



ALL KINDS OF LIMBO - VR EXPERIENCE

VIDEO TRANSCRIPT

00:06
[Music]
00:11
The National Theatre have collaborated
00:14
with Accenture to develop a communal
00:17
room scale VR experience where the
00:20
audience and performers are in the same
00:22
space together. So, I found the production
00:25
of All Kinds of Limbo to be quite
00:26
exciting. It's a unique and innovative
00:28
experience. It's literally the first of
00:30
its kind. Small Island is an incredible
00:32
story. It also offered us a terrific
00:34
opportunity to expand outside of the
00:36
theatre itself and in a way how we could
00:38
grow out of the historical context that
00:41
the play is set in. How do we reflect
00:43
British Caribbean culture, now? I came to
00:47
Accenture and said I would like to have a
00:50
performance with life-size holograms
00:53
and we then went through a journey with

00:56
Accenture looking at the different types
00:57
of technology that would be available to
00:58
us to do that. We realised at this point
01:00
in time, the best experience is
01:02
volumetrically captured VR. It was
01:05
important for us to recognise that
01:06
the National Theatre is one of the
01:07
world's greatest creativity driven
01:09
institutions and as such, as its Partner
01:11
for Innovation, we were able to bring
01:13
some of our creative technologists from
01:14
our virtual reality team to help come
01:16
and shape some of the vision alongside
01:18
the leadership of the National Theatre
01:20
and then help provide some of the
01:22
technical expertise that provided the 3D
01:24
and technical scaling that underpins
01:26
what people are experiencing with All
01:28
Kinds of Limbo. We are doing what is



01:31 known as a volumetric capture. The
01:33 performer will be recorded by many
01:35 cameras, the output of which will be a 3D
01:37 video. We will take the mesh and texture
01:40 into our environment, which we have built,
01:42 with all the other elements that will
01:44 comprise the virtual reality experience.
01:46 We've been really having to merge
01:48 together the technical side as well as
01:50 the creative aspect, which is generally
01:52 performance, and making sure that the
01:54 performance is as realistic and as
01:56 creative as it can be. We have got
01:58 audiences in the space moving around, so
02:00 what we really have to work hard to do
02:02 is to create an environment for them
02:04 where they feel safe, so Accenture
02:05 developed a tracking system in which we
02:08 can recognise our communal audience and
02:10 that informs how we move around in the
02:12 space. There's cutting edge technologies
02:14 that have been used to make the
02:16 experience relevant for many other types
02:19 of uses, whether that's training

02:20 simulation, multi-user experiences, even
02:23 entertainment or games. It's also a
02:25 significant stepping stone in terms of
02:26 what we see ourselves doing in three
02:28 years and five years' time, both with the
02:30 technology, with the performance, how we
02:32 engage audiences with this type of thing.
02:34 It's a really exciting project for us. I'm
02:36 absolutely delighted that we've managed
02:38 to work with Accenture on creating this
02:40 piece of immersive VR, which looks at
02:42 the creative infusion that that period
02:45 of history has resulted in, from calypso
02:48 through to grime. I'm thrilled with the
02:50 result.
02:53 you
02:53 [Music]

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