

Project Name

Project Brief

Student Name

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# Executive Summary (250 Words)

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| |  | | --- | | The Executive Summary should follow the following structure:   * Introduction (what is the purpose of your proposal?) * Need (what is the main problem that you are looking to resolve?) * Solution (what are you suggesting will solve the problem, and what are the main selling points?) * Resources (how are you going to approach solving problem?) * Confidence (what measurements would suggest your solution will work?) * Conclusion (what is the importance of this proposed project, and why does it need to happen?) * **Introduction** <https://www.theguardian.com/culture/2022/sep/23/tintagel-among-castles-at-risk-coastal-erosion-english-heritage>   Due to erosion, rising sea levels and frequent storms, different chunks of Tintagel have fallen into the sea. Seeing the current state of global warming and ongoing weather changes, it will be very hard to preserve this heritage site.   * **Need**   To make sure its accessible to visitors in the future and it remains a heritage site which will be closed to the public in the future due to natural causes but provide the same experience.   * **Solution**   Using emerging technologies like AR and VR to build a fully explorable virtual attraction which looks like the original place. Having this in a museum with other pieces of art and related structures to the castle which will be explorable through VR.   * **Resources**   Starting off by adding AR displaying information about existing places of interest on the island and the bridge to monitor the acceptance of newer technologies would make it a good start. After which it can be expanded upon by making a VR tour of the area and renting VR headsets for use at the museum which will have the places of interest and other local hotspots which would be using the AR app.   * **Confidence**   [**https://www.english-heritage.org.uk/siteassets/home/about-us/search-news/tintagel-bridge-consultation/201611tintagelbridgeconsultation.pdf**](https://www.english-heritage.org.uk/siteassets/home/about-us/search-news/tintagel-bridge-consultation/201611tintagelbridgeconsultation.pdf)  Since Tintagel castle has around 2,50,000 visitors a year on average with up to 3000 people a day during the summer months, which if compared to other museums like the Louvre, V&A and more which already have started using VR for showcasing artworks and other spaces have received a very positive response form the visitors.   * **Conclusion**   The Castle and the bridge close due to bad weather and in the future, due to natural causes such as erosion. Maintenance costs are high, and it will only keep increasing due to the rising sea levels. This could be the future of Tintagel Castle and one of the better ways to protect it. | |

# Background (500 words)

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| |  | | --- | | <https://www.sciencedirect.com/science/article/abs/pii/S0378720618310280>  Immersive technologies like AR and VR are being regarded as the next big step in technological innovation and a lot of research is being put into their use cases and where they could be helpful. One such use case being researched is to bring exhibits and landmarks to life. The main problems faced by GLAMS regarding immersive technologies are related to authenticity and adding education and immersive content for their audiences. From being just places of interest to view and gather some information to using that information to bring the exhibit to life for a better experience and more accessibility to people who might not be able to visit the exhibit.  To create such exhibits, a lot of research and technical skills are required to recreate the same things in a virtual environment while keeping it authentic like the original. Also, VR headsets are usually quite expensive and huge deals must be made between both companies for them to be available to a wide number of people and on the store.  Due to VR being a new trendy thing, many galleries are also jumping on to it after seeing the success of other existing VR experiences. This is causing an effect where even though the experience isn’t thorough or educational, it is being used as a marketing strategy to get more visitors to view their VR experience without using the full potential of VR. Another effect is that Galleries want to preserve their authenticity and could be threatened because they run on the ownership of art and other artefacts. If all their experiences are available on the VR, that would mean people could just have the same experience from anywhere else for a smaller fee. Currently galleries and museums can only make VR related content of the pieces they own only as the experiences need a lot of research which can be done only by owning the piece. There must be a standard as to who can make experiences from the existing information and other content which is for the public but owned by the GLAMS.  Whereas other places haven’t come up with an alternative for their existing GLAMS. English heritage for example, is a charity which cares for over 400 historic buildings, monuments and sites has a lot of sites under threat for erosion and at the verge of not existing and is trying to rebuild some of its sites by trying to fix the damages caused by storms last winter, strengthening walls and build sea defences to prevent further damages due to coastal erosion in the future.  <https://www.lancs.live/news/local-news/stunning-14th-century-fortress-danger-25091784>  We should also look into alternatives to keep the stories and experiences of these places alive without altering the existing structures. This could be solved by having a mix of new emerging technologies like AR and VR by using their abilities to provide visitors with an authentic and immersive experience. |   Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec sed nisl consectetur, tempus lorem eu, dignissim velit. In eu diam pretium libero luctus tincidunt. 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# Proposal (2250 words)

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| High-level Concept (750 words)  |  | | --- | | * **Description:**   Seeing the current condition of global warming, rising sea levels, risks of other erosion and adverse weather conditions, VR could give visitors an immersive experience of Tintagel castle without having to repair damages caused and set up at the visitor’s museum. It would provide a more authentic experience of the caste from way back by creating a VR tour of how the place was before, backed with the research and documentation of English Heritage. The visitor’s museum would have a VR tour of the whole castle which would allow the player to explore the castle grounds for around 15 minutes in another time period with them being able to interact at different points of interest. They will be able to go across the bridge to the island on which the castle is situated and learn more about the castle’s history. There will even be AR scannable pieces related to the castle on display which would allow visitors to view more information about the history of different places of this heritage site.   * **Relevance:**   <https://www.museumnext.com/article/how-museums-are-using-virtual-reality/>  Having a VR experience not only makes the experience realistic, but also makes it more accessible to people who would want to visit the place but cannot do so. Some of the best examples of VR used in museums are the Louvre in 2019 and the V&A in 2021. The louvre launched ‘Mona Lisa: Beyond the Glass’ which takes the Mona Lisa and brings it to life by using technologies to convert a 2D image into a life-sized experience. It also has a recreated version of the main gallery at the louvre along with a few other paintings. It used interactive design, sound and animated images, users discover details about the painting. All this was made possible by the partnership between ‘HTC VIVE Arts’ and ‘The Louvre’ to give the visitors a seven-minute-long experience. V&A on the other hand opened ‘Curious Alice’ which was an exhibition where visitors could immerse themselves in a playful VR experience in an interactive “wonderland” filled with puzzles and also features the front garden of the V&A. Researching about how these places have implemented VR and expanded their audiences with the help of collaborators and artists, the challenges faced and what could be learnt from these exhibitions would help to shape a way to make the VR experience at Tintagel Castle.   * **Visuals:** | |

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| |  | | --- | | * **Unique Selling Points:**   The historic site of Tintagel Castle has a long history of erosion with parts of the castle falling in the sea since the 14th century. The castle is also subject to wind erosion causing major gaps in some walls while a part of it also being situated on a fault. Furthermore, Tintagel’s visitor centre has been lost to erosion affecting the viewing area and coastal path. The VR tour to showcase the castle, the bridge and tell the stories of the legend of King Arthur would also make the tour scenic, very informative and best of all more accessible to everyone around the world. The experience would be available on the VR stores for people unable to visit but are interested in the history and the place itself. This also has a potential of bringing more tourists to the castle every year which could also be used as a marketing strategy as well. Furthermore, the incentive to visit the place would be the life-sized figures and the remains of the castle which has a lot of history connected with them and see it in person along with AR making it more informative and interactive. | |

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| Audience and Market Research (600 words)  |  | | --- | | * **Customer:**   <https://www.english-heritage.org.uk/about-us/search-news/pr-coastal-appeal-2022/>  This proposal will be targeting English Heritage primarily to work alongside it, followed by the consumers being the people using VR at the Tintagel Castle. English Heritage is a charity which cares for over 400 historic buildings, monuments and sites and aims to teach people about the history of these places by giving them memorable experiences by being authentic, qualitative and responsible for conserving some of England’s finest historic sites and artefacts. They are facing one of their greatest challenges ever and that many castles could be lost indefinitely if funding isn’t found to protect it. Sea levels are rising at their fastest rate for more than 2,700 years and are predicted to surge by up to a metre before the end of the 21st century. To put this in context, last century the sea levels rose by only 14cm along the southern coast of England. They’ve also found Tintagel castle among the six most vulnerable castles at a threat to coastal erosion with it being at the very top.  English Heritage is also a founding partner of the UK Heritage Adaptation Partnership, which aims to share expertise in tackling the impact of climate change on our historical sites and cultural heritage and is also working with the World Monument Fund Britain on its Coastal Connections programme that brings specialists from across the globe together to share experience and support others facing similar risk.  Ministers have also allocated £36m over 6 years to develop a ‘Coastal Transition Accelerator Programme’ to try out ways to adapt to a changing climate, as part of the £200m Flood and Coastal Resilience Innovation Programme.   * **Key Partners:**   Along with English Heritage, we will need to work with companies in the VR and AR industry to provide us with the tools needed to build an exhibit. HTC Vive and Microsoft Holo-Lens have already partnered with other galleries to provide seamless VR experiences. We would have deals for VR headsets and support in place with HTC Vive as they have more experience with such a showcase. Furthermore, we would need to work alongside a whole team studying the castle, its story and its remains to make it in a 3D software and to put in a lot of information after performing extensive research of the history and the contents to be displayed. The two teams would be for research, development and one for planning the tour. English heritage would be funding and partnering with HTC Vive and would expect a percentage of revenue from the consumers using the product. On the other side, this would solve many issues of English Heritage at a much lesser cost than repairing all damages and would benefit them in the future. | |

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| |  | | --- | | * **Competitors:**   There are quite a few projects trying to add VR to existing art galleries, but not many who are trying to convert heritage sites to a VR experience. These projects have their main focus on art and other creative spaces. Some of the competitors in this space are “V21 Artspace” which uses a mixture of innovative technologies to capture real-time exhibitions to produce interactive 3D Virtual Tours for showcasing exhibitions online and providing a digital solution for accessibility, archiving, audience development and engagement since 2017. “VISUALISE” was founded in 2012 and is a London-based VR & AR agency that works with creative partners and clients all over the world. They have a lot of experience in live VR production and 360-degree videos and have already partnered with Sennheiser, Samsung, Google and other key players in past projects. While there are many more competitors in this space doing various things related to VR and AR. These are among the top few who have produced some notable work. We could also collaborate with some of these companies to create better experiences. | |

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| SWOT Analysis (400 words)  |  | | --- | | Strengths The proposal solves the problem of preserving Tintagel Castle by using emerging technologies and it will be accessible in the foreseen future.  Collaborating with HTC Vive would open more opportunities for being able to save other sites under English Heritage.  They would be an “Early Adopter” of AR and VR in museums for heritage sites.  Tintagel would become widely accessible by people who would’ve not visited and thus booming business. |  |  | | --- | | Weaknesses |  |  | | --- | | Opportunities |  |  | | --- | | Threats | |

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| Requirements (100 words)  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | | Resources and Costs  |  |  |  | | --- | --- | --- | | **Resource** | **Description** | **Cost (£)** | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | |  |  |  | | **Total Costs:** | |  | | |

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| Impact and KPIs (400 words)  |  | | --- | | Social |  |  | | --- | | Cultural |  |  | | --- | | Economic | |

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