

Broadcast Futures: Immersive Experience Commission

Expressions of Interest are sought for a Commission to develop an immersive experience for the City of Bradford as part of a large-scale pan UK Arts & Culture Festival in 2022

The Brief

XR Stories, StoryFutures Academy and the National Science and Media Museum are looking for expressions of interest from SMEs based in Yorkshire and the Humber to develop and deliver an immersive installation located in the National Science and Media Museum in 2022.

The installation will be part of the Science Museum Group's Broadcast 100 programme, led by the National Science and Media Museum (NSMM), which celebrates the 100 year anniversary of the BBC and broadcasting. A high profile exhibition, Broadcast Pioneers [working title] at the NSMM will explore the science and technology of broadcast from the history and development of the technologies in use today to the possible future of broadcasting.

The first part of the exhibition '100 years of Broadcasting' will take visitors on a journey from the first BBC radio programmes in 1922 to TV and the rise of streaming operations such as YouTube and Netflix.

The second part of the exhibition 'Broadcast Futures' will build on the foundations of the 100 Year of Broadcasting and extrapolate a possible future of media production and broadcast. Gallery 2 will become an immersive experience based on the emerging technologies of today.

We want to give audiences a taste of what the future of media production might mean for them. How for example might the evolution of the spatial internet, the increasing use of game engines and the march of artificial intelligence affect what they will be able to experience in the near future?

In order to answer these and other questions, we are seeking to commission a prototype experience that can become the featured immersive installation in Broadcast Futures that will surprise and delight audiences of all ages.

The installation will push new boundaries in immersive storytelling, and it will complement an immersive installation and series of experiences that will happen in and around Bradford Library during July 2022, described in summary in Appendix A.

The immersive experience will launch on 14 July 2022 and run to January 2023, with potential for further exhibition opportunities at other museums in the group and beyond. Please see Appendix A for more information about The Partners and their involvement in this commission.

What we are looking for

We will be commissioning based on the following criteria:

Magic

- A story-led immersive experience that delivers a magical, communal and frictionless experience for audiences. You will be using emerging and bleeding edge technologies but those will disappear into the background as audiences are drawn into the storyworlds you create.
- An experience that imagines the near future of scalable and mainstream broadcast media, making the best use of future-facing technologies.

Relevant

- An experience that speaks to the themes of the Broadcast Pioneers exhibition and the aims of the content, rather than focussing solely on the technology.
- An experience that speaks the target audience for the exhibition, and offers clear potential to increase footfall at the Museum and attract a more diverse audience from the City and to the City.
- Clear alignment and articulation with the planned NSMM exhibitions and the planned activities to be located in and around the Bradford library (for details see Appendix A). We are looking to commission an installation that is *not* dependent on virtual reality or mixed reality headsets, partly to differentiate from the planned content in Bradford library, but also to enable greater accessibility and a more Covid-safe experience for the museum's visitors.

Accessible and safe

- An experience that offers the highest levels of accessibility so that the greatest diversity of people can enjoy it.
- An experience that meets NSMM's duty of care to its visitors by making sure that correct H&S procedures are followed, and which has built in time for NSMM approvals processes.

Robust

- A self-led immersive experience that doesn't require additional staffing or too much focus on high-levels of body-tech.
- An experience that is easy to use for the museum visitors and that is robust, ensuring all breakable technology is out of reach of visitors. E.g. any body worn elements or props required need to be able to be dropped and kicked.
- An experience that has clearly considered and minimised the direct support requirements whilst the experience is live (beyond ticketing and managing access to the experience, which will be provided by NSMM staff). For example, clear thought needs to be given to powering up and booting the experience, onboarding and friction, hygiene and sanitisation in a continuing Covid-19 situation, and technical support requirements, including data and wifi connection.

Budget

The budget available for this Commission is £100,000, inclusive of VAT if relevant, to cover the full development, installation and maintenance costs, audience impact assessment and decommissioning of the exhibition.

The funding is awarded as an R&D grant by XR Stories, drawn from UKRI funding distributed to XR Stories and StoryFutures Academy for Creative Industries focussed Research and Development.

Eligibility

Please refer to Appendix D for information on eligibility, funding agreements, additional support from XR Stories, Intellectual property, monitoring and reporting, project budgeting and eligible costs.

Selection Process

Stage 1 - Expression of Interest

The Expression of Interest form will ask for summary information on the following:

- A brief outline of relevant experience creating story-led immersive installations or similar
- Key team members and expertise they will bring to the project
- An outline of your initial concept for an immersive experience that delivers magical, communal and frictionless experience for NSMM visitors. This will help us establish your initial thinking - we won't expect this to be the final concept.

From this open expression of interest we will shortlist up to 10 SMEs to participate in a workshop which will be conducted virtually and held in October 2021. Please see Appendix C for more information about the Workshop.

Stage 2 - Workshop and Application

The workshop will provide shortlisted SMEs with the opportunity to ask questions and hear presentations from the partners before they are invited to submit their full application.

Full applications will be reviewed against the Requirements by a panel from XR Stories, StoryFutures Academy and National Science and Media Museum. One SME will be selected to deliver the installation based on their proposal.

Timeline and key dates

Expression of Interest Open (12pm)		10-Sep-2021
Deadline for Submissions (5pm)		01-Oct-2021
Workshop		14-Oct-2021
Application	15-Oct-2021	05-Nov-2021
Selection and Award	08-Nov-2021	15-Nov-2021
Full Commission - Discovery	15-Nov-2021	24-Dec-2021
Full Commission - Development	10-Jan-2022	1-Jun-2022
Final Deliverables	1-Jun-2022	30-Jun-2022
Evaluation (led by XR Stories)	14-Jul-2022	14-Sep-2022
Exhibition run	14-Jul-2022	Jan- 2023

How to Apply

Complete the [Expression of Interest form here](#).

Deadline: 1st October 2021 at 5pm.

Questions?

Please direct any questions regarding this opportunity to: enquiries@xrstories.co.uk, with 'Broadcast Futures' included in the subject line.

Appendix A: The Partners

The National Science and Media Museum

The National Science and Media Museum, in the heart of Bradford, explores the science and culture of image and sound technologies and their impact on our lives. The museum seeks to inspire the scientists and engineers of the future to see more, hear more, think more and do more. The galleries and exhibition spaces help to illuminate world-famous collections in photography, film television and sound technologies. Explainers create learning activities that fuel the imagination and get under the skin of the collections and exhibitions. And the three cinema screens—including Europe's First IMAX theatre—showcase the magic of moving images and sound technologies from around the world in Bradford, the first UNESCO City of Film.

2022 will be the 100th anniversary of the BBC and the 40th anniversary of Channel 4. The Science Museum Group will be exploring the science and technology within broadcast, the history and development of the technologies we use today, and the possible futures of broadcasting. To mark this anniversary the Science Museum Group (SMG) will be partnering with a range of broadcasters, institutions and individuals, to create an offer for their visitors that will manifest physically across their sites and digitally across their web and social media platforms.

The National Science and Media Museum exhibition Broadcast Pioneers [working title] will draw on the BBC heritage collections and look at the technology and careers within broadcasting. This will be delivered through an exhibition and immersive experience (forming the Broadcast pioneers project): 100 years of Broadcasting and Broadcast Futures [working titles]

100 years of Broadcasting (Gallery 1) will take visitors on a journey from the first BBC radio programmes in 1922 to TV and the rise of streaming operations such as YouTube and Netflix. The gallery 1 exhibition will contain three threads that will run through this exhibition: people; technology, and society. This exhibition will examine the industry through the Pioneers linked with broadcasts and innovations that have reflected and changed everyday life. For example, NSMM intends to work with Sir David Attenborough as a pioneer of colour television as well as drawing on his unique perspective as an industry executive and a much-loved personality in front of the camera.

Broadcast Futures (Gallery 2) will build on the foundations of Gallery 1 and extrapolate a possible future of broadcast. Gallery 2 will become an immersive experience based on the emerging technologies of today. It may show a future where the personalisation of content means that nobody watches the same show, or a future where AI technologies allow viewers to have one-on-one interactions with celebrities and characters. The aim throughout the experience will be to spark an interest in the STEM of broadcast and ask visitors if they can see themselves working in and/or consuming this Broadcast Future.

The Future is Northern (Events Stream). Connected to Broadcast Futures, an event stream will run in NSMM that examines the potential for the north of the country to feature heavily in our Broadcast Futures, whatever they may be. With the relocation of major producers, notably the BBC and Channel 4, to the north and their forward plans placing a strategic emphasis on decentralisation, this events stream will examine the opportunities this brings. Panel discussions on the increased diversity that comes from decentralisation, and events showcasing possible northern STEM career opportunities will aim to encourage our visitors to 'think outside the goggle-box' when it comes to Broadcast and their roles within it.

XR Stories

[XR Stories](#) is a £15 million arts investment by AHRC, The University of York, the British Film Institute and Screen Yorkshire – along with a wide range of creative and cultural industries partners and Yorkshire Universities.

XR Stories is an established partnership of creative media companies and universities in Yorkshire and the Humber working together to generate new forms of interactive and immersive storytelling.

XR Stories has developed, funded and supported more than 60 creative R&D projects in the region, including in partnership with global media organisations such as [WarnerMedia](#).

StoryFutures Academy

StoryFutures Academy is the UK's National Centre for Immersive Storytelling, run by the National Film and Television School and Royal Holloway, University of London. Funded as part of UK Research and Innovation's Audience of the Future industrial strategy challenge fund, the Academy develops cutting-edge creative training and research programmes, to ensure the UK creative workforce is the most skilled in the world in the use of virtual, augmented and real-time production technology for immersive storytelling.

Alumni of StoryFutures Academy labs have so far included Oscar and BAFTA winning Director Asif Kapadia, Oscar winning VFX Supervisor Paul Franklin and Turner Prize winning conceptual artist Gillian Wearing OBE.

Over £500,000 GBP has been invested in UK immersive production, across co-productions with BBC3, and Production Booster and Kickstart development funding. The award-winning VR Documentary *Common Ground* was the first-ever funded co-production, premiering at the Tribeca Film Festival in early 2019. *Violence*, an artistic collaboration between film director Shola Amoo (*The Last Tree*) and producer Eleanor Whitley (*Marshmallow Laser Feast*), had its world premiere at the Tribeca Film Festival, as part of the Cannes XR Virtual at the Marché du film de Cannes, held online and in virtual reality, in June 2020.

Website: www.storyfutures.com/academy | Twitter: [@StoryFuturesA](https://twitter.com/StoryFuturesA) | Instagram: [@StoryFuturesA](https://www.instagram.com/StoryFuturesA) | Facebook: [@StoryFutures Academy](https://www.facebook.com/StoryFuturesAcademy) | LinkedIn: [StoryFutures Academy](https://www.linkedin.com/company/StoryFuturesAcademy)

About the StoryFutures Project

StoryFutures has been commissioned to deliver an ambitious experiment in film, broadcast and augmented reality that will combine public archives with immersive storytelling to ask who are we, where did we come from, and where are we headed?

Together with StoryFutures Academy, our partnership draws together the British Film Institute, Uplands TV, broadcaster and film-maker David Olusoga, design-led cultural experts ISO Design, immersive experience producers Nexus Studios, placemakers and event specialists Produce UK, and a network of national libraries through The Reading Agency.

At the heart of what we deliver will be great immersive storytelling rooted in an ethos that aims to be:

- Open – beginning a new chapter in our histories of public places and creative people
- Original – creating a new format and approach to showcasing the diverse creativity of our nations
- Optimistic – looking to the past to inspire, confront, rebuild, celebrate and create an ongoing conversation across time and place that changes how we think about who we are.

The StoryFutures Academy project will have four distinct work-streams and outputs.

1. A 90 minute linear film being produced by Uplands TV for syndication at regional BFI Cinema's, and for the BBC to broadcast and to window in iPlayer.
2. A series of Mobile AR Trails in each of the 15 locations that will tie BBC/BFI and regional archive to less well known but compelling historical stories
3. A library based installation combining scanned 3D models of people, places and objects combined with audio testimony to create a unique spatial map and psycho-geography for each of our 15 locations.
4. 10 VR experiences that will re-purpose and re-imagine BFI and BBC archive in order to let audiences make virtual time travel a compelling reality.

The above programme will conduct a nationwide library-based tour of 15 towns and cities in the UK, including Bradford during the summer of 2022.

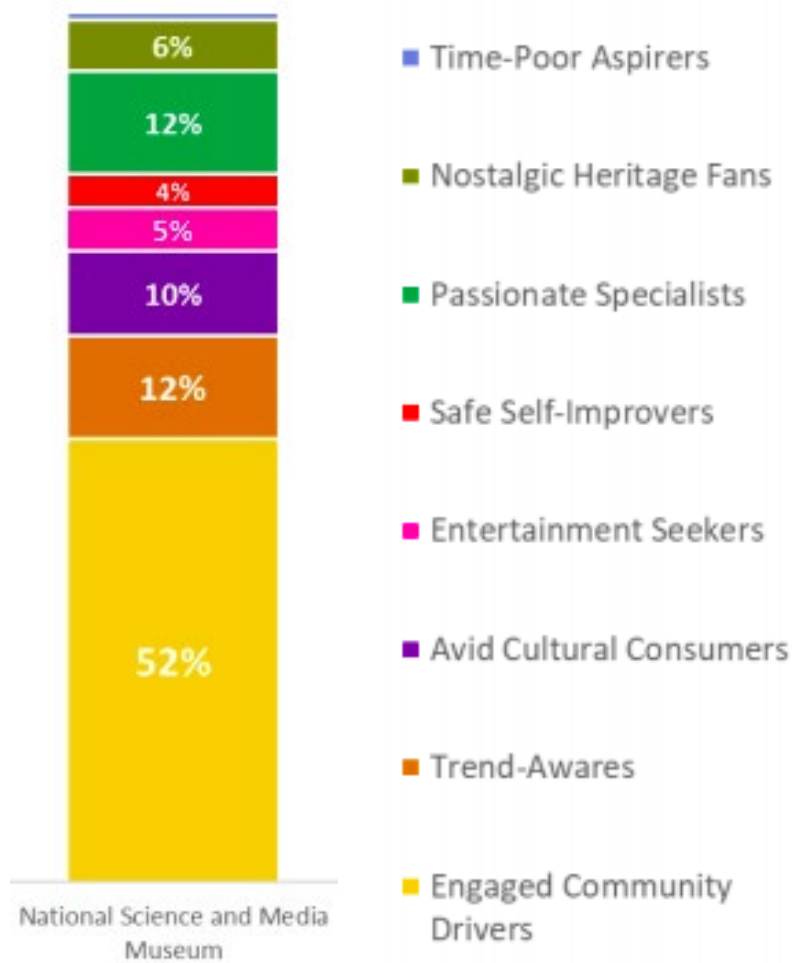
Appendix B: The Audience

The Broadcast Pioneers exhibition at NSMM targets two key Science Museum Group audience segments: Engaged Community Drivers and Trend Awares. More information about them and their relationship with the museum can be found below.

Engaged Community Drivers (ECDs) and Trend Awares (TAs) are NSMMs largest visitor segments, comprising 64% of visitors to the museum in 2019/20.

Engaged Community Drivers averaged 168,000 visits in 2019/20 and visited for the big summer exhibitions, Wonderlab and family activities.

Trend Awares averaged 48,000 visits in 2019/20 and visited for half-term themed weeks, Wonderlab, IMAX, Games Lounge and the *Never Alone* exhibition.



Engaged Community Drivers



- Open to a wide-range of experiences
- All about sharing experiences with family, friends, and the wider community (they reject exclusivity and elitism)
- Equally open to science, the arts, nature, and spirituality
- Informed on a wide-range of subjects
- Keen to be involved/very active
- Often visit with children
- A high proportion say they can't pick a favourite TV programme! But amongst the most mentioned titles are The Big Bang Theory, Game of Thrones, the news or documentaries on the History or National Geographic channels.

When visiting heritage sites:

- They will prioritise special events and exhibitions
- It's particularly important that museums tell their stories in fun, entertaining and hands-on ways.
- They look for opportunities for in-depth engagement through visually-stimulating and immersive experiences
- To best engage Engaged Community Drivers, present them with ideas visually that they can also explore physically. It's about the impact of science on society or them as individuals. It's less the 'technical' side of topics like engineering and mathematics unless they can be presented in a more creative way

On Science and Visiting NSMM:

- ECDs see themselves as having a keen interest in science (and pretty much everything else too)
- Average levels of science knowledge
- Feel fairly well informed about scientific research and developments
- Interested in learning how science has changed and will change the lives of ordinary people
- Would visit science museums or discovery centres to improve their own knowledge and find out more about scientific developments, for a good day out and to experience amazing, awe-inspiring, wonderful things.

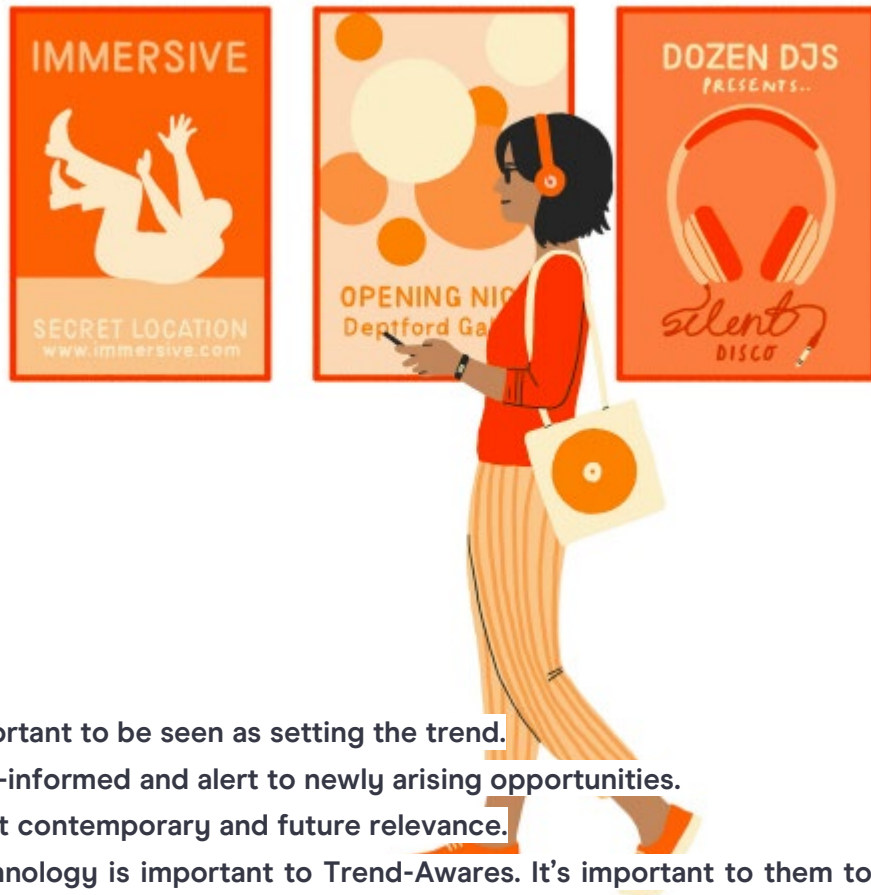
In their own words:

We like Games Lounge and Wonderlab, but miss the TV studio and newsreader. We always bring a picnic and it's great you can eat it in the museum, but it's sometimes difficult to find car parking.

Good to show the past and refer to history but I would like to see more about new technology... how we could effect a good solar/renewable energy system in the developing of agriculture activities in Africa or somewhere else.

The Thresholds VR experience was great and I'd like it to return.

Trend Awarers



- Important to be seen as setting the trend.
- Well-informed and alert to newly arising opportunities.
- Want contemporary and future relevance.
- Technology is important to Trend-Awarers. It's important to them to keep up to date with the latest advances, and they are a segment who are very active online.
- See themselves as spontaneous, adventurous, independent and ambitious.
- Skewed younger than the norm.
- Game of Thrones is particularly popular (they've probably been watching it from the start!). And they like the news.

When visiting heritage sites:

- The main thing is that they should have exhilarating and emotionally engaging experiences.
- They want novelty and variety, to enjoy a good event, always on the lookout for an unlikely happening in an unexpected place. If they can take their friends along to an exciting experience in a cool place then they're very happy.
- They want to be immersed in the environment to get a sense of history or to be in the world covered by the subject or artist, but at the same time they want to

feel what they are experiencing is authentic, to be surrounded by and experiencing the genuine article.

- To best engage Trend-Awares, offer them varied and exciting experiences. Play on the challenging, and even disruptive, role which science can play in our lives. Give them opportunities for dialogue, especially online and through digital platforms.
- They want an independence to their exploration, not to be spoon fed.

On Science and visiting NSMM:

- Interested, informed, optimistic and confident about science, but in the context of having a range of interests which they are continually reprioritising.
- See themselves as having a keen interest in science, particularly in technology and implications for the (and, in particular, their own) future.
- Higher than average levels of science knowledge.
- Feel fairly well informed about scientific research and developments.
- Interested in learning how science will change the lives of ordinary people.

In their own words:



Appendix C: The Workshop

Objectives

Through this workshop companies will:

1. Be introduced to SFA's project and the editorial principles that underpin it.
2. Hear StoryFutures Academy insight into audience,
3. Hear from The National Science and Media Museum on the planned exhibitions, space and facilities available for the installation, and challenges and opportunities for the space.
4. Hear from XR Stories about how the onward application and selection process will work.

Workshop Timetable

The proposed timetable for the workshop will be as follows.

Date: Thursday 14th October

Time	Content
09.45 - 10.00	Welcome and Introductions
10.00 - 10.25	The programme: overview and overall objectives StoryFutures Academy's programme, approach and success criteria; headlines from audience insight research
10.25 - 10.50	National Science and Media Museum: The 2022 programme, museum strategy and success criteria for partnership
10.50 - 11.00	Comfort Break
11.00 - 11.45	Successful engagement in designing immersive experiences - presenting research
11.45 - 12.30	Designing installations - part 1 (library installation/ examples of best practice)

12.30 - 13.30	Lunch
13.30 - 14.10	Designing installations - part 2 (logistics and constraints for the Museum)
14.10 - 14.20	Comfort Break
14.20 - 15.00	The Winning Application: Selection criteria for the commission; Costs and Budgeting
15.00 - 15.15	Confirmation of next steps and close

Following the workshop

Upon completion of the workshop, applicants will have a 3 week window to submit a full proposal.

Appendix D: Further Guidance - Broadcast Futures Commission

Guidance updated 9 September 2021

About XR Stories

XR Stories is one of nine UK Creative Industries Cluster R&D Partnerships supported by the UKRI Arts and Humanities Research Council as part of the Industrial Strategy. It is led by The University of York in partnership with the British Film Institute and Screen Yorkshire – along with a wide range of creative and cultural industries partners and Yorkshire Universities. XR Stories has been established to provide research and development funding to enable our industry partners to rise to the challenges and opportunities offered by immersive and interactive technology for digital storytelling.



Eligible organisations

- Any businesses attached to the project who wish to draw down funding from XR Stories must be no larger than a Small to Medium Enterprise (SME) - definitions [here](#).
- Any businesses attached to the project who wish to draw down funding from XR Stories must be eligible for receiving funding under the UK Government's State Subsidy rules (see detail below)

- The lead industry partner for the bid **MUST** be active in the creative industries sector in the Yorkshire and Humber region and based in the region.
- Project partners **MUST** be willing to engage in reporting the project outputs, both qualitative and quantitative and share and disseminate them widely, and on an ongoing basis beyond your project end date according to the requirements of XR Stories.

Funding agreements and grant payments

Participation in XR Stories R&D projects is funded through a UKRI grant award administered by XR Stories. The funding is provided in the form of a grant, which we refer to as a 'sub-award agreement'. These agreements formalise the approach proposed by project collaborators in their applications for funding, and include the deliverables and milestones proposed for projects.

Sub-award agreements are signed with each of the partners involved in a project.

Project teams must propose a budget and project plan for their R&D project as part of their application. The accepted budget and project plan will be incorporated into the sub-award agreement.

Payments to SMEs for their contributions to projects will be based on the following:

Project Duration	Grant payments
Up to 6 months	80% of grant at project start, 20% on project completion ¹
6 to 12 months	40% of grant at project start, 40% at mid-project progress meeting, 20% on project completion

Invoices submitted correctly will be paid within 30 days.

¹ Projects are considered complete when project outputs have been submitted, including the end of project report.

Through being awarded funding, companies will be required to comply with the Research Council's Terms and Conditions of Research Council fEC Grants – available here:

<https://www.ukri.org/funding/information-for-award-holders/grant-terms-and-conditions/>.

Equality, diversity and inclusion

XR Stories is committed to enabling content creators to innovate, develop and produce challenging, creative, diverse ideas through telling stories of an inclusive and diverse society, utilising the talent of all.

We will prioritise projects which are most strongly reflective this commitment.

We will also require evidence in the application process that projects will be able to align with the BFI's Diversity Standards² in their activities.

² BFI Diversity Standards: <https://www.bfi.org.uk/supporting-uk-film/diversity-inclusion/bfi-diversity-standards>

The BFI Diversity Standards encourage equality of opportunity and address under-representation in the screen industries. The Standards are a flexible framework which can be used for feature films, online and broadcast television content and a range of audience-facing activities such as film festivals, distribution releases and ambitious film programmes.

Additional support from XR Stories

XR Stories provides direct support to projects in addition to funding:

Creative Producers

All R&D projects will have a dedicated Creative Producer, who has two key roles in relation to the projects:

Creative Delivery Support

- Critical friend to the project, convening regular progress meetings and shaping delivery

Commercial Support

- Supporting projects to realise commercial outcomes
- Identifying commercial opportunities
- Finding additional sources of funding and investment

Creative Technologist

- Introducing and advising on XR technologies relevant to your project
- Expertise in Immersive audio recording, development and techniques (for VR/AR/XR), Immersive audio mixing, field recording, game engine audio, and spatial audio recording/mixing

Access to XR Technology and Facilities

Based on the needs of the projects and location of the companies³, XR Stories can arrange access to technology and facilities from the University of York.

- XR Stories' technology includes consumer and high-end VR wearables, high spec gaming laptops and 360 video and audio capture. Details on the technology we have can be found on our website: <https://xrstories.co.uk/equipment-hire/>
- The University of York Department of Theatre, Film, Television and Interactive Media includes high-end production facilities and labs.

³ XR Stories is able to offer Leeds City Region companies access to specific specialist XR technology and the lab.

- Our physical Creative Media Lab, based in the centre of York is due to open in Q4 2021, and will be a hub of innovation, collaboration, prototype development and testing.

As with all aspects of XR Stories activities, we are responding to the changing Covid situation, and will always be working within Government and University of York guidelines to ensure safety of all staff and stakeholders. Access to technology and facilities will reflect the prevailing guidelines.

Intellectual property

XR Stories primary purpose is to fund and support R&D which leads to growth in the SMEs we support.

SMEs will own any foreground IP generated by projects, and our funding agreements reflect this.

State aid / State subsidy

When the United Kingdom formally exited the European Union on 31st December 2021, the rules for state subsidies and state aid changed.

XR Stories' funder – the Arts and Humanities Research Council – has provided the following new position, which XR Stories will be following in its funding awards:

The new de minimis type funding awards are classed as subsidies but do not have to meet the principles set out by the UK-EU TCA as summarised here: <https://www.gov.uk/government/publications/complying-with-the-uks-international-obligations-on-subsidy-control-guidance-for-public-authorities/summary-guide-to-awarding-subsidies-from-1-january-2021#step-3-if-you-are-within-scope-of-the-uk-eu-tca-you-must-ensure-that-the-subsidy-meets-the-terms-of-the-principles>

Any State aid funding that was issued in the previous two fiscal years in De Minimis must still be declared.

However, the aid ceiling is now around £350,000 (325,000 SDR) for any 3 fiscal years.

SMEs can now claim up to the new threshold but must still declare this and any De Minimis funding awards received from any source in the previous two years.

In the application process, applicants will be asked to provide full evidence that any funding from XR Stories will not put the Industry partner(s) over the state subsidy thresholds described above.

Subcontracting

Subcontracting is permitted in projects. Please note that where subcontracted services may attract VAT, and project teams when budgeting must only include sub-contracting costs as inclusive of VAT. VAT cannot be paid in addition to the budgeted total cost of the projects.

We will ask you to complete and sign a formal eligibility check in addition to the assessment of the main project, and any businesses engaged in the project will be asked to supply baseline information about the company.

We have a strong preference for supporting SMEs located in the Yorkshire and Humber region. However we will consider companies outside of the region where there is a strong rationale.

Project monitoring and reporting

Beyond Broadcast: Immersive Experience Commission is co-commissioned R&D from StoryFutures Academy and XR Stories.

XR Stories will be responsible for managing the selection process and the commissioned project team will work closely with a named XR Stories Creative Producer throughout their project.

The Creative Producer will also report project monitoring information to the wider XR Stories team and funders, and act as a point of contact for the StoryFutures Academy team.

All projects will report back on qualitative and quantitative outcomes from the project on completion. Specifically, a number of reporting deliverables are required to satisfy the requirements of StoryFutures Academy and XR Stories, which combined are referred to as the 'Project Bible'.

Project Bible Deliverables

The aim of the Project Bible is to collate the documentation of your project both as a record of the process and as a resource for teaching at StoryFutures Academy labs or

other courses at NFTS and Royal Holloway, University London, and XR Stories and the University of York. Some of this material may have been submitted at the application stage but by the delivery date we expect this to be updated with final information.

Please present this as a deck of slides. It would be useful to have visually arresting images, concept art work and behind the scenes stills incorporated too.

The Project Bible should contain the following (*where relevant*) and anything else that you feel would be helpful to illustrate your process. We do not want this to be an onerous task and at the planned monitoring meetings with the XR Stories Creative Producer you will be able to discuss how to collate and present some of this material.

- Short and long synopsis
- Final Script
- Visual treatment, (ie: character design, set design)
- Storyboard
- UX/UI design
- Team structure: Organogram with roles
- Services hired (Freelancers and outsourcing)
- User testing feedback notes
- Key challenges and lessons learned (at least 5 major points where there were unforeseen challenges and ways in which the project developed)
- Audience and Distribution strategy
- Any stats on audiences figures / locations screened
- Timeline / Schedule
- Overview of final Budget
- Project case study assets:
 - Behind the scenes stills - minimum of 5
 - Press stills - minimum of 5 and at least 3 for instagram/facebook
 - Video trailers (if created for the project) and any other social assets
- Learning Logs - A recorded interview involving key team members and an SFA Producer summarising the learnings and outcomes of the projects, including a summary of the results of any creative, technical or audience testing that has been carried out;

XR Stories also includes a research strand to support the creative industries' understanding of the impact of R&D in the creative industries. Our researchers may contact you during and after your project as part of this research.

Project budget and eligible costs

A spreadsheet template is provided in the application form to describe proposed project costs.

Project costs are separated into a number of headings:

Project cost heading	Additional guidance
People	To be provided inclusive of overheads and charged at standard commercial rates
Specialist Equipment	We will only consider funding the purchase of equipment where there is a clear and specific requirement of the project, without which the project could not be delivered. Standard equipment such as tablets, laptops, furniture, etc., will not be funded. For companies based in the Leeds City Region, XR Stories is able to offer access to specialist equipment. This option will be considered by XR Stories when reviewing applications for funding.
Consumables and other Expenditure	Must be specifically linked to the project and not be expenditure that would be normally incurred in the course of company operations.
Travel and travel-related subsistence	Travel should be costed with value for money in mind. Travel on public transport should be in standard class, and overnight accommodation should be no more than £100 per night for a B&B. Reasonable expenses for meals when away from your home/work base and catering will be allowable.

The budget includes a column to specify any in-kind contributions to the project in separate columns, where applicable.

All costs for projects must be inclusive of VAT where applicable.