

Inclusive Immersive: A model for accessible arts practice integrating technology, creativity and collaboration

Prepared by
Imogen Aujla PhD



June 2025

Research Report



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Coventry
University 

 **open
theatre**



Hollywood Gaming

**ASHLEY
JAMES
BROWN**

Contents



Welcome to Inclusive Immersive	3
About Inclusive Immersive	5
Who was involved?	7
The research: context	8
The research: methods	9
The process	11
Challenges and how they were addressed	14
Collaboration as a process	16
The outcomes	20
What did the Open Theatre actors and school students say?	20
What did the partners say?	24
The legacy	26
A model for inclusive immersive projects	28
References	33

Welcome to Inclusive Immersive

Dr Rachel Farrer

Associate Director: Cultural and
Community Engagement
Innovation Ecosystem



Inclusive Immersive began as a meeting point - of creatives, technologists, educators, and performers - brought together by shared values, mutual respect, and a curiosity about how immersive art experiences could become more inclusive. Rather than starting with a fixed outcome in mind, we approached this project organically: let's begin with what we have, see what's possible, and let it grow.

At its heart, this project set out to explore how immersive technologies could better serve people with complex learning needs, not just by improving access, but by enhancing creativity, agency, capability, and connection. We also wanted to understand how a sustainable, inclusive creative technology community could take root here in Coventry.

What unfolded went far beyond creative outputs or performances. We witnessed the emergence of a vibrant, supportive ecosystem, one where artists, technologists, young people, educators, and project managers could collaborate freely, crossing traditional boundaries and roles. There were no hierarchies, just shared ownership, mutual learning, and a growing sense of community.

This project has sparked attention and interest across the UK, not just because it's about innovation and technology, but because it's about people. It's about what happens when everyone's contribution is valued equally, and when creativity is used as a tool to bring people together.

In a time when we're all being asked to think about innovation, skills and productivity, alongside inclusion, the Inclusive Immersive project offers a hopeful, human-centred model. One that shows these goals don't have to be at odds - they can be achieved most powerfully when people are placed at the centre of the process.

Acknowledgements

Thank you to everyone who was part of this project: the partners (Open Theatre, Hollywood Gaming, Ashley Brown, Coventry University), the schools (Riverbank Academy, Baginton Fields School, and Sherbourne School), the Open Theatre artists and school students. We couldn't have done this without you!

Thanks also to Belgrade Theatre and Coventry Libraries and Information Service for supporting the work, and Arts Council England for funding the project.

Photographer: Laura Gibson.



Hollywood Gaming

**ASHLEY
JAMES
BROWN**

THE
**BELGRADE
THEATRE**
COVENTRY



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

About Inclusive Immersive



Immersive technologies have grown significantly since 2016, and their development accelerated even more after the pandemic as organisations sought new ways to connect with audiences, customers, and communities.^{1,2} From the arts to healthcare and education, these technologies are being used in innovative ways, reflecting broader predictions of rapid expansion in the immersive technology market.³ Yet while immersive technologies offer exciting new possibilities, concerns have been raised about their accessibility.^{4,5} Inclusive Immersive set out to address some of these concerns by exploring what immersive technology can offer in the world of performing arts, particularly for people with learning disabilities.



Inclusive Immersive

Inclusive Immersive aimed to:

- **Explore best practices** for making immersive technology more accessible for people with learning disabilities
- **Examine the collaborative process** between an inclusive theatre company and a creative technology company, looking at how different perspectives and skills combine to co-create something new
- **Evaluate the impact** of the work on all those involved, from artists and technologists to participants
- **Share learning** from the project, to encourage and inspire others to create accessible and inclusive spaces



IMMERSIVE TECHNOLOGY

Encompasses a range of technologies that create immersive experiences, e.g. virtual reality, augmented reality, motion capture

INCLUSIVE THEATRE

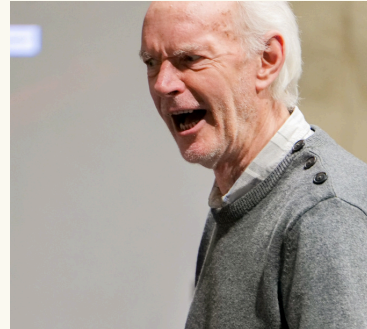
An art form that provides accessible opportunities for people of all abilities to create, experience and participate in performance art

Who was involved?

Inclusive Immersive brought together three key partner organisations and a freelance digital media artist, all based in Coventry. Each partner shared a common interest: exploring the space where arts and technology meet and examining the accessibility of immersive technology for people with learning disabilities. This shared curiosity and commitment to inclusion formed the foundation of the collaboration.

Open Theatre:

a company that works with young people with learning disabilities through non-verbal physical theatre, with a focus on enhancing agency, capability, creativity, and connection. The main practitioners involved in facilitating the project were Richard Hayhow (Company Director) and Ryan Judge (Drama Practitioner - pictured below left). Open Theatre's professional artists took part in the intensive workshops (described below)



Ashley Brown:

a freelance digital media artist, creative arts and technology consultant, and educator and workshop facilitator. Ashley is pictured right.



Hollywood Gaming:

a creative technology company specialising in immersive and multisensory solutions for the creative, entertainment and enterprise sectors. The main technologists involved in facilitating the project were Malcolm Barnes (Director), Mark Evans (Director), Alexandra Anstee (3D Artist) and Ky Letts (Creative Technician)



Coventry University:

which contributed specialist space for the intensive workshops, which were held in the hyper studio. Rachel Farrer was the overall project manager



The research: context

Immersive technologies appear to hold real promise for people with learning disabilities, offering a range of potential benefits. These include the development of problem-solving, cognitive, and vocational skills,⁶ as well as greater social inclusion and improvements in wellbeing.⁷ One of the strengths of immersive experiences is their flexibility: they can be adapted to individual needs, for example by tailoring sensory input.⁸

Nevertheless, there remains a significant gap in research focused specifically on how immersive technologies can best support people with learning disabilities.⁹ There are also several barriers to the use of immersive technologies for people with learning disabilities, such as:^{1,4,9}



- Sensory overload
- Discomfort
- Potential to reduce opportunities for social interaction and collaboration
- Nausea and motion sickness
- Anxiety
- Misinterpretation of reality
- Privacy and data security risks
- Financial costs (which often increase with the addition of accessibility tools)

A growing body of research highlights a further issue: the design of emerging technologies often overlooks the needs of disabled users.^{4,5} Moreover, the data used to train these systems tends to be unrepresentative, which can reinforce or even amplify existing biases.¹⁰ In the long-term, this means that disabled people could be excluded from new social, cultural, and employment opportunities because the technologies were not designed with their access needs in mind.⁴

However, creativity thrives on non-conformity, innovation, and imagination. These qualities resist standardisation and are not easily reproduced by systems trained on limited or routine data.¹⁰ As such, the arts are an ideal testing ground for inclusive and innovative uses of immersive technology.

The research: methods

The project was independently evaluated by Imogen Aujla, a freelance researcher with expertise in access and inclusion in the arts. Imogen visited Coventry several times over the course of the project, collecting data via:

- Observations of: the intensive full-day workshops on two separate days; the school workshops on three separate days; and the sharing event at the Belgrade Theatre
- Brief interviews and focus groups with Open Theatre artists and school students to find out about their experiences of the project
- Individual, in-depth interviews with Richard, Malcolm and Ashley, conducted halfway through the project. Interviews explored initial successes, challenges and benefits
- A final focus group with Richard, Malcolm, Ashley, Ryan and Rachel. The focus group considered further reflections about the project as a whole, key learning points, as well as the legacy of the project

Before taking part in the research, all participants gave informed consent. To ensure everyone fully understood what the research involved, easy-read information sheets and consent forms were provided for both Open Theatre artists and school students. For the school students, parental consent was also required. Participants were assured that their contributions would remain anonymous and confidential.



The findings in this report are organised into the following sections:

- **the process:** how the sessions ran; challenges that were encountered and how they were addressed; collaboration as a process
- **the outcomes:** benefits for the artists, school students, and partners
- **the legacy:** creating a community; creating a career pathway; creating change

The key findings from the project were then used to create a model for inclusive immersive projects. This model is intended to act as a helpful starting point for other organisations interested in exploring this kind of work, offering guidance rooted in real-world experience and collaboration.



The process

Pilot

Inclusive Immersive started as a pilot project in 2023, bringing together partners who shared a genuine curiosity and enthusiasm for experimenting with inclusive arts and technology, and building a strong foundation for collaboration moving forward. From there, Inclusive Immersive was designed to explore how immersive technology could work in two very different settings:

- **Intensive sessions** with professional artists from Open Theatre, designed to replicate typical modes of working in the tech sector
- **School workshops** over a longer period of time, which replicated typical arts and education projects



Intensive sessions

A series of three intensive workshops, each lasting three days, with Open Theatre artists took place at Coventry University's specialist hyper studio. Using full 3D motion capture suits (including bodysuits, gloves, headbands, and foot sensors), the sessions focused on exploring how this technology could be woven into the company's creative work. Unlike the more structured sessions held at the schools, these workshops followed a flexible, research-and-development approach, encouraging experimentation and discovery.

- **Intensive 1:** playing and experimentation, familiarisation and understanding each other's working practices, exploring what did and did not work, and the possibilities and limitations of the technology
- **Intensive 2:** tailoring the experimentation to Open Theatre's work: physical theatre with an emphasis on social connection and interaction. A total of 5 scenes were created
- **Intensive 3:** shaping, setting and rehearsing the work

"The first three days we're just playing around, basically, and trying things out and having a bit of fun, and that's all learning how to work together, understanding each other, and that was great. The second three days were much more about, let's push this into territory that could work for us as an organisation... it was on those second three days that I began to get quite excited about the possibility of what could happen." (Richard)



School workshops

Three special education schools were involved in the project. Students aged over 14 years and with an interest in digital and immersive technology were invited to take part in weekly sessions delivered over 10 weeks at each school.

Ashley and Ryan created a welcoming and playful atmosphere, introducing the students to a variety of technologies including Bloxels, Makey Makey, and virtual reality (VR), as well as a visit to Coventry University. Throughout the sessions, technology was blended with learning activities inspired by Open Theatre's unique educational approach. The content and materials were adapted to fit the unique needs of each school setting, which varied in terms of space, learner needs, and session length. Sessions were designed to build both skills and confidence over time, supporting students as they learned and grew throughout the project:

"doing the video games at the beginning was an instant hook, builds that confidence, gets most of [the students] engaged, and builds their relationship with us so that they trust us and they trust the process of our two approaches in a classroom" (Ashley).

Throughout the school workshops, Ashley and Ryan stayed responsive to what was happening in the moment, whether students found certain activities challenging or if there were technical issues. Differentiation (e.g. offering alternative activities), one-to-one feedback, and teacher support were crucial in the sessions. Communication was often supported using Makaton, and social interaction was encouraged. For example, after creating their own games using Bloxels, students played a peer's game and shared feedback, ensuring the learning activity was collaborative and fun.



Integration across the project

While the intensive sessions and school workshops were mostly delivered independently, there were moments when the different groups and partners came together to experience different parts of the project:

- school visits to Coventry University where students also met members of the Hollywood Gaming team
- within-school events where students shared what they had done with other groups in their school
- an event at the Belgrade Theatre, where the three school groups worked together on a variety of tasks, and then watched the Open Theatre artists perform the 3D motion capture scenes that had been created during the intensives



Challenges and how they were addressed

Due to the complexity of the project, several challenges were encountered.

Technology

The suits: A clear positive aspect of the project was that the 3D motion capture suits that were used in the intensive sessions were of industry standard, meaning that they were excellent quality. An Open Theatre artist commented, "I was like, wow, that's what they're using in Hollywood, it's not a lessened version here. It's the exact same sort of software, which is mind-blowing" (Open Theatre artist).

However, the high quality of the technology also meant that it was extremely sensitive. This caused frustration for the artists because it took a long time to get the suits on and calibrated, and for the technologists when cables were pulled loose during rehearsals, or gloves were powered up when not in use which overloaded network traffic. Clear instructions and explanations helped to reduce such issues.

The suits themselves could be hot and uncomfortable, and worked best when only two or three artists were wearing a suit at the same time. This entailed some discomfort for the artists as well as long periods of waiting to use the suits. However, this was one of very few negatives in the project reported by the artists.

On reflection, the partners noted that having some alternative activities that required less technical setup would have been beneficial for the artists to explore during these waiting periods.



System updates: Automatic system updates could interrupt creative and performance processes. These could be avoided by checking for updates in advance, and postponing them until after a workshop or performance.

Fast-paced industry: The world of technology moves fast: new apps are constantly emerging; existing apps change, are sometimes discontinued, or shift from being free to requiring a paid subscription. For instance, while Bloxels games can be played for free, building games requires a paid subscription. These kinds of changes need to be considered to ensure projects and activities are sustainable in the longer-term.

Venues: Underfloor cables and metal trunking in some of the venues interfered with the wireless 3D motion technology, and a lack of completely flat walls affected the aesthetics of the projections. Venues should be checked ahead of time using electromagnetic analysers to identify potential problem areas.



Adapting to different environments

The school workshops were challenging because they involved “three very physical different classroom layouts, three very different organisational and staff requirements, and three very different sets of young people” (Ashley). Rather than rigidly stick to a session plan, flexibility and adaptability were key in managing these challenges, as well as reflection during planning phases.

Collaboration as a process

A key factor in the success of the project was the strength of the collaboration between the partners. The collaboration was important in terms of both facilitating innovation and addressing the challenges listed above. This collaboration could be best described as a process which began during the pilot project in 2023, and continued throughout Inclusive Immersive.



Clarity and fluidity of roles

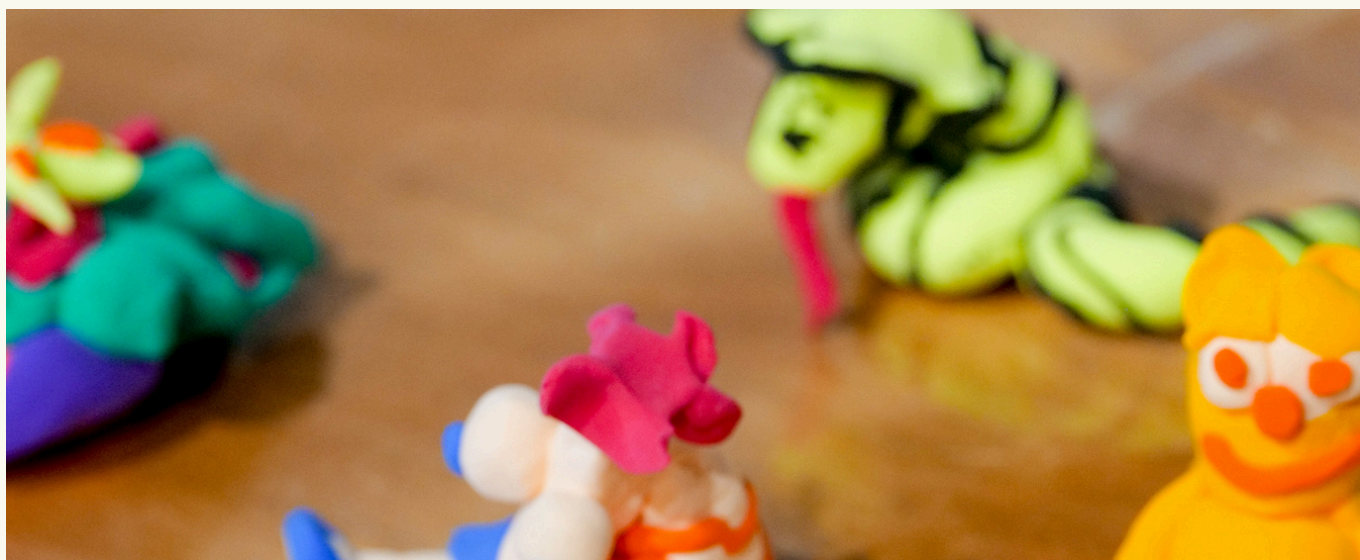
Each partner brought a different perspective and played a different role in the project: Richard brought artistic ideas and direction; Malcolm brought technological knowledge and facilitation; Ashley bridged the arts and technology worlds; and Rachel kept the group focused and on task. However, there were some initial challenges during the intensive sessions due to ambiguity around roles and structure:

“my expectation at the beginning was, ‘we’ll go into this space and they’ll tell us what to do.’ And I quickly discovered that was not going to happen – in the best way, that actually we were in this place to discover together. That willingness to do that is rare... collaboration isn’t all about thinking the same things. It’s about coming to things with a difference, that’s real co-creation” (Richard).

Once some exploration had begun, the partners were more able to anticipate some of the outcomes of the work and start to structure the sessions accordingly. This resulted in Richard leading the later intensive days, but within a non-hierarchical relationship. There was fluidity within the roles so that each partner could have input, learn from each other, and develop creative solutions together.



“we’ve got different approaches to working and we are exploring how that looks like together...it can’t all just be all hunky dory and brilliant because you don’t learn anything from that. If arts organisations want to work with tech companies, there is going to be that friction in places because of the different ways they work” (Ashley).



Shared values



The success of the collaboration was underpinned by a set of shared values that included:

- **Mutual respect** for everyone, for example treating the Open Theatre artists as the professionals they are. The partners were in agreement from the outset that Inclusive Immersive was not intended to offer people with learning disabilities a 'fun' experience, but that it was to develop artistic, creative and educational experiences that were accessible for people with learning disabilities
- The **focus being on the art** rather than the technology: "technology is just an enabler, that's all it is. In this case, we would never have come up with some of the creative solutions that Richard, Ryan and Ashley came up with – that was driven from their skills" (Malcolm)
- The **focus being to move an audience** rather than provide a spectacle
- A desire to **create more opportunities** for people with learning disabilities in both arts and technology spaces
- **Curiosity and willingness** to try new things. Openness to try new things and experiment was seen as crucial in expanding creative possibilities, because trying to predict outcomes from the beginning would have been limiting.

These shared values were apparent in both the intensive days and the school sessions. Ashley discussed the ease with which he had been able to combine his practice with Ryan's, and they developed a tangible synergy which was described by one of the students as "warm and fun."

Open and honest communication

The partners adopted an open and honest communication style. Each of the partners described having learned from the project, because they felt able to challenge assumptions, question each other, and co-create solutions.



“Make sure you have people who are willing to try new things, who will challenge you, but be open to being challenged as well so that you're in a really good creative space together. You're really questioning what you're doing and letting people question you about why you're doing things.” (Richard)

The outcomes

What did the Open Theatre actors and school students say?



Enjoyment

The Open Theatre artists and school students were overwhelmingly positive about their experiences, describing them as “fantastic”, “fun”, “creative”, and “fascinating.” They enjoyed experimenting with the new technologies, and the ways in which the school workshops offered a variety of ways to engage. For example, in one session the students made clay sculptures which were then 3D-scanned into a virtual environment.

Skill development

The sessions developed a range of skills that went beyond learning how to use the technology. This was particularly evident in the school workshops as they took place over a longer period of time. Ashley, Ryan, and some of the teachers noted how using the technologies required the additional skills of creativity, iterative learning, logic, maths, teamwork, evaluative, analytical, and leadership skills. During the sharing sessions, students explained and demonstrated the technology to their peers, boosting their leadership and communication skills.

“if you think that a couple of months ago the students had never touched any of this stuff, they basically hosted the various areas and trained and showed all of the visiting students how to use it, all with confidence and without any intervention...that’s really quite powerful” (Ashley).



“I had a lot of fun with the 3D sculpting and scanning to show my creativity” (school student).

Students’ confidence and independence was also enhanced. For example, Open Theatre often use masks in workshops to enable participants to explore characters and emotions non-verbally; doing so can promote a sense of comfort and confidence. In one of the schools, using a VR headset appeared to have the same effect: a very shy student was able to lead a VR painting task while wearing a headset. Pass-through technology enabled her to ‘paint’ onto the classroom, and casting the VR environment onto the classroom’s whiteboard meant that the rest of the group could interact with her.

Communication and collaboration

The Open Theatre artists and school students enjoyed working with new people:

“how relaxed the team have been, letting us come in and use their equipment and the trust they've put in the space...Just a willingness for them to let us come in and explore their world”
(Open Theatre artist).



A notable example of communication and collaboration was illustrated in the journey of a school student:

“What we noticed with [student] and the technology that we were using was it's very overstimulating...in order to make sure that he got the majority of what was intended out of it, we managed to sit with him, work with very simple techniques that didn't require words and cutting out a lot of the verbal input that normally would stress him out. And towards the end, he made incredible gains...towards the end of our sessions, he was completely independent” (Ryan).

Finally, a group of students from one of the schools had begun exploring a game-building app together in their own time, demonstrating how their interest in creative technologies had developed collaboratively beyond the project.

Raising aspirations

Involvement in the project appeared to have raised aspirations for all involved. For instance, one of the Open Theatre artists commented that experience with 3D motion capture could be helpful for auditions, while another had observed how his interests in theatre and technology could be aligned:

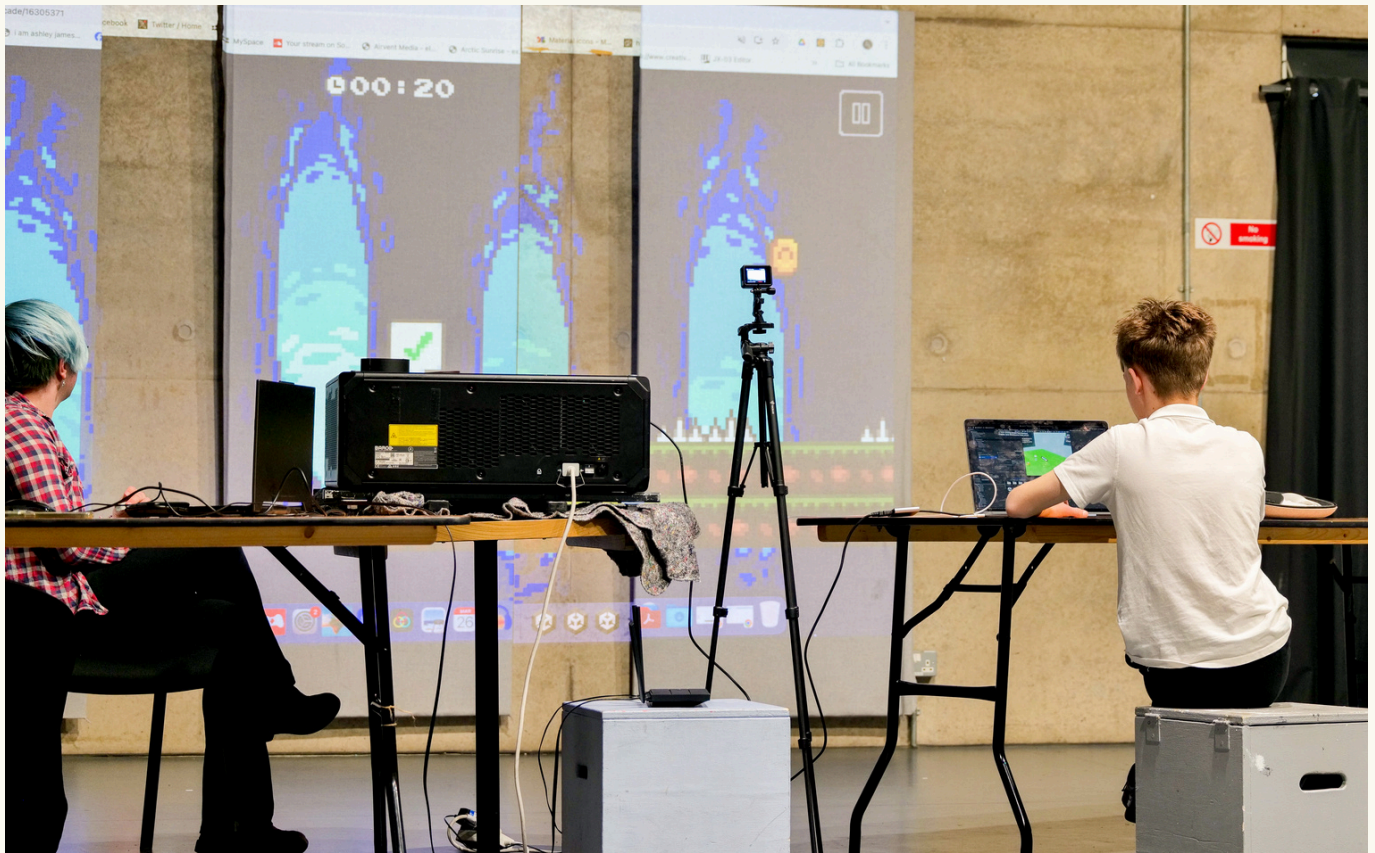
“it's opened my eyes in terms of how the two can be meshed together to form a career that's very niche” (Open Theatre artist).

School teachers noted how the sessions had raised aspirations for some students, for example via the university visit or the development of coding skills. As Ashley explained:

“it's about giving the students this industry opportunity, because it's like, here's this cool, funky stuff to play with, but all of these are possible careers you could go and do. They loved the visit to the university, and several of them are like, yeah, I think this is what I want to do.”



What did the partners say?



Challenging assumptions

The partners had been able to challenge any initial assumptions about either immersive technology or people with learning disabilities, which enabled them to expand the possibilities of their own work.

Specifically, Richard had initially been somewhat cynical about the use of immersive technology within Open Theatre, but emerged from the project with an understanding of how technology could help the company to “create work that is always pushing the boundaries.”

Richard had also been concerned that immersive technology could be isolating, which is in opposition with the ethos of Open Theatre. Malcolm noted how the project had enabled a deeper understanding of the ways in which immersive technology could be used to bring people together and create connections, rather than work in a singular or isolated way.

School staff preconceptions were also challenged by recognising that the sessions were not ‘just for fun’ but incorporated a range of educational and creative activities and outcomes.

Enhanced understanding and learning

Each of the partners described learning something new from being part of Inclusive Immersive. For example, Richard and Ryan had learned not only about the creative possibilities of melding arts with technology, but also the process of using the technologies themselves. Ashley had gained new understanding about access and inclusion from the project, which he then took into his work in other settings: "I've learnt a lot that's helped me better my practice, not just within arts projects but education too."

Malcolm's understanding of acting alongside 3D motion capture had been enriched by the working practices of Open Theatre:

"acting in motion capture is an art. And I hadn't figured that out until we worked with Open Theatre... you have to act in 360°, and these young guys do that naturally because that's the way that they've been trained... it was brilliant, absolutely brilliant."



Finally, the partners noted that the schools had gained additional benefits from the project included appreciating new abilities in their students and learning new skills to help students access activities. Within some of the schools, another form of effective collaboration had begun to evolve, where roles (e.g. artist, technologist, teacher) became more fluid than rigid.

The legacy

Given the ambitious scope of the project, it was unsurprising that everyone involved wanted more time to explore: “I really enjoyed it. I’m just so sad for it to end” (school student). Conversations about how to sustain the work beyond a one-off project are ongoing, with a desire among the partners to continue working together to create a community, develop career pathways, and make change in the broader arts and technology industries.



Creating a community

A community of artists, technologists, schools, and young people has been created as a result of Inclusive Immersive. To further build this community, a number of steps could be taken progressively that could lead to more autonomous and integrated engagement:

- Further projects and sessions within the school settings for new year groups to be introduced to the work
- Creating after school clubs for those interested in continued learning and exploration
- Running sessions in different environments (e.g. a Saturday club at the university)
- Opening up sessions to non-disabled students to encourage social interaction and collaboration among like-minded peers
- Building links with colleges and other accessible training providers to signpost to career development opportunities

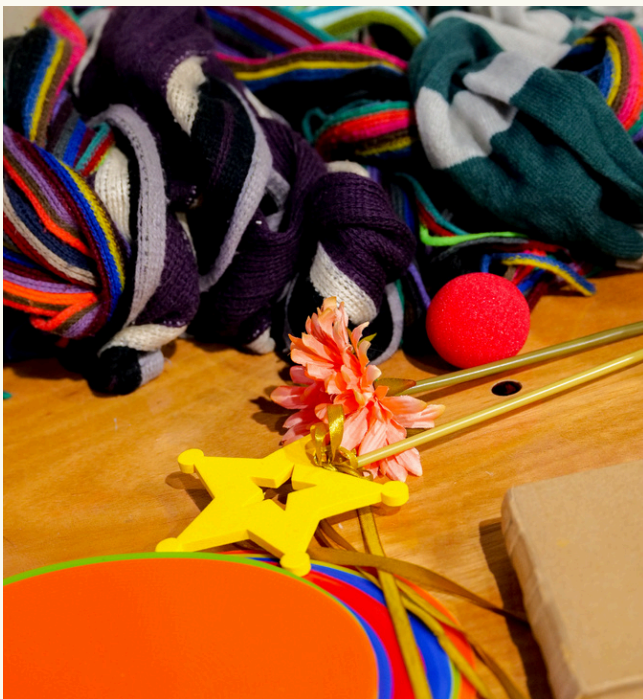
Creating a career pathway

Currently, there are limited routes into arts and technology careers for people with learning disabilities, but the passion, talent, and interest shown by the artists and students involved in this project suggest that there is both a need and an opportunity to change that. To support student and artist career aspirations, Open Theatre practitioners and school teachers have received training in some of the technology used in the project, and each school has received a Makey Makey kit and VR headset. Building a strong and supportive community represents an important step in opening up career pathways.

Creating change

There remains much to explore in the area of accessible arts and technology. This includes:

- The **potential to expand this work to include groups with more complex needs**. For example, Makey Makey could be valuable for individuals who can register touch but have limited mobility, offering new ways to interact and express themselves. Similarly, VR presents an opportunity to create digital versions of the physical props often used by Open Theatre, making it possible for young people with limited mobility to engage in the same creative experiences as their peers
- The **potential for VR to be interactive rather than isolating**. When a VR environment is cast onto a screen, it enables others in the room to share the experience. Pass-through technology allows users to stay connected with their surroundings, making space for real-world interaction and social connection

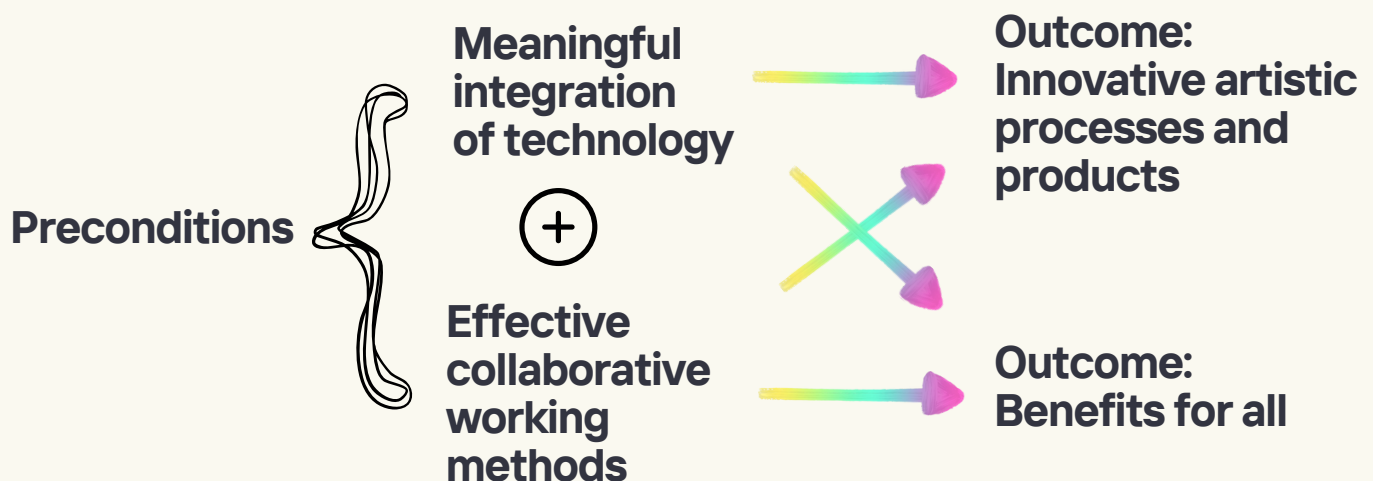


“We want to be able to shout about what we're doing and show people” (Malcolm).

Inclusive Immersive also has the potential to encourage more inclusive practices across the creative and technology industries. For instance, organisations could be inspired to place inclusion and accessibility at the heart of how they design and test their products.

A model for inclusive immersive projects

A main aim of the project was to develop best practice guidelines for the arts and technology sectors. Drawing on the learnings from the project, the below model highlights key preconditions that can foster positive outcomes. It is important to note that this model is not a blueprint or toolkit; there is no one-size-fits-all approach to this work as each project will be unique. Instead, the model sets out the key factors that should be in place to enable an inclusive process of collaboration, experimentation and learning. The actual outcome (process and/or product) will be unpredictable: being too prescriptive limits innovation, and the results will depend on the unique skills and perspectives each partner brings.



Preconditions

Meaningful integration of technology, considering:

- Clear artistic rationale for using technology: What is the purpose? What does it contribute? How will the performers interact with the digital products?
- Availability of people involved, the technology, and adequate tech support in the venue
- The venue itself and whether it is appropriate for performance and technology projects
- Participants' needs and comfort; potential for overstimulation; scheduling breaks; ensuring there are alternative activities for participants who are not directly engaged
- Cost: this will depend on the technology used
- Types of technology: some products are more accessible because they are quicker and easier to use, and more people can engage at the same time; more time tends to be required for more complex and sophisticated products; considering ways to facilitate social interaction within more complex and sophisticated products
- The technology is not valued above the art or vice versa – considering how to strike a balance between the two, as well as how they relate to each other



Effective collaborative working methods, which rely on:

- Authentic co-creation and collaboration, which can take time to establish
- Clear objectives and structure or plan
- Share typical working processes and priorities to create a melded practice
- Allow time for experimentation, discovery, learning, and to make mistakes
- Be flexible and adaptable within the overall structure
- Clarity of roles within a non-hierarchical relationship while understanding that these roles can change and adapt
- Impartial facilitation, such as a dedicated a project manager who is not directly involved in project activities but can facilitate, support, and mediate where necessary
- Open and honest communication
- Shared values, such as the role of technology within the arts; mutual respect; a desire to create more opportunities for people with learning disabilities; openness and willing to experiment; creating innovation



Outcomes

Innovative artistic processes and products

(e.g. learning activities, performances), which demonstrate:

- Blending of arts and tech in learning and/or devising processes
- Emphasis of human connection when using technology
- How the technology adds to and enhances, rather than distracts from, the art
- Ways in which technology can be embedded within the arts to immerse and move participants and audiences rather than simply provide a spectacle



Benefits for all

If projects are simply about 'offering' something to people with learning disabilities, they will not result in genuinely collaborative, innovative and transformative processes that benefit:

Participants

- Experiencing positive emotions
- Developing skills such as digital literacy, creativity, interpersonal skills, iterative learning, logic, problem-solving, critical thinking, maths
- Skill development enhances confidence and raises aspirations

Partners

- Assumptions around disability are challenged, and possibilities are expanded
- Greater understanding of access
- Greater understanding of potentials of technology
- Skill development via knowledge exchange between partners, and by working with new groups
- New ways of collaborating which are fulfilling, rewarding, and can lead to lasting partnerships

Wider creative arts and technology sectors

- Challenging societal assumptions and expectations of people with learning disabilities
- Demonstrating the impact of cross-sector collaborative projects
- Encouraging companies to adopt a more inclusive approach to product development, for example by involving disabled people in co-designing and/or testing systems



References

- 1.Allen, C., & Hughes, E. (2021). Digital Arts Formats: A Guide to Creative Formats for Digital-only Arts Experiences. Greater Birmingham and Solihull Local Enterprise Partnership led by Limina Immersive.
- 2.Westgarth, T., & Rogerson, A. (2022). Immersive Economy Report. Immerse UK, Oxford Insights, and Data City.
- 3.Allen, C., (2022). Opportunities in Immersive Media Entertainment. Enterprise Ireland led by Limina Immersive.
- 4.Creed, C., Al-Kalbani, M., Theil, A., Sarcar, S., & Williams, I. (2024). Inclusive AR/VR: accessibility barriers for immersive technologies. *Universal Access in the Information Society*, 23(1), 59-73.
- 5.Lewis, C., & Treviranus, J. (2013). Public policy and the Global Public Inclusive Infrastructure Project. *Interactions*, 20(5), 62–66.
- 6.Materazzini, M., Melis, A., Zingoni, A., Baldacci, D., Calabrò, G., & Taborri, J. (2024). Which Are the Needs of People with Learning Disorders for Inclusive Museums? Design of OLOS®—An Innovative Audio-Visual Technology. *Applied Sciences*, 14(9), 3711.
- 7.Duckworth, J., Hullick, J., Mochizuki, S., Pink, S., Imms, C., & Wilson, P. H. (2020). Interactive arts and disability: a conceptual model toward understanding participation. In *Interactivity, Game Creation, Design, Learning, and Innovation: 8th EAI International Conference, ArtsIT 2019, and 4th EAI International Conference, DLI 2019, Aalborg, Denmark, November 6–8, 2019, Proceedings 8* (pp. 524-538). Springer International Publishing.
- 8.Ogwuegbu, D. A., Ajobiwe, D. N., & Olawale, M. A. (2023). Leveraging immersive learning for special needs education. *International Journal of Research in Education and Sustainable Development*, 3(9), 39-48.
- 9.Bernaschina, D., 2024. Art gamification (and digital/media arts) for special school: New thinking shifts for inclusive metaverse’s engineering. *Metaverse*, 5(1), 1-8.
- 10.Anantrasirichai, N., & Bull, D. (2022). Artificial intelligence in the creative industries: a review. *Artificial Intelligence Review*, 55(1), 589-656.

Contact Us



**Coventry
University**



Email

rfarrer@cusltd.co.uk

Address

Mile Ln, Coventry CV1 2LY