WORKSHOP 1

Establishing the Network
Humanising the Virtual

22 June 2021 | Online (Zoom)

An interdisciplinary online workshop to establish the network, explore the potential of immersive technologies for creative practice, and consider how digital tools can humanise the virtual experience.

OVERVIEW

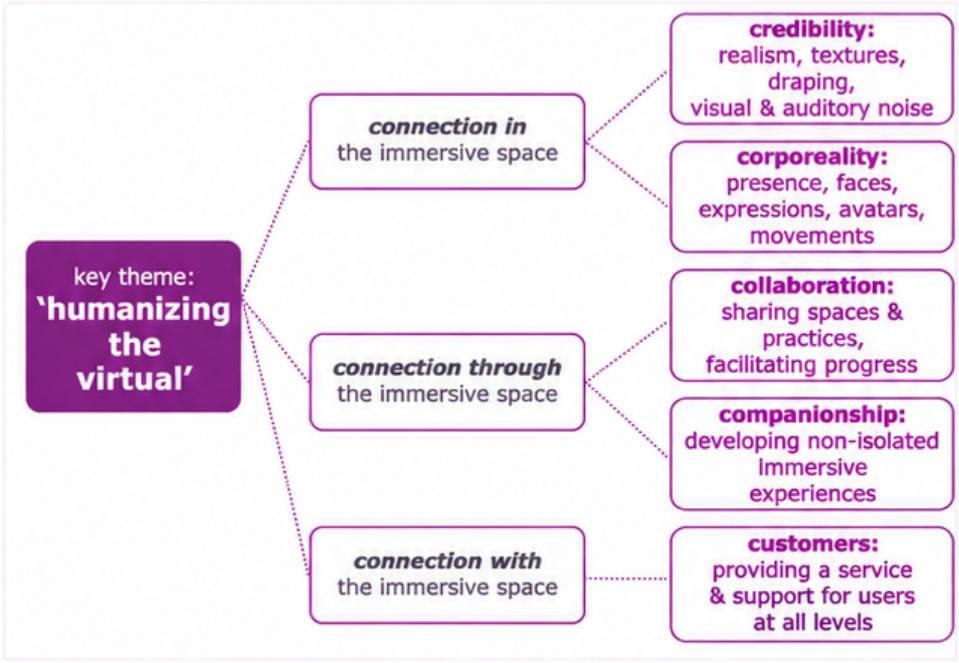
The first Immersive Scotland workshop brought together researchers, creative practitioners and industry partners to introduce the network, share current research and explore the opportunities and challenges of immersive technologies for craft, design and heritage.

The workshop set the foundation for the network's collaborative approach, encouraging cross-sector discussion and identifying key themes to guide future activity.

42 participants
Researchers, creative practitioners, industry and public sector partners

Online (Zoom)

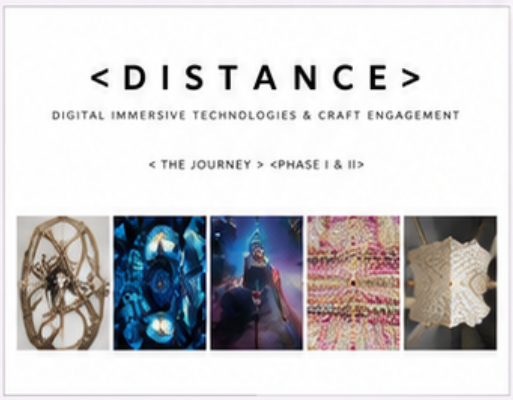
5 research presentations
Followed by discussion and Q&A

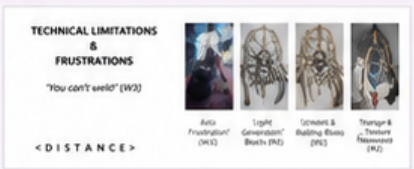


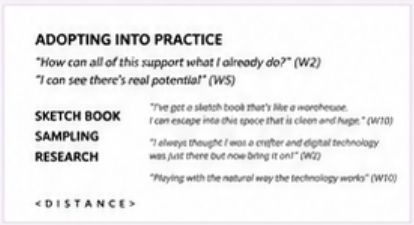
PRESENTATIONS

Dr Yang Jiang Robert Gordon University	**Introduction to immersive technology** Overview of VR, AR and mixed reality, applications across creative industries, and opportunities for fashion and textiles.
Netty Sopata Applied Arts Scotland	**DISTANCE: Digital Immersive Technologies & Craft Engagement** Findings from Phases I and II of the DISTANCE project, exploring how craft practitioners engage with immersive technologies.
Dr Nicola Jaye University of Glasgow	**Virtual heritage and cultural engagement** Research on using immersive technologies to communicate heritage, place and cultural identity.
Fiona Romeo Manchester Metropolitan University	**Immersive experiences in creative practice** Examples of immersive storytelling and audience engagement in the creative and cultural sectors.
Sasha Korytnikova Industry partner	**Industry perspective** Insights into current and emerging applications of immersive technologies in design, fashion and heritage.

VISUALS FROM NETTY SOPATA'S PRESENTATION (DISTANCE)







KEY FINDINGS

Opportunities for creative practice
Immersive technologies can support sketching, sampling, research and experimentation, providing new ways to visualise ideas and share practice.

Humanising the virtual
The experience of presence, connection and collaboration is central to meaningful engagement, helping to reduce isolation and build shared creative spaces.

Technical and physical challenges
Participants identified limitations in transferring material qualities, such as texture, drape and the physical act of making. Time, technical complexity and physical discomfort (e.g. headaches) were also significant barriers.

Adoption into practice
Despite challenges, many participants recognised the potential to integrate immersive tools into their existing practice, particularly for research, design development and audience engagement.

Need for support
Participants highlighted the importance of accessible language, training and appropriate equipment to enable wider adoption, particularly for non-technical users.

IMPACT AND NEXT STEPS

The workshop established a shared vision for the Immersive Scotland network, identifying key opportunities and challenges for using immersive technologies in craft, design and heritage. The discussions informed the development of subsequent workshops, including practical exploration at Dovecot Studios and outreach activity in Shetland and Orkney.

Creative Practice & Immersive Innovation

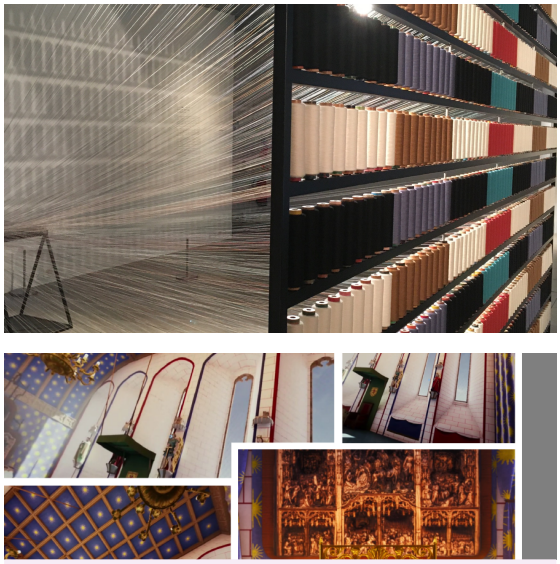
29 October 2021 | Dovecot Studios, Edinburgh | In person

OVERVIEW

An interdisciplinary workshop bringing together creative practitioners, researchers and technologists to explore immersive approaches to making, design and cultural experience. Talks, demonstrations and a visit to the NUNO textile exhibition connected digital experimentation with material craft.



Immersive design presentation at Dovecot Studios



Textile craft and heritage reconstruction

PRESENTATIONS & ACTIVITIES

Dr James Cook
VR reconstruction, historic music and acoustics.

Andrew Connor
Emerging VR applications and creative opportunities.

David Dong Ding
Fologram, Rhino and Grasshopper in digital craft.

Lynne Craig
Gestural interaction and digital creative practice.

Daniela Groza
Virtual jewellery and immersive retail.

Ann Marie Shillito
Haptic 3D design and making demonstrations.

KEY FINDINGS

Creative experimentation

Immersive tools open new approaches to visualisation, interaction and audience experience.

Material and digital knowledge

Craft skills and tactile understanding remain central when developing meaningful digital experiences.

Heritage and storytelling

VR can reconstruct historic spaces and explore their visual and acoustic character.

Accessible collaboration

Demonstrations and shared learning help bridge creative and technical expertise.

IMPACT & NEXT STEPS

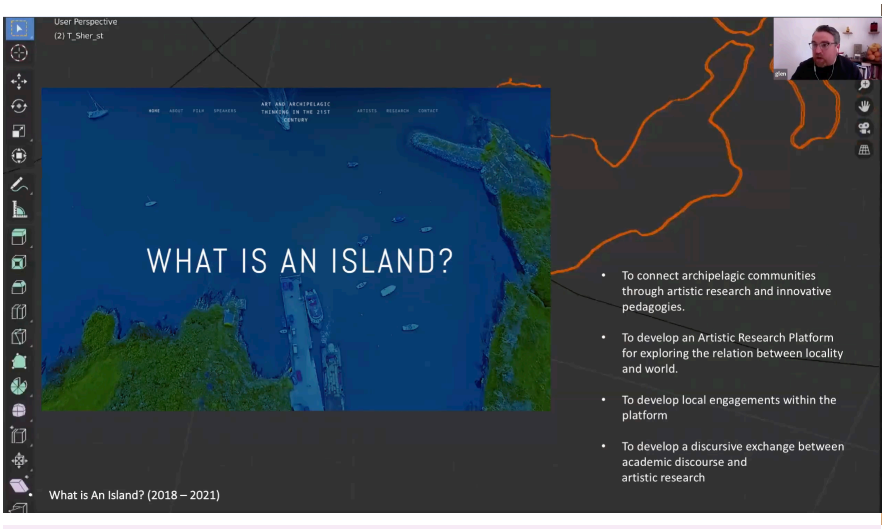
The workshop developed connections between immersive technology, textile craft, design and cultural heritage. Presentations and hands-on demonstrations highlighted opportunities for future interdisciplinary projects, while recognising the need for accessible tools, skills and sustained support for creative practitioners.

Immersive Creativity in Island Communities

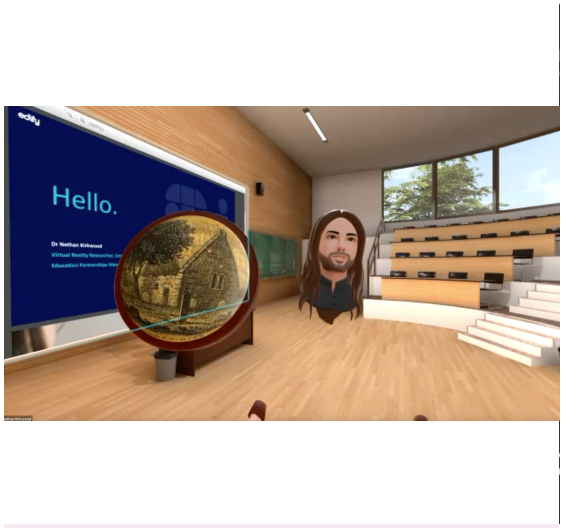
29 April 2022 | Online | Hosted by UHI Shetland and RGU

OVERVIEW

This online workshop connected 26 participants to explore how immersive technologies can support island communities, creative practice, education and cultural heritage. Contributions highlighted place-based artistic research, digital storytelling and accessible virtual learning environments.



Art and archipelagic thinking: What Is an Island?



Edify virtual learning environment

PRESENTATIONS & ACTIVITIES

Dr Yang Jiang
Augmented Fashion, textile heritage and immersive experiences.

Liz Crichton
Strathardle Pilgrimage Trail: audio, landscape and place.

Roxane Permar, Malcolm Clark
Nordic Connections and socially engaged island art.

Finlay MacDonald
Creative connections across island communities.

Nathan Kirkwood & Sarune Savickaite
Edify: interactive VR spaces for education.

Glenn Loughran & craft panel
Virtual pedagogy and challenges for craft practitioners.

KEY FINDINGS

Connecting island communities

Immersive media can connect people, creative practitioners and places across geographic distance.

Heritage and identity

Digital experiences can communicate local stories, landscapes and intangible cultural heritage.

New forms of learning

Virtual environments offer opportunities for participatory teaching, creative exchange and exploration.

Accessibility matters

Practical support, shared expertise and approachable tools are important for smaller organisations and makers.

IMPACT & NEXT STEPS

The workshop extended Immersive Scotland's network into island and remote communities, foregrounding human connection, locally rooted artistic practice and inclusive digital learning. These discussions helped shape later outreach activities in Shetland and Orkney.

WORKSHOP 4

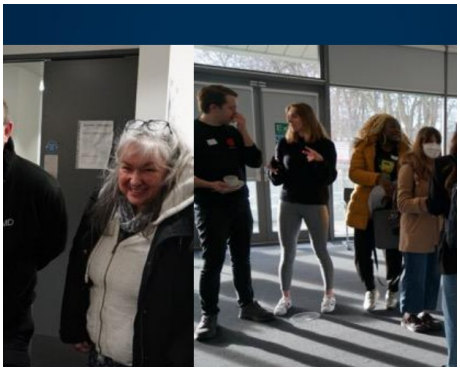
Immersive Experience Design & Development Lab

11 February 2023 | Robert Gordon University, Aberdeen

OVERVIEW

An intensive, interdisciplinary design and development lab brought together creative practitioners, students, researchers and industry participants to experiment with immersive technologies. Teams tackled seven challenges spanning fashion, tourism, entrepreneurship, contemporary art and environmental change.

35 participants
7 creative challenges
12-hour team lab



COLLABORATION



PRACTICAL WORKSHOPS



TEAM PRESENTATIONS

CREATIVE CHALLENGES & SKILLS

Seven challenge briefs

VR tourism; Augmented Fashion; business models and island enterprise; mixed-reality art exhibitions and experiences; environmental awareness.

Technical demonstrations

Unity and interactive XR; AR development; 3D scanning and photogrammetry.

Project development

Cross-disciplinary teams developed and presented experimental immersive experiences.

KEY FINDINGS

Learning by doing

Participants reported greater understanding of VR, AR, scanned 3D objects and the creative potential of immersive tools.

Interdisciplinary exchange

Teamwork, meeting people from other disciplines and sharing complementary skills were repeatedly valued.

Improving accessibility

Feedback identified a need for longer practical sessions, more beginner support and better time for team formation.

AWARDS & RECOGNITION

SICSA-funded prizes: Change Starts at Home (£500); Treasure Hunt (£300); AberDoom (£150). RSE-funded awards: Stop and Smell the Roses (interdisciplinary project); Empty Aberdeen (best team); Every Little Helps (creative idea).

IMPACT & NEXT STEPS

The lab demonstrated how collaborative, practice-based experimentation can build immersive skills, connect disciplines and generate new creative concepts. Participant feedback highlighted demand for further accessible, hands-on learning.

WORKSHOP 5

Mobile Outreach: Shetland & Orkney

19–22 April 2023 | Island communities, Scotland

OVERVIEW

The final Immersive Scotland event brought hands-on immersive technology experiences to Shetland and Orkney. Working with schools, cultural organisations, creative practitioners and members of the public, the outreach programme invited people to explore virtual and augmented reality and consider their creative applications.

Approx. 70 participants
4 days of outreach
Shetland & Orkney



COMMUNITY DEMONSTRATIONS



CREATIVE EXPLORATION



IMMERSIVE EXPERIENCES

ISLAND OUTREACH & ACTIVITIES

Shetland: Mareel & Gaada

Sessions with Brae School pupils (S1–S6), staff, the public and creative practitioners, including activity at Gaada's visual art workshop.

Orkney: Kirkwall & Stromness

Immersive demonstrations and community engagement at the Pickaquoy Centre and Stromness Library.

Hands-on exploration

Visitors tried VR experiences, discussed creative applications and shared feedback on emerging technologies.

KEY FINDINGS

Widening participation

Taking equipment and expertise to island venues enabled people of different ages and backgrounds to experience immersive technologies.

Inspiring creative possibilities

Feedback described new ideas for art, fashion, patterns and other creative work after trying virtual experiences.

Accessible learning

Participants valued approachable facilitators and practical demonstrations; some requested more space and introductory AR information.

PARTICIPANT VOICES

"The VR headsets were fun to use and just all that technology amazed me."
"At 68 years old, I again confirmed that art is ageless, and tech and art closely intertwined."

IMPACT & LEGACY

The outreach extended the network beyond Scotland's central belt, introducing immersive technologies to island communities and demonstrating how creative experimentation can connect people, places and generations.