

XR Stories and SIGN podcast

S2 Ep 8: Virtual Production and Equality, Diversity and Inclusion (EDI)

[00:00:00] **Nina Willment:** Hello, I'm Dr Nina Willment and you're listening to the XR Stories and Sign podcast. In this series, we delve into all things virtual production, meeting the experts, academics and creatives working on every aspect of virtual production, or VP. You'll hear that term a lot in this podcast. In this episode, I want to ask, what do we need to do to make sure VP works for everyone?

Research shows that across the screen industries, opportunities are not equal for everyone, and the workforce is not as diverse or inclusive as it should be. The industry acknowledges that change is needed, but many of the sector's diversity focused programmes, strategies and schemes have failed to make an impact.

As virtual production practice evolves, with many different roles and teams trying to find new ways of working together, are we going to end up repeating the EDI disparities, that's Equality, Diversity and Inclusion, that we see across the screen industries? Or does this new and unknown territory offer an opportunity to remove some of these inequalities?

Joining me to explore all of this are Anna Einarsdottir, Senior Lecturer in Critical Diversity Management at the University of York and EDI Lead at the Screen Industries Growth Network. And Christina Nowak, Director of Virtual Production at Anna Valley. I started by asking Anna to give me an overview of her work at the University of York and at SIGN.

[00:01:30] **Anna Einarsdottir:** So, I'm a reader in management, so I'm located in the School for Business and Society. Most of my work has to do with LGBT plus employees, in any kind of organization. So, my latest project was about LGBT plus employee networks. And with SIGN, I'm the EDI work stream lead, academic lead. And a lot of the work has been around overseeing any kind of equality strands related to the whole project.

That we'll speak to you about later on.

[00:02:04] **Nina Willment:** Fab, thanks Anna. And Christina, please could you just tell us a bit about your role at

[00:02:07] **Christina Nowak:** Yeah, it's quite a varied role. I was Director of Virtual Production, I have a new title which is Director of Client Relations in Film and TV, but the role is very similar, so I'm very much dedicated to virtual production.

Virtual production is a very big word, with a lot of components. So I am the direct conduit between the business and the technical side, and the creatives and our clients in production. So, day to day, I will work on inquiries that come in and guide people through, whether that's budgets, technical limitations, what they can do creatively. Whether it would serve them, how it would look, and I hand hold the process from start to finish essentially. Whether that's from inquiry to actually on set managing virtual production with the client.

[00:03:00] **Nina Willment:** So before we touch on virtual production more specifically, Anna, what are the current challenges around EDI in the screen industries?

[00:03:08] **Anna Einarsdottir:** I think there are multiple challenges. As you alluded to earlier in your introduction, there are a lot of disparities in terms of access to the industry and how people actually are able to progress in the industry.

So we see a number of studies that tell us a similar type of story in the industry, that there are certain groups of people who are underrepresented in the industry and struggle to progress in it. And we see that story repeating itself over and over again with multiple studies pretty much saying the same thing, that we're nowhere near establishing any form of equality in the industry. So the virtual production is an interesting unknown at the moment.

[00:03:49] **Nina Willment:** And Christina, you're involved with a number of different groups aimed at improving gender diversity and representation in the screen industries. Why do you think the work of these groups is so important?

[00:03:59] **Christina Nowak:** I think, frankly, if there wasn't these groups, then the transition to equality would be even slower, less, or not at all.

They create a voice and an impact, and if they can't make sizable changes to the industry problems, they're certainly voicing it, and they're corralling people to sing from the same hymn sheet. So I think every effort, no matter how small, is positive change in the right direction.

[00:04:29] **Nina Willment:** And I want to ask both of you, do you think the advent of virtual production makes those challenges of achieving equality, diversity and inclusion easier or harder to address? Anna, I'll come to you first.

[00:04:41] **Anna Einarsdottir:** I think with any kind of new realms of industry there is obviously real great opportunities, but as we've seen, diversity doesn't happen organically. That needs to be encouraged and supported. So I think we need to realize that from the get go, we need to be mindful that if we're just going to sit and hope for the best, that it's not going to work. And it hasn't worked so far. And even with the best intentions, we still haven't got where we want to be in other industries.

So I think now, because there's such a new realm. I think we need to be very, very mindful of learning from what is actually working and what needs to happen in virtual production from other studies that have been done in EDI in general. Both in the screen industry and further afield, because these challenges are pretty similar across different fields. Albeit the screen industry have very specific challenges, including the prominence of freelance work and the way that the hiring processes work. So I suppose we need to be mindful of not sleepwalking through this, and hope for the best, because I think we really need to deliberately engineer diversity and those opportunities to make those happen.

[00:06:09] **Nina Willment:** And Christine, I'm just wondering if you have any thoughts on that. If virtual production will make achieving equality, diversity and inclusion easier or harder?

[00:06:17] **Christina Nowak:** I'm going to be very pragmatic because I don't have a crystal ball. But what I would say is, theoretically, it could prove to be no different because ultimately the foundation of the issue is it stems from people.

So if people are still the issue in terms of recruitment practices etc, rehiring crew that they know are not new crew, theoretically, yeah it won't change a thing. However, I do believe two things, it creates new jobs because of different skill sets. So, the demand for more people will almost force the hand to be more open minded on who you recruit because you need those skill sets. And if there are women that are up for the fold, want the training, those jobs are there for the smartest, quickest, most reactive, hungry for change and work, who can do that job. And that is a real door opener, I feel, for a lot of hungry people who want to work and show their skill sets.

And then I think also equally, there's a lot of risks that can be removed from virtual production compared to a typical set. That may encourage more mothers who may do job sharing traditionally or don't want to travel too far because they have families. I mean, a typical commercial could be done in one to two days. I've seen six scenes done in a day. So that really can condense the shooting schedule down, which also makes it more accessible to women who might have other commitments. And I think from a wider diversity standpoint, again, it doesn't matter what background you come from, what group. If you have a natural affinity to the workflow and Unreal Engine, for example, you're a gem, you're a unicorn. And I think the industry has become very aware of the bottleneck that there are not enough talents in the virtual art department and how critical they are.

Every set varies, but it's not just down to how much camera crew do you need. It's also actually how many artists do you need to have this look good and come out across on time, and be what you want it to be. And they're from the beginning, they're in pre-production now. As opposed to, you know, further down the line in post. So it's even more prevalent how important it is for that conversation to come up sooner rather than later too.

[00:08:48] **Nina Willment:** And just picking up on that point, what needs to happen to encourage more women, marginalized genders to the virtual production workspace?

[00:08:57] **Christina Nowak:** I think it really does come down to the industry, needing to make conscious effort to do this change. But two companies that have really stood out to me are Framework and Lux Machina.

Lux Machina will take people on from other industries, if they've got the core skills, and they'll even train them up. And they come from all sorts of walks of life. They've got some of the strongest and also biggest ratio of women in a company that I've seen in a long time or at all. And that is a great example to me of there is no barrier unless we're creating the barrier.

[00:09:40] **Nina Willment:** So we talked a lot about gender there. Anna, what other EDI barriers do you think virtual production has the potential to remove and also does it have a potential to exacerbate EDI issues?

[00:09:51] **Anna Einarsdottir:** Yeah, it's an interesting one because I think at face value virtual production does seem to offer a bit of a leveling effect in the sense that geographically, for example, those kind of barriers are removed. So that might help, you know, people from multiple backgrounds, different backgrounds for different reasons.

But it also requires, I suspect, a different set of skills that may be accessible to only some people, but not others for different reasons. Whether it's financial or whether it's because of

family reasons or other demographics, that just remains to be seen. But it does have some opportunity, which is really, really actually quite interesting to see where this is going to go.

And is this going to be the real pinnacle and a realm that we see some breakthroughs, and where those very stubborn inequalities are relieved in some ways. That would be super. But I think we need to wait for some time to really fully realize what this new industry has to offer.

[00:11:04] **Christina Nowak:** I think I'd like to add to that, if I may. So, one example I've noticed as well with EDI, with virtual production, is actually an acquaintance of mine, a director, who wanted to shoot on virtual production because the script he was writing required him to go to Venice. It was a rom com, absolutely hilarious. However, he's got disabilities and Venice is not friendly for his condition. If you haven't been, there's no escalators, you know, everything's steps and cobbled streets. And it really doesn't think about anyone else in that mindset. So, he couldn't have physically done it, and it would have cost a lot of money possibly just to support that.

Virtual production has enabled him to do that scene without taking out the script. And I think, not just for his disability, but many, virtual production can offer a fair game for variable talent and crew. Whether that's hearing, sight, anything. You know, you can do sound and audio cues. And I think that's something I would like to see more in my lifetime. Addressing a more diverse cast and allowing crew on set because obviously there are still cables on the floor, but the risk is a lot less because you're taking out planes and trains and everything. And you've got one set environment and stage. And then when it comes to training, this is the really interesting bit for me. No one went to virtual production school. No one who did the first three years of VP did. If you were lucky, you had VFX experience, camera experience, live events experience, and you had a good knowledge to put them together and work on it. And the first piece was experimental anyway, that went to market.

So, Schools have only just started doing courses really in the last 18 months or so, and not all of them have adopted it or have access to equipment. There are so many initiatives right now giving free training, especially to minority groups like ScreenSkills, and Unreal Engine is free. So if anyone can actually be bothered to learn it, then absolutely, you can pitch in, come in as a runner or something for the virtual art department, you will get trained, you will get internships, because people are desperate. You won't get it because they're desperate, obviously you've got the talent, but people are desperate for hungry talent that want to get their teeth sunk into Unreal Engine. So I would really encourage that as a message to anyone that might think, I'm fearful of trying something new as it's so new it needs new *laughs*, and that's quite complimentary because then the mindset is let's work together and pick people that understand that dynamic and that process.

[00:13:54] **Nina Willment:** I just want to pick up on something there about people first entering the industry. What role does recruitment have in that? Should we have, not quotas, but should we commit to more inclusive recruitment practices in trying to diversify the industry? Christina, it'd be great to get your thoughts on that, and Anna, yours as well.

[00:14:12] **Christina Nowak:** I think it should be compulsory, to be honest. I think if we're gonna set standards, like, I don't know, we all have to drive an electric car by... this year, I think we should have EDI rules across the board. And I think that's the only way I can see it growing. And what I've noticed from recruiters, especially with the virtual production spaces, they don't know virtual production. They just see it's a thing and they want to obviously get commission. So they're just going with anyone that puts virtual production anywhere on their CV. And they don't understand the skill sets involved so much. So it's so important to

understand the market, who's working in it, who works for what business and make those connections and understand that community. Because it is very niche and they understand what it is all about. And then they'll see the people rather than all the glitter in the PR around the term virtual production.

[00:15:14] **Anna Einarsdottir:** Yeah, I think in terms of this debate about should we have quotas or should we aim for targets? It's a long, ongoing kind of debate about the merits of either approach.

I think what we have in the UK is more target driven. Which, as we see, hasn't been all that successful. So *laughs* , it just makes you wonder, you know, are we at a place where we actually need to use a much firmer action in this and to introduce quotas. Not just gender quotas, but for multiple other groups, that are still under represented in this industry and others.

So I think, yeah, some serious thought at a higher level needs to take place because targets are not working. If people are not meeting those targets, there's no implication of that, which means that there is no incentive for actually doing it or discouraging people from not doing it. Something needs to change and I think probably quotas are maybe needed at this point.

[00:16:25] **Nina Willment:** Anna, what can companies actively do to support people from marginalised groups to come up through the ranks?

[00:16:31] **Anna Einarsdottir:** I think there's multiple things that they can do. A is to really look at their recruitment process and how do you actually get to where people are? And how do you recruit people differently? Another thing is that, when it comes to getting people through the door, that's one thing, and having a really open approach to how you recruit people , reaching people from different backgrounds, using multiple methods to recruit, not just a single one.

Then once people are in post, you may want to consider, you know, how do you support people in advancing in this industry? What do you do? What do you do to really make this person ensure that they can actually upskill, can make the most out of the opportunities, can, you know, develop as a professional and then also just looking at their own culture. And I think that's often forgotten, is that with under represented groups in the industry, so often for people, they are maybe the only person of black and minority ethnic background, or the only trans individuals, or the only bisexual individual in that team. And that can be quite difficult. And there's a lot of education that could happen, and in some instances, maybe cultural change too enable and to create that sense of belonging where people feel completely welcome, in that organization.

So I think there's a lot that organizations can do to educate themselves and the organization, provide the tools for the individual then to progress in the organization of paid training and that sort of thing. And maybe also just look at their working hours, which are way beyond what you see in other industries, and that causes a lot of issues for people who are not able to commit to working so long hours every day of the week. So there's quite a lot for organizations to do.

[00:18:44] **Nina Willment:** Thanks, Anna. And those are some really important considerations for sort of all screen industries organisations and all organisations more generally outside of the screen industries as well.

Christina, is there anything specifically that virtual production companies should be thinking about, or considering to help support marginalized groups to come up specifically within the virtual production space?

[00:19:04] **Christina Nowak**: As far as I'm aware, like, nothing concrete, if I'm truly honest. But I think what would be a really exciting change is to, and I say this because I've observed it, and I think it could go this way, not that it has, but I know some companies are certainly thinking along the same thread as me. Actually giving people chances through, they'll give them a task to do as part of the interview process to show your skill set. And I think that's a very clever way of doing it because I've met some people that have some great credits and I would never hire them. I would never ever hire them. Some people are really good at marketing themselves and I've met some of the most humble people. And they have amazed me in their skill set. And they are too shy to wave the flag or apply for something. I know someone that was pregnant on set, and she wore baggy clothes and pretended she wasn't pregnant because she was scared to get kicked off the show. And now she's one of the most leading camera operators in the UK. And she's had to learn and gain that confidence.

And so for me, you know, it's a new technology and tool without a traditional education pathway in a crazy time in history, which was the pandemic. Why not have new and interesting ways of recruiting and why not actually see what someone's skill set is? Because actually virtual production leans a lot to neurodiversity too.

Some of the roles are literally a match made in heaven if you are neurodiverse. And I don't think that's a particularly known or advertised thing. I think the people that work in the industry know that. So I have seen some people question a bit more of like, okay what have you learned? What do you know? And what do you think of this? The future is, see what a person is capable of and get to know them. And if you know what a culture is that you have or want, that's the way to go about recruiting.

[00:21:13] **Anna Einarsdottir**: I think you also raised an interesting point, Christina, about people's confidence levels to actually go for jobs and that's something that research shows repeatedly about the different confidence level that people have. And so when some feel that they can apply when they don't tick all the boxes for other groups, they feel that they need to tick every single box and more to even apply. And that's something that, I suppose needs to be addressed a lot earlier, you know, at school age. Encouraging people to go for it, really, because all you get is a no. I know it's painful, but all you get is a no. Need to try again.

[00:21:56] **Nina Willment**: Anna, I want to pick up on some of the amazing research work that you've done, particularly around assessing the impact of diversity schemes on career trajectories.

It leads quite nicely on from that discussion about confidence and enabling you to move forward with your career. One of your reports highlighted that diversity schemes can provide valuable experiences that can positively impact people's immediate career paths. However, it also highlighted some of the challenges that these schemes alone are unlikely to address, can you tell us a bit about what a diversity scheme is and the potentials and challenges of these schemes?

[00:22:26] **Anna Einarsdottir**: Yeah, so diversity schemes are kind of initiatives undertaken by often an independent body. So basically these schemes are set up typically to target underrepresented groups that are seen to be in deficit of particular skills, or not having access to networks or access that will get them into the industry.

So these diversity schemes can be very different. They can range from simple training to mentoring, they can involve placements of some kind, and all sorts, but with the ultimate aim to address these deficits from the individual perspectives, but typically they don't actually deal with the organization much. They are very much focused on the individuals. Which is a bit of a shortcoming from those diversity schemes because there needs to be a bit of both. There needs to be something that support the individual and the organization to need to change. Those schemes have an impact for the individual, they feel like they are supportive and their confidence levels rise, they get better networking opportunities as a result. But ultimately, the old structural barriers remain in place, and they're not going to shift those, not for the time being. So, that's what we mean about diversity schemes in a nutshell.

[00:23:57] **Nina Willment:** Thanks Anna. Christina, have you seen those coming forward in the virtual production space, or is that still quite nascent?

And, is there anything else where you're seeing streaming industries coming together to try and push for a more inclusive and fairer place to work?

[00:24:10] **Christina Nowak:** I see a lot of people talking about it. You know, it's a bit like Anna said earlier, like it's so easy just to kind of sleep through it, sleep, walk through it.

But I know Film London and British Film Commission and some other people are aware of the issue and want to work on it actively. Unfortunately, to say it's the only one I know of as a reference, but I was actually speaking to one of my dear friends, a filmmaker, his name's actually Rizwan Wadan. He's worked on Star Wars, and The Favourite, and some super big movies. He's from a very, very minority group. And he ended up making a life for himself, creating Mr. Helix. And through creating that, and working on productions, he started Pixeleyed Pictures.

What's interesting is they only do productions for social impact. And they only recruit or train minority groups for EDI purposes for their social impact campaigns, and give them career pathways because he's so passionate about EDI himself, and he's the one that's launching this initiative called Futures in Film in November. And that will be the first scheme I know of where he's got grant money for the government and it's completely free for you to do whatever course. And it will cover cameras, lighting, virtual production. And I'd like to think, by doing something so trailblazing as that. With a B Corp behind it, that other groups will adopt and work with him for a louder share of voice.

And I think they will. I think Rise, Women in Broadcast will do it, I'm sure SMPTE might, I think, oh gosh, who else? There was a few more. There's an engineering group. And lots of universities are in touch with him about this too, for students that might apply but don't get in. So it's gonna be a very magical thing and I do hope screen skills and other people see what he's doing and work with him on addressing that problem.

[00:26:22] **Nina Willment:** Fantastic, thank you. So before we move on to some of our quickfire questions, how optimistic do you both feel about the potentials for virtual production to improve equality, diversity, inclusion, and what first steps should individuals and companies make towards that?

Christina, I'll come to you.

[00:26:40] **Christina Nowak:** First, I think it can play a very powerful role, very powerful role indeed, but the limitation is also the time. I think a lot of people think virtual production is like the norm now and it's still very much not. A lot of people still don't understand it. I would say less than 10 percent of productions use it. I think we're a good five years away from it making a lot of sense to see tangible growth.

But I think in terms of recruiting roles and helping that EDI pathway, that can happen now. But it becomes very difficult with like the energy crisis that we've got, bills and interest rates going up because we're about to hit a technical recession I feel. And as well as Writer's Strikes, Director's Strikes, we're gonna be really hit for the next 12 months in film and TV. But aside from all these problems, then I would say, yeah, it's super exciting, and I think people are in the position where they want to be open to change and new things, and that involves culture and people too. And as long as you have the attitude and the know how, you will get trained and welcomed into the industry, for sure.

[00:28:04] **Nina Willment:** And Anna, what do you think? Should we be hopeful about quality and biodiversity, inclusion and its intersection with virtual production?

[00:28:11] **Anna Einarsdottir:** Yeah, I am actually super excited about this because when there's so much openness and there's so much willingness to actually see things change, we now have an opportunity. And I think virtual production could be that thing where people push the boundaries to really as far as we need to take them to create something new and exciting and for everybody. And I really generally feel very excited about this.

And you asked about what can an organisation do as a first step. I think what we could all learn from a lot is, if organizations will be really reflective about where they're at and what they're doing. So tell us about what they have learned and tell us how they do it. You know, be open about those learning experiences, both good and bad. And that's really going to help us moving forward. So I'm just really excited about the opportunity that this may hold. But we need to play it right.

[00:29:13] **Nina Willment:** Fantastic. Thank you both so much. So now we're going to move onto the quickfire section of the podcast and we are going to do this through an EDI lens. So my first question is, why should we care about diversifying the virtual production industry?

Anna?

[00:29:28] **Anna Einarsdottir:** It's a fairness issue. It's if you want to create something really interesting that appeals to a broad range of people, that's when you need to be very concerned about equality and diversity.

[00:29:40] **Nina Willment:** Thank you. And Christina?

[00:29:42] **Christina Nowak:** Oh, I'm very excited with this one. So we're creating new types of content. We're experimenting with what can be done in the VP stage on the volume, that you think might not be possible, right? So with that new territory, you need fresh ideas as well. And with fresh ideas, you need diversity. You actually do. It's no different to going to the pub every day and eating sausage and mash. What's the outcome going to be, like, in terms of your food palette? It's not, you're not going to learn about spices or, you know, other things. So fish and chocolate, as everyone knows, I love chocolate cake. So diversity is very important.

[00:30:24] **Nina Willment:** Thank you. What's your favourite TV programme or film that uses virtual production? Anna?

[00:30:32] **Anna Einarsdottir:** Oh dear, I'm going to have to pass on this one *laughs*.

[00:30:35] **Nina Willment:** You can have the Mandalorian as the go to, go to answer *laughs*.

Kristina?

[00:30:41] **Christina Nowak:** I really liked 1899 on Netflix. It got a lot of bad reviews. I'm a bit confused why. Maybe I'm just one of those weirdos with weird tastes. I don't know. But I liked that.

And this is again, an example of trying something different. They built a stage in Germany and then surrounded it by water. And technology hates water. Water is the hardest, natural element to emulate on virtual production. So all of it is super challenging, super high risk. And also, you know, in terms of distancing from the LED screen, it's very difficult to get, like, an inside the boat shot and then on the sea shot because of just the dynamics of what we're working with. And I feel like they did a great job.

[00:31:31] **Nina Willment:** Fantastic, thank you.

What companies are on your radar for their EDI work at the moment, Anna?

[00:31:38] **Anna Einarsdottir:** The ones that are on my radar are those who show some willingness. There's always, it's always difficult when you do EDI work. It's about, do you work with the... usual suspect, if I can put it that way, or do you work with organizations that are open to the opportunity, or do you approach those organizations that show no interest in it?

So it's a tricky one. And I think initially what I would say is that anyone that is willing to take on the challenge and really to go that extra mile to do the work that is needed, I would just be greeting that organization with open arms when it comes to EDI work. So anyone that shows that initiative, that would suit me absolutely to the ground.

[00:32:29] **Nina Willment:** Fab, thank you.

Christina?

[00:32:31] **Christina Nowak:** I have to echo Anna, who's just absolutely speaking very eloquently on the last few questions. I'm admiring of them. If I was to say a specific, I mean, I think it's quite hard to say specifics right now. I've seen some actions by some corporations. But I would probably like to flag Garden Studios as one. They actually proactively endorse and promote their EDI and you know that they're proud of it because they're actually actioning it. Their actions and words marry.

[00:33:07] **Nina Willment:** If you had a magic wand, what broad issue, and I know there's lots, within the screen industries would you begin to solve?

Anna?

[00:33:15] **Anna Einarsdottir:** One thing that I think would improve the outcome for a lot of people is just reducing the hours, and kind of working sensible hours would really make a massive difference to a lot of people from different backgrounds. I think that I would try to encourage a healthier work life balance in that way, that would bring out a lot better results for more people.

[00:33:42] **Christina Nowak:** It's a great point because in Germany, the culture is if you finish your work, you can go home. So they endorse efficiency, so you don't just have to stay until five o'clock on a Friday. I think that's a really healthy practice beyond just reviewing standard hours. And I think the work life balance has to be, for me, that is one of one of the biggest problems. And that means we have to look at remote working, job sharing, and I also believe in nursery. Why not have on site nurseries more actively available? Warner Studios only have one because Tom Hardy's wife insisted on it for her production. We're not helping making life accessible. We're actually teaching everyone that life is quite hard. ...

[00:34:32] **Nina Willment:** Thank you both so much, and this is my nice favourite light hearted question to finish. What TV show from your childhood would you want to remake using virtual production?

[00:34:36] **Christina Nowak:** *Laughs* I'm gonna say, I mean, I liked everything, I'm not gonna lie. I was such a big TV kid, from like, Danger Mouse, to like, Pokemon. So... Mmm, I'm gonna say maybe my Little Pony or Creature Comforts by Aardman because I would like to see the experimentation of miniatures and puppets on virtual production. I haven't really seen that yet.

[00:35:11] **Nina Willment:** Fab, Anna?

[00:35:13] **Anna Einarsdottir:** Oh, it's a tricky one because my childhood memories come from a different culture. So, it's going to have a very different meaning, I think.

[00:35:21] **Nina Willment:** It's all right. People can go and Google *laughs*.

[00:35:24] **Anna Einarsdottir:** Maybe for me. I mean, I had, you know, I had multiple favorites. One was, Lína Langsokkur, which is, Pipi Longsocks. Brilliant story, brilliant characters, I'd love to see that happening.

[00:35:46] **Nina Willment:** Fantastic, thank you both so much for joining me. It's been a pleasure to have you both and thank you all for your very articulate and wonderful insights, thank you so much.

Thanks for listening to the XR Stories and SIGN Podcast, exploring all things virtual production. Next time, we're looking at sustainability in virtual production.

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