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## Creative Technology Portfolio - 2024

Each year since 2009 I have delivered at least one XR campaign and multiple interactive new media projects. As such I've established a creative technology portfolio that spans many sectors, demographics, trends, cultures and platforms.

The work summarised below covers my time at an international marketing and PR company (The PPC), the agency I co-directed (Play Nicely) and projects I conceived, produced or directed within my ongoing freelance digital arts practice. Prior to this I lectured at Plymouth University after completion of MA Digital Futures.

This document charts a progression from the early days of AR, before mobile phones or their networks were powerful enough to deliver the files sizes needed. Then onto VR, as it emerged into a publicly viable medium and latterly MR, to my mind the most effective.

I approach all creative technology projects with enthusiasm and insightfulness while tempering this with an acute awareness of their demographic restrictions and the responsibility to mitigate this inherent exclusivity whenever possible.

In addition to XR, I work on projects that utilise computer-vision, motion-capture, Raspberry Pi, VFX, photogrammetry and more. In short, I have a longstanding love for and affinity with creative technology but only when it is applied with sensitivity, thus making sure it supports the project needs and not dictate them.

I maintain a knowledge and interest in more fundamental media skills including use of Jira, Asana, Trello, Wordpress, Adobe Suite, Microsoft and Google. I am a strong communicator, in person, remotely or in writing, to all team members.

I adore collaborative conceptualisation and all subsequent copywriting, going on to either produce or direct the resulting campaign, including release and review. I am also most often responsible for the creative writing including pitch, proposal, script, press and social.

For a broader range of my work please visit the following sites.

<https://vimeo.com/scottboxx>

<https://www.scottboxx.com>

<https://vimeo.com/playnicely>



## Virtual Reality a Welsh Reality

### *VR Medical Training Modules*

#### *Producer*

Rescape Innovations are one of the UK's leading medical VR content production agencies, specialising in training for medical professionals and pain relief for patients. I was engaged as Senior Producer to deliver suite of medical training modules in VR. This included a combination of 360 observation and CGI interactive content.

My responsibilities were broad mix of UX design, team management, senior / board level communications (written and verbal), medical expert liaison, quality assurance, AI character design, script, VO and translation production.

<https://www.rescape.health/>



## Bill's Attic - Experiential Archive (publication)

*Online 3D Catalogue, Dome Installation & VR Experience*

*Arts Council England / Creative Kernow / Real Ideas Organisation*

*Writer / Producer / Director*

Bill's Attic is a digital resource of incredible artefacts made from the physical collection bequeathed as a gift for the artist in everyone, to inspire a fresh generation of creators, makers, thinkers and radicals.

It is now an online interactive archive facilitating exploration of the collection of created and curated objects; from the mind and motivations of Bill Mitchell and other leading cultural conspirators.

I conceived, wrote, produced and directed this absolute labour of love and from it established a new means of archive representation that is now being sited as an exemplar of alternative means of engaging with archive and collections.

- *Meditative: A physical recreation of the Attic as a creative space for artists to be inspired*
- *Informative: An online 3D tour of the original Attic and its cultural connections*
- *Evocative: An immersive dome expression made of abstracted digital artefacts*
- *Representative: A VR experience providing the last remaining attic view at 1:1 scale*

<https://billsattic.org>

<https://youtu.be/ZZPX9tpH68w>



## Abstracted

*AR Experience - iOS & Installation*  
*Arts Council England*

*Writer / Producer / Editor*

An exciting R&D project with abstract landscape artist Sally Coulden who approached me to collaborate in combining AR within her artworks. We conceived a performance piece using motion capture footage of her creative process alongside time-lapse of the canvas evolving.

The resulting work was a touring installation (room-scale) and associated iOS app (table-top) that demonstrate the relationship between an artist and the canvas as it evolves.

After co-conceiving the project, I wrote the successful ACE bid, identified and creative directed the teams - AR specialists, Zubr and motion-tracking specialists Condense Reality. I also found and confirmed the venues, wrote all the copy (internal and external) and produced the promo video.

<https://vimeo.com/424306007>

<https://apps.apple.com/gb/app/abstracted/id1524620804>



## Bill's Attic - Experiential Archive (creation)

*Photogrammetry & Ambisonic Audio Recording into Data Store & VR demo  
Arts Council England / Sue Hill / Falmouth University Archive Dept*

*Writer / Producer*

I was invited by the widow of Bill Mitchell to respond to his attic space from where he and others produced numerous theatrical productions, as part of WildWorks and Kneehigh theatre companies. The first stage of this project was completed in 2020 and sat in stasis until Covid subsided sufficiently to continue. This initial stage was about the recording and documentation of Bill's collection before it was moved to its new home(s).

While the collection will live on and grow, the uniqueness and power of its first home, the original Attic could not. It was essential to record the relationship the objects had with each other and their home, before this symbiosis was lost forever.

Prior to the collection moving we undertook a comprehensive digital documentation of the space and objects using cutting-edge photogrammetry and ambisonic audio recording techniques. The assets went on for use in the project's second stage as well as given free for anyone else to use in their artworks.



## Old Homes New Tech

*Location specific digital art symposiums  
Arts Council England / Cultivator Cornwall*

*Writer / Producer / Host*

Two symposiums providing a unique context and framework for the use of digital arts in stately homes, gardens and historical venues of fixed content. Accompanying the first Port Eliot hosted symposium was a small collection of themed digital technology demonstrations, featuring Face-Recognition, Voice Control, ARKit, HoloLens, 360 and Haptics.

For each symposium I invited and hosted a mix of arts, culture and historical organisations to experience, question and conceive ways that technology can positively intervene with tradition. Each organisation had an artist and technologist assigned to their team to facilitate a rapid, bespoke review of their individual offering and what creative technology approach was best suited.

<https://www.scottboxx.com>



## Through The Wardrobe

*HoloLens Experience*  
*Arts Council England / Catapult*

*Producer*

The production of a touring HoloLens installation that sought to express insights into gender fluidity through spatialised audio interviews set in a part real, part virtual bedroom environment. Shown at Sheffield DocFest.

<https://apps.apple.com/gb/app/abstracted/id1524620804>



## Round A New Way

*iOS AR Interactive Tour System*  
*Arts Council England / Plymouth University*

*Writer / Director*

The conception, development and delivery of a new way of expressing and extending artwork through contemporary digital reinterpretation. The immense 360 Robert Lenkiewicz mural in the Port Eliot Round Room inspired this unique digital expression and exploration of its characters, stories, influences and setting.

Developed using ARKit the mural is brought to life to reveal evocative audio and visual representations that peel away from the wall and populate the room as spatialised audio conversations. The resulting experience being that of a cocktail party with the characters from the wall telling you their stories in a manner reminiscent of how the room looked and sounded during the days it was a partied in.

<https://www.scottboxx.com>





## Elephants Can Remember

*HoloLens Experience*  
*Agatha Christie Estate*

*Writer / Director / Producer*

Never before heard recording of Agatha Christie narrating her Poirot mystery 'Elephants Can Remember' presented as a MR performance at Port Eliot Festival 2017. developed in collaboration with Films@59.

Archive recording of the author is played as spatialised audio alongside holographic cues for plot points and character dialogue. Set in a period bedroom, the scene is an exchange between Mrs Oliver and her maid while choosing her outfit. As a fascinating extra detail, each of the featured hats are bespoke 3D models of designs selected by renowned Milliner, Stephen Jones from his own collections.

After the festival premier the work has been shown at Haifa International Film Festival and the Agatha Christie Festival as well as other smaller arts/culture events.

<https://www.scottboxx.com>

<https://www.vimeo.com/421538163>

# Agatha Christie announces a murder from beyond the grave

David Sanderson Arts Correspondent

For the first time Agatha Christie will speak to her fans directly as they try to solve one of her mysteries.

A previously unpublished recording of her reading the Hercule Poirot mystery *Elephants Can Remember* is to be merged with digital technology to provide an "immersive" experience via a virtual reality headset.

Agatha Christie Ltd has collaborated with Scott Fletcher, a digital artist, to produce the "mixed reality" performance at this month's Port Eliot Festival in Cornwall.

Each participant will wear a Microsoft HoloLens headset that will project

holographic cues on to a real backdrop in a bedroom in the 1,000-year-old house on the Port Eliot estate, as they listen to Christie tell the story.

James Prichard, the writer's great-grandson, said that because her stories were so visual they lent themselves to projects involving new media.

The Port Eliot production comes as the estate, of which Mr Prichard is executive chairman, has given permission for a number of new Christie projects. A big-budget re-

make of *Murder on the Orient Express*, directed by Sir Kenneth Branagh, is due for release this year and *Witness for the Prosecution*, the first new production of a Christie play in London since the 1960s, is scheduled to open in October.

"Christie was a pioneer and an artist," Mr Prichard said. "A value we look to embrace through our work with the best creative talents today. Her literary creations were themselves innovative, many of her plots pushed the boundaries of detective fiction and she used inspirations from her global travel as backdrops."

The unpublished six-hour recording captures Christie dictating a draft of her novel on to tape in the early 1970s. She died in 1976, aged 85.

Mr Fletcher told *The Times* that he had taken the first scene and adapted it for his performance piece in which individuals will start their adventure at a bedroom door. "The immersive flexibil-

ity of the technology, historical resonance of the audio and subtle visual narrative expressions layered over the fantastically atmospheric historic setting, will offer magical glimpses into Agatha Christie's mystery in her very own words," he said.

"The stories themselves are inherently visual, which naturally lends them to adaptations in new media, and particularly in mixed and virtual reality such as this. Her characters are also very alive, with specific traits that allow easy interpretation for this type of development."

"On top of this, the concepts of the whodunnit and the mystery fit perfectly here, where participants can explore the environment around them to find clues or interact with suspects."

Also appearing at the festival will be Emily Maitlis, the BBC newsreader, and Louis de Bernières, author of *Captain Corelli's Mandolin*.



## Oogie

*VR Mini-Game (Rift, Gear VR)*  
*BBC*

*Writer / Director*

For anyone who has ever watched a BBC Earth production and wished they could get closer to the action, Oogie is an exciting new kind of exploration game - the interactive documentary. Developed for BBC Earth, Oogie is the story of a small Beetle with big dreams. After catching a glimpse of his dream girl, Oogie sets out on a perilous journey across the South African desert. On his travels the brave little beetle will encounter fierce ants, rugged terrain, and deadly predators.

Across three levels the player can kick and bite the angry ants and also collect navigational pickups and coins that can be used to unlock additional content. As Oogie looks high and low for his ladylove, a documentary-style voiceover will narrate his adventures and behaviour as well as pointing out upcoming hazards.

We used TiltBrush to design the levels to provide quick and effective player perspectives. All aspects we developed in house and handed over to BBC to release and maintain - as such we weren't able to make the minor updates which would have lifted its mediocre review status.

[https://www.oculus.com/deeplink/?action=view&path=app/1472326259460949&ref=oculus\\_desktop](https://www.oculus.com/deeplink/?action=view&path=app/1472326259460949&ref=oculus_desktop)

<https://vimeo.com/786369171>



## Room 202

*VR Mini-Game (Rift & Gear)  
Play Nicely*

*Writer / Director*

Room 202 drops the player into a police station back-room interrogation, their hands and legs are tied and mouth gagged. Only by nodding yes or no can the player progress the narrative and ultimately outwit the dim-witted cops.

A game that was suitable for players of restricted movement.

At the time of release VR gaming had not yet embraced gestural or verbal interaction. Therefore we wanted to present an experience that justified not being able to gesticulate or walk (being tied to a chair) and not being able to talk (being gagged).

This experiment in natural navigation techniques demonstrated it was possible to progress a narrative by just nodding in response to questions and that doing so felt very natural. Furthermore we found playing with the timing and intensity of nod gives even more variation to the narrative options, ie if you seem hesitant or unconvinced a alternate path is opened.

[https://youtu.be/a69q\\_xxX1FY](https://youtu.be/a69q_xxX1FY)

<https://vimeo.com/157465402>



## VRchaeology

*VR Mini-Game (Vive)  
Play Nicely*

*Director*

An HTC Vive game exploring an archaeological dig from years gone by as R&D into VR dexterity in different circumstances. The game begins with the player alone in a dusty southwestern desert. Their first task is to detonate the explosives in a long-abandoned mine, using the plunger in front of them to reveal the blocked entrance.

After the explosion, the player has to clear the rubble and aged barricades in order to gain access to the mine. Rocks tumble and planks splinter, both effected by dynamic physics.

Once in the mine, players are able to use a trowel, brush and forceps to delicately dig for bones and artefacts. Each tool has a different purpose in the dig and are effective on different surfaces. The dark scene is illuminated by a lantern which must be carried.

[https://store.steampowered.com/app/549920/VRchaeology\\_Prologue/](https://store.steampowered.com/app/549920/VRchaeology_Prologue/)

<https://vimeo.com/172917559>



## Milka Advent Calendar

iOS / Android, AR Festive Activity  
Mondelez International

Writer / Director

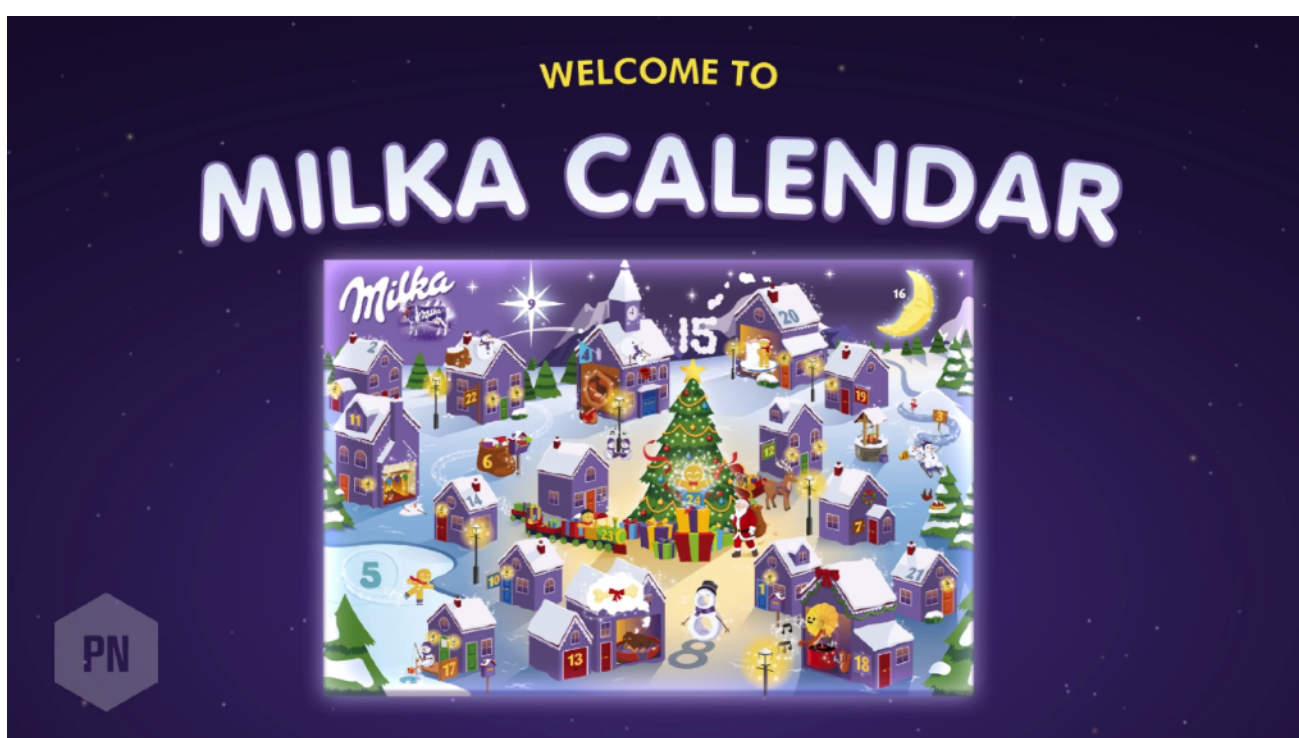
A magical digital accompaniment for the 2015 and 2016 Milka Advent Calendars, created with international brand Mondelez. Available on iOS and Android for families in France, Germany and Austria to prepare their own Alpine village for the Christmas season.

Each day after enjoying a chocolate gift, families receive in app presents via a short AR reveal, triggered off the box itself. They then build up their stunning 3D depiction of the chocolate box scene by personalising it throughout advent, leading up to their village's Christmas Eve extravaganza.

A successful 2015 campaign was followed up the next year with an extended digital advent experience to each day add to a bespoke wintery village scene.

<https://vimeo.com/116529473>

<https://vimeo.com/112290822>



## Dance With Me

*Kinect Installation & Motion Tracking  
Bristol Old Vic / Arts Council England*

*Writer / Director*

An experience to aid the dissemination of classical music and its accompanying Baroque dances. I conceived and directed this work to allow audiences to engage with Bach's iconic sounds and be part of a digital experimentation of live classical performance.

A collaboration with 'War Horse' director Tom Morris, Baroque dance choreographer Jane Gibson and cellist Peter Gregson followed my writing and awarding of an ACE bid for a groundbreaking digital installation for the public to interact, imitate and respond to a silhouette of a pre-recorded dancer as she moved to the audio of a Bach cello suite.

The choreographed dance is played back to the public so they may add their own expressive response. Over a month each public engagement was filmed then merged, treated and the combined input used as a projected accompaniment to a live performance by Peter.

<https://vimeo.com/421541675>



## Shakespeare's Globe 360

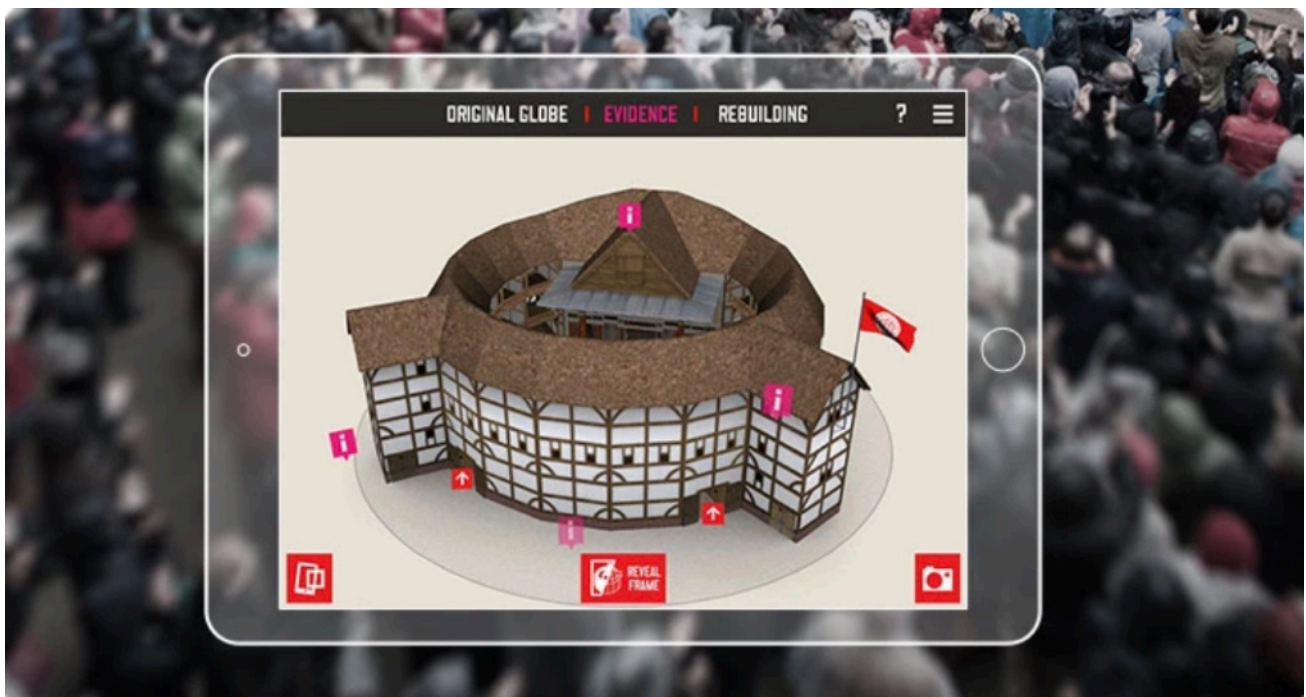
*AR Tour Guide iOS App  
Shakespeare's Globe*

*Producer*

Shakespeare's Globe 360 App allowed audiences to explore the history and construction of the Globe theatre, inside and out. Viewers could examine a detailed 3D model and high resolution images of the theatre using interactive hotspots. In doing so images, videos and behind the scenes information on the original building were revealed.

Extending a print-design relationship we had with The Globe, Play Nicely took the success of this new approach to cultural marketing and applied it to other venues and organisations.

<https://vimeo.com/131526201>



## Virtual Stampede

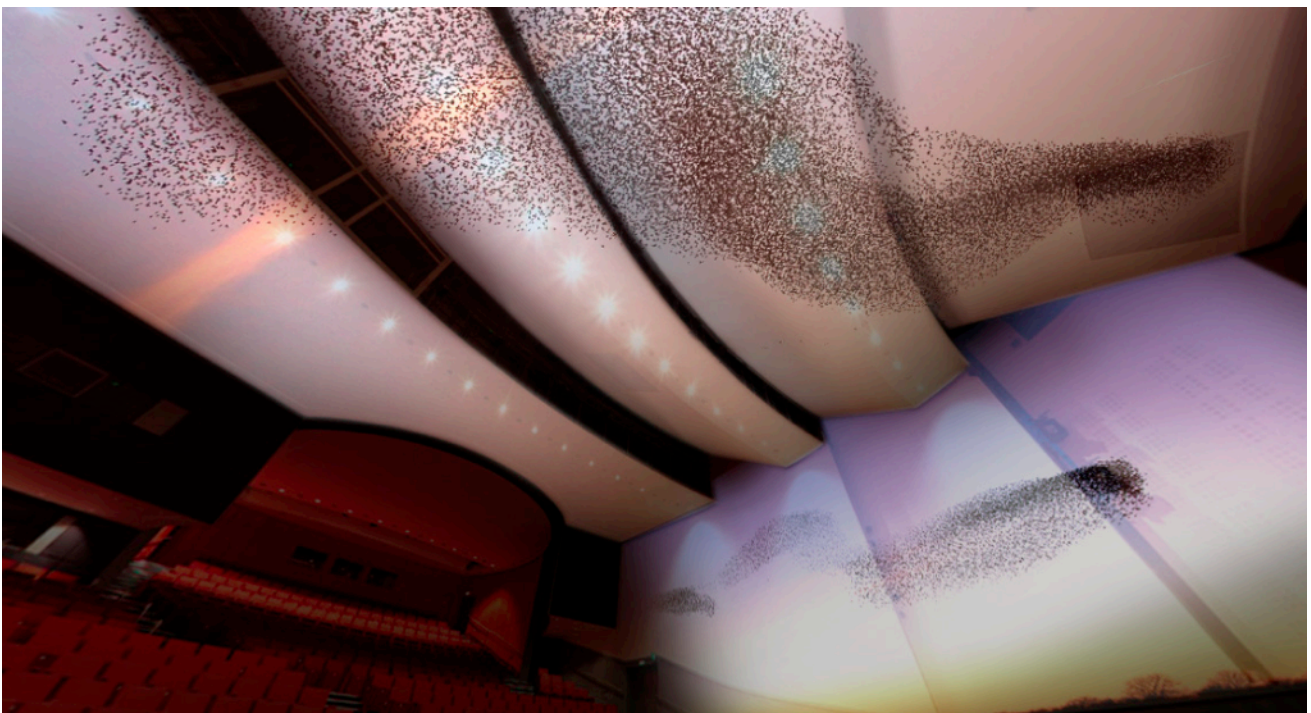
*Projection mapped auditorium and scent machine  
BBC Events*

*Director*

The conception and creation of a large scale video projection experience installed into Liverpool's ACC Theatre auditorium. Carefully curated video footage was projected onto the walls and ceiling creating an immersive and beguiling experience for audience members.

Accompanying the projection mapped content was a scent machine that further immersed the audience with scents from the savanna and ocean.

The footage celebrated 10 years of BBC Worldwide and set the mood for audience members ahead of and during the main event which saw Louis Theroux interview broadcaster and naturalist David Attenborough.





## Peugeot 308 in 3D

*AR Product Demo App - iOS / Android  
Peugeot / Specialist UK*

*Producer*

Interactive mobile app to create a buzz around the release of the Peugeot 308, engaging customers both at home and in the showroom.

Explore in interior or exterior mode and navigate via hotspots that trigger content panels of media and information. The app also allowed users to find their nearest Peugeot dealership and book a test drive.

<https://youtu.be/6vVht518JgY>



## Nike Boxpark

*AR Sales Tool App - iOS*  
Nike

*Director*

Nike's flagship store at London's then new BoxPark requested a suitably forward thinking, left-field solution for its sales staff. The response was an iPad based information delivery system with AR markers displaying exploded views of the trainer models, videos on their performance and any other digital media assets from Nike.

<https://vimeo.com/36683363>



## PlayStation® Move Press Kit

*AR Press Kit App - iOS  
Sony Entertainment Europe*

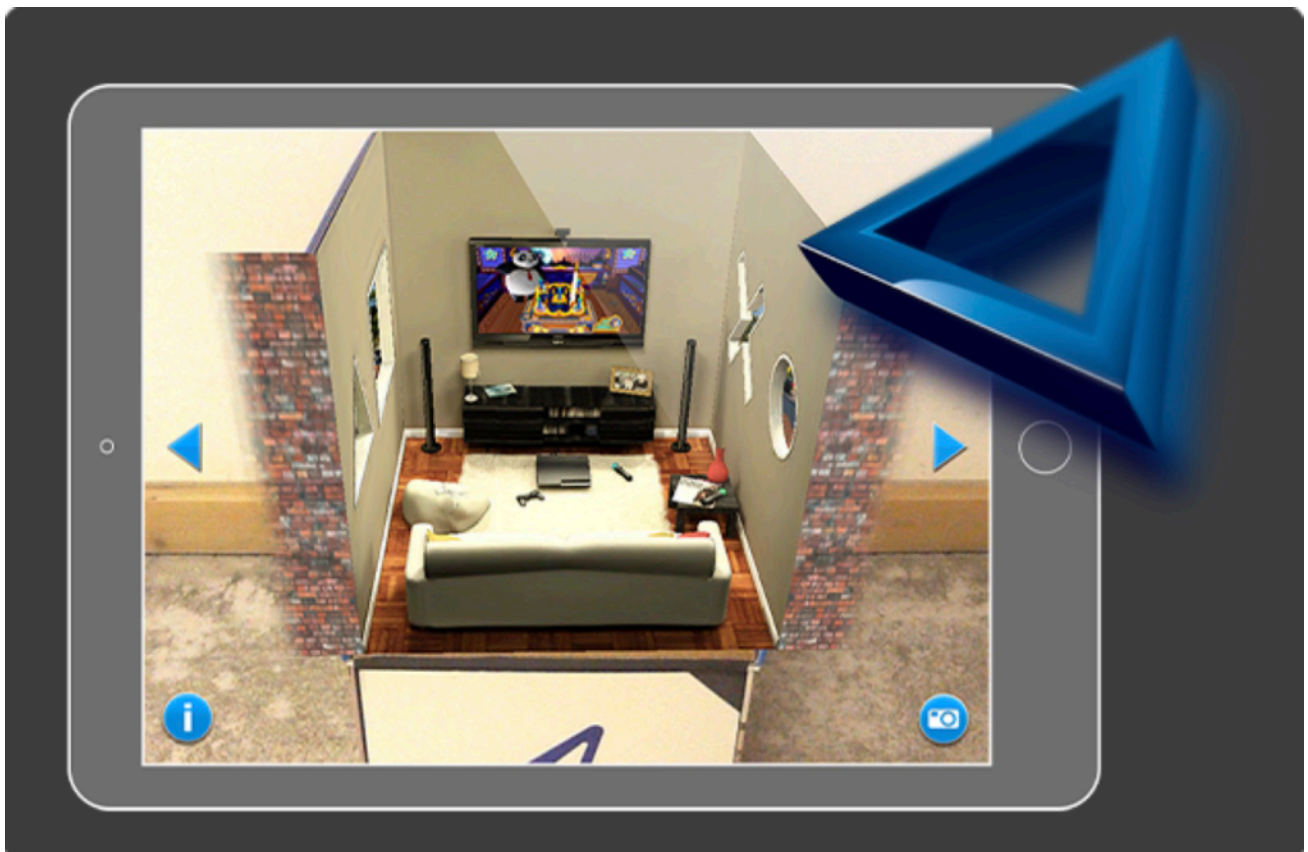
*Director*

Developed for the release of the PlayStation® Move Media Kit. Features included several high quality 3D environments, information on each of the new PlayStation® releases and a full-screen introduction video to PlayStation®Move.

One of Play Nicely's first AR developments, we worked directly with Sony and their incumbent marketing studio on an AR experience delivered to selected press and industry commentators.

<https://vimeo.com/30911428>

<https://www.behance.net/gallery/6590631/Playstation-Move-Media-Kit>



## Go Stratford

*AR Experiential Marketing App  
Barclays Bank*

*Director*

A project that transformed any Barclays / Boris Bike into a number of outlandish modes of transport including a scooter, rocket ship and unicorn. Participants could take a picture of themselves posing on the bike and share the resulting images on Facebook, Twitter or email

This experience was created to promote the launch of a new Barclays Bank in London - I still have the bike but alas the AR app is no longer available.



## I Am Iron Man II

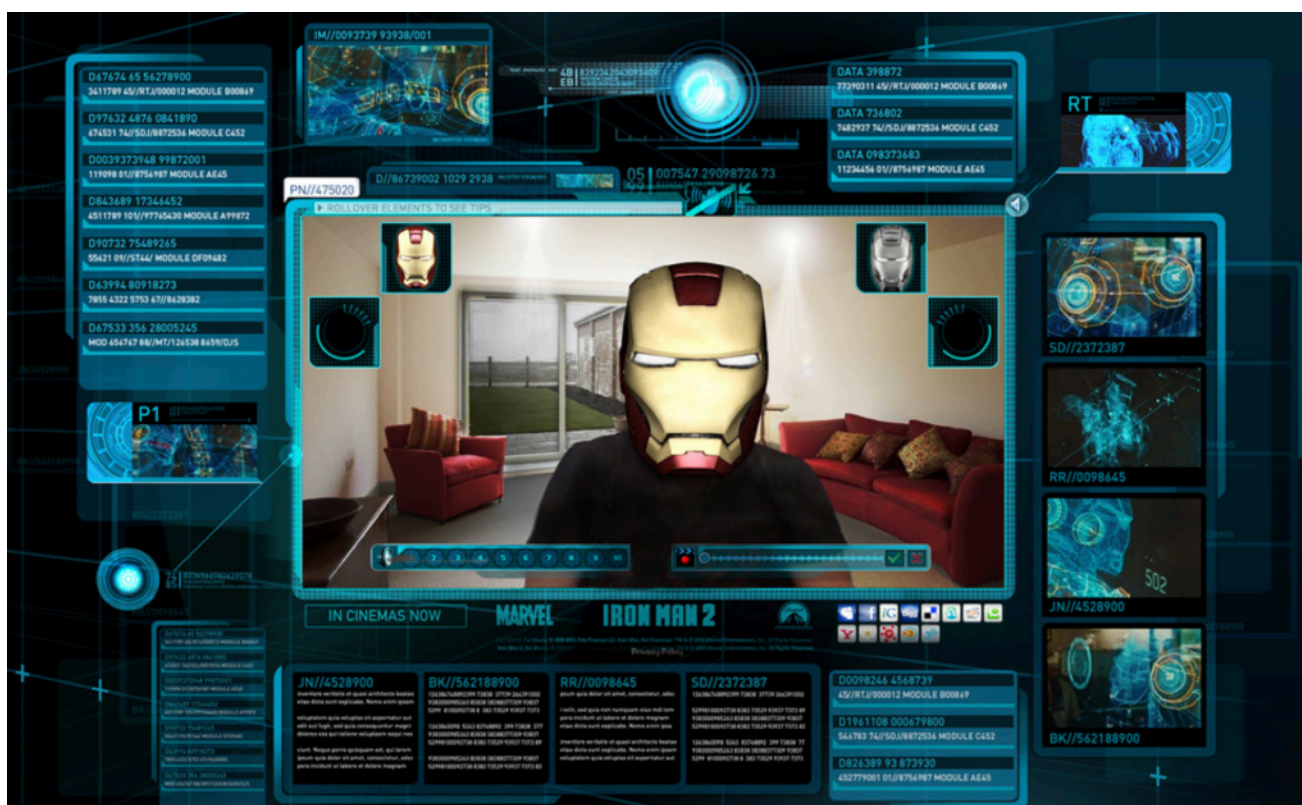
AR Experiential Marketing Activity - Online  
Paramount Pictures / Marvel

Producer

An AR campaign created for the early summer blockbuster Iron Man 2, allowing fans to see themselves wearing the Iron Man and War Machine masks, with original Jarvis audio and record themselves doing so.

This innovative application not only utilised facial tracking for markerless AR but also incorporated gesture recognition, enabling you to control elements of the user interface by moving your hand in front of your webcam. The experience also allowed a HUD view and the ability to have a conversation with Jarvis using quotes from the movie.

<https://vimeo.com/11135365>



## G.I. JOE 'Combat Experience'

*AR Experiential Marketing Activity - Online  
Paramount Pictures*

*Producer*

G.I. JOE: THE RISE OF COBRA special edition two-disc DVD and Blu-ray packages featured AR technology that allowed owners to participate in an exclusive 3D holographic G.I. Joe combat experience, via their desktop webcam.

Fans were able to choose between Snake Eyes and Storm Shadow, two of the most popular G.I. Joe and COBRA characters and battle against their enemies one-on-one in an immersive 3D video game.

<https://vimeo.com/8845633>



## Star Trek 'Experience The Enterprise'

*AR Experiential Marketing Activity - Online  
Paramount Pictures*

*Producer*

An AR application placing a 3D interactive version of the Starship Enterprise in the palm of your hand, launched to promote the international release of Star Trek. Fans were given the opportunity to take an extensive tour of the Enterprise, including testing the ship's weapons systems, impulse engines and warp drive.

The application itself was constructed using the original 3D model of the Enterprise appearing in the film, as well as featuring an array of special effects direct from the production.

Fans could launch the Enterprise and using an early iteration of face-recognition, have it orbit their head and return to land on the DVD.

<https://vimeo.com/8763228>



## Transformers - Revenge Of The Fallen

*AR Experiential Marketing Activity - Online  
Paramount Pictures*

*Producer*

The use of AR and face-tracking technology to give fans the opportunity to picture themselves with the original 3D CGI head of legendary Autobot leader Optimus Prime and control him in DVD-top mini games.

Working with French AR pioneers Total Immersion using their D'Fusion library I was fortunate to be working on one of the world's first commercially viable AR platforms to develop these face-tracking and marker-based AR experiences.

All developed using the original 3D models of Optimus Prime and Bumblebee that appear in the film and extended to a marker-tracking experience for DVD release.

<https://vimeo.com/5188039>

<https://vimeo.com/7084991>

