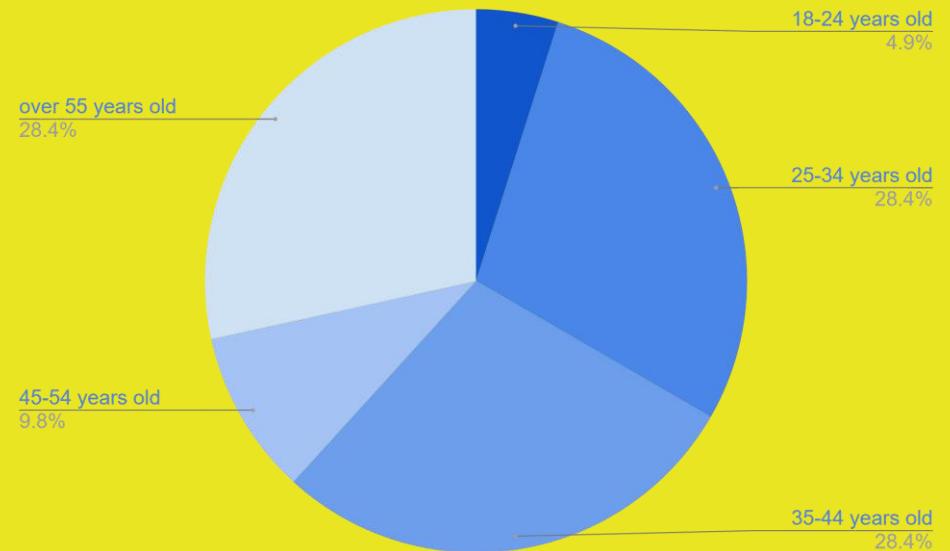
38% were unsure

14% identified as having a disability

55% identified as being female

33% were from under-represented ethnic groups

62% attended a state-run or state funded school

14% attended school outside of the UK

18-24 years old
4.9%

over 55 years old
28.4%

25-34 years old
28.4%

45-54 years old
9.8%

35-44 years old
28.4%

EVALUATION: PART ONE

95% of all training content was rated as either excellent or good when referring to the relevance to their work

Participants in part one came from a diversity of backgrounds including creative production, filmmaking, animation, photography, theatre, event management, artist, and content production.

From the feedback gathered from participants the knowledge gained in part one included an insight into audiences, different technology groups and how they fit into the process, a clarity on XR tech production steps and pipelines.

Participants confirmed that over 90% of the content was relevant to their work and that they would be able to now understand immersive tech acronyms and identify different types of technology and the limitations. They now have a broader understanding of how to approach their work from an audience perspective – what the audience wants and how to deliver it.

There was a general desire for a greater understanding about risk and cost implications when using immersive tech. One participant suggested the need for training for curators and exhibitors, how to programme immersive work, what the implications for venues, tech requirements and costs.

Some of the further training participants would like to access included understanding the business model for the application of technology, AV and tech for performance, virtual production, AR & VR photogrammetry, unity and unreal, 360 filmmaking/photography and ambisonics sound.

Administration & Development

94% of participants strongly agreed/agreed the content met their personal objectives, that the trainers and speakers were open to questions, the training was delivered in a clear and understandable way and the presentations added value.

100% of participants felt the training was delivered at the appropriate pace.

100% of participants rated the organisation, food and accommodation either excellent or good.

94% of participants rated the instructions received regarding access to the training either excellent or good.

Training Design & Content

100% of participants strongly agreed/agreed the training allowed them to explore different audience experiences that immersive technology can offer.

100% of participants strongly agreed/agreed the training broke down the steps needed to make and exhibit work using different immersive technology.

94% of participants strongly agreed/agreed the training gave them a clear understanding of the technology and production pipeline needed to create it.

88% of participants strongly agreed/agreed the training supported their thoughts on deciding which technology was right for their project.

EVALUATION: PART TWO

Part two of the training took a smaller cohort of 10 participants that previously attended part one, who were selected with a project proposal, that they wanted to experiment and test different ideas of immersive technology.

Across two days participants received demonstrations, case studies, workshops and opportunity to discuss and present their own projects within the immersive space at CULTVR in Cardiff.

96% of all training content was rated as either excellent or good when referring to the relevance to their work. Participants responded positively for being able to access an immersive screening space and access to skilled creative technicians. Participants also commented on the value of having access to immersive screens as a vital tool for developing work, giving artists/creatives an opportunity to experiment, learn and grow. Seeing their work in an immersive space enabled participants to imagine all the possibilities of digital storytelling with live audiences.

Participants gained new knowledge and skills in the process of 360 filmmaking and what goes into postproduction and getting it ready for projection, pipelines for fulldome projection, suitable cameras for 360/fulldome, blender workflows, domemaster. Plus an understanding on the language, history and purpose of fulldome, knowledge about the current state of the industry, where technology is at, what is currently possible, the incorporation of funding opportunities and importance of a range of collaborators.

Participants expressed the need for more immersive screens and venues plus open access to technology (VR headsets, cameras, further technical training) would support the development of more work, break down some of the access barriers and contribute to the growth of the immersive tech sector in Yorkshire.

FEEDBACK

'Thank you to the Live Cinema team for an
enlightening, welcoming day on all things immersive'.

'Excellent peer review of the variety
of VR topics and technologies'.

'The breadth of projects that can be pursued with
one technology was also exciting and enlightening'.

'I had the most interesting and fun day learning
about immersive technologies. It was great to meet
professionals and try out some equipment'

'It's great to see how effective it is and I'll now consider
domes in the future. its inspiring that these kind of spaces
exist as a place for artists to learn and grow. Now time to
get on in Yorkshire!'

'The physical space and the opportunity to work alongside that space along with tech team who know
their stuff is unique in breaking down the barriers I have previously faced with immersive tech. Trying
things out and seeing and responding, being experimental, breaking down hierarchies, being collegiate,
is more akin to art school thinking and this is where I feel my practice can grow and develop'.

'Too long we have been working online and whilst
that is useful and valuable physicality and human
connection is a vital need for jumping into creative
territories less explored by myself'.

SUPPORTERS

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□ PRODUCTIONS

UNIVERSITY *of York*