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| **SECTION 1: Project details** | |
| Project title | **Live Audience Accessibility & Augmentation 2 Beat Blocks (‘LAAA2BB’)** |
| Project lead | Adrian Bossey |
| Project team/partners | The project’s lead investigator is Adrian Bossey, (ORCHID iD 0000-0002-9874-6323) who has been undertaking research into potential digital futures for live performance in the staging and consumption of music festivals for approximately 6 years. Adrian conceived and wrote the project bid, devised the overarching methodology, built partnerships, aligned parallel projects and and approached key contributors / organisations. Adrian also delivered conference presentations relating the project(s) at ATLAS 2024 in Breda, the Association for Events Management Education Forum 2024 at Sheffield Hallam University and the Leisure Studies Association conference 2024 at the University for the West of Scotland.  Dr Mandy Curtis and Dr Adam Jones, from the University of Brighton, joined the core team on both LAAA2 projects; assisting with methodology, supporting delivery and field research at two events, co-presenting on the project at the Association for Events Management Education Forum 2024 in Sheffield Hallam University and will co-author resultant paper(s).  Helen Worthington managed complex access related partners for two events, managed elements of field research at Cheltenham and will co-author resultant paper(s).  Dr Antti Saario conceived and managed an experimental performance setup for the award-winning beatboxer, vocalist and multi-instrumentalist Bellatrix, exploring haptic feedback and feedforward effects and haptic-performance-affect in a semi-improvised performance context. Select findings from the research will be presented in a co-authored paper by Saario, Bossey and Lansley.  Andrew Lansley from the University of Gloucestershire AND Innovation Manager at Cheltenham Festivals, supported the installation at Cheltenham Jazz Festival, conceived and co-convened the Access to Music Conference and will co-author 2 resultant papers.  Our partners were Beat Blocks, University of Brighton, Cheltenham Jazz Festival, Meltdown and Tropical Pressure Festival all made essential contributions to LAAA2BB.  Special recognition is due to the excellent support the project received from our wonderful student research assistants: Freya Pretty, Lana Jones, LJ Downs-Ahearn, Madeline Nicholls & Ruby Jordan-Burrows from BA(Hons) Creative Events Management, Sam Judd & Tommy Bird from BA(Hons) Sustainable Festival Management, AND Kirk Davies, Louisa Anderson & Mihaela Georgescu from MA Creative Events Management.  Special thanks to Teresa Van Woerkom for excellent Admin support. |
| Project start and end date | 31 October 2023 – 31 July 2024 |
| Detail funding from other sources | N/A for LAAA2BB, however a parallel Live Audience Accessibility & Augmentation 2 Festivals (‘LAAA2F’) was funded by the Association for Events Management Education. |
| Please tick which infrastructure categories the project aligned to:   * Facilitating the research exploitation process (non technology transfer) * Commercialisation of research (technology transfer) * Skills and human capital development   X Supporting the community & public engagement  X Knowledge sharing and diffusion   * Enterprise and entrepreneurship * Exploiting the physical assets of the HEI | |
| Describe how the project aligned to Research and Knowledge Exchange priorities in the faculty RKE Environment Plan  **The Live Audience Accessibility & Augmentation 2 Beat Blocks (‘LAAA2BB’) project** consisted of knowledge exchange and research-based activities. The LAAA2BB Knowledge Exchange programme supported an innovative new business to introduce the potential of haptic technology to music festivals, disability organisations and policy makers. Meanwhile, LAAA2BB field research measured audience and policy maker perceptions of the [BEAT BLOCKS](https://www.beatblocks.co.uk/) haptic dancefloor. LAAA2BB installations took place during 2024 at [Cheltenham Jazz Festival](https://www.cheltenhamfestivals.com/jazz) (2-3 May) [Meltdown Festival](https://www.southbankcentre.co.uk/whats-on/festivals-series/meltdown) at the Southbank (14 June) and [Tropical Pressure](https://www.tropicalpressure.co.uk/) (14 July). LAAA2BB field research and knowledge exchange at Cheltenham Jazz Festival incorporated the [Access to Music Conference](https://www.cheltenhamfestivals.com/jazz/news/access-to-music) which was co-convened by Adrian Bossey, who also delivered the conference key note presentation. During the conference, [Bellatrix](https://www.bellatrixmusic.co.uk/) was programmed to perform with a haptic floor tile on stage, in order to feel the same vibrations during their performance as the audience on the floor.  LAAA2BB worked with partners to introduce audience members who are d/Deaf, disabled or neurodiverse to BEAT BLOCKS. At Cheltenham Jazz Festival; LAAA2BB partnered with [National Star](https://www.nationalstar.org/), [Gloucestershire Deaf Association](https://www.gda.org.uk/) and Gloucester Disability Arts Association to provide a haptic experience for their students and members. In London, [Attitude is Everything](https://attitudeiseverything.org.uk/) organised Mystery Shopper attendees for Meltdown. Finally, LAAA2BB worked with [Access Cornwall](https://accesscornwall.org.uk/), [Hearing Loss Cornwall](https://www.hearinglosscornwall.org/) and [iSight Cornwall](https://www.isightcornwall.org.uk/) to source participants for Tropical Pressure.  The LAAA2BB project built on the previous success of the initial [LAAA project](https://eur02.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.falmouth.ac.uk%2Fresearch%2Fprojects%2Flaaa&data=05%7C01%7CAdrian.Bossey%40falmouth.ac.uk%7C9df8303b36584048f41508dbb5140ce2%7C550beeb36a3d4646a111f89d0177792e%7C0%7C0%7C638302869945652417%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=yYf%2BPbRMWYlktzt1lZFMmFrfkzsdGZ93mQINCdDVJMk%3D&reserved=0) which installed a haptic dance floor at Falmouth University in May 2023. LAAA2BB also drew on learnings from separate but related field tests of haptic vests, in the LAAA2F project, which took place at [Boomtown Fair](https://www.boomtownfair.co.uk/) in August 2023 and the [Deaf Rave Festival](https://richmix.org.uk/events/deaf-rave-festival/) in October 2023.  LAAA2BB aligned with the Research and Knowledge Exchange priorities in the Cornwall Business School RKE Environment Plan by responding to the theme of **Exploring Events & Tourism Futures** as well as the cross-cutting strands of: **The Nexus of Creativity & Technology** AND **Equality, Diversity & Inclusion**.  Please note: The LAAA project builds on previous work by Adrian Bossey including: [https://doi.org?10.4324/9781315186320-41](https://doi.org/?10.4324/9781315186320-41), <https://doi.org/10.1108/ijefm-03-2019-0022> and <https://doi.org/10.3727/152599523X16896548396798> | |
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| **SECTION 2: Project outcomes** | |
| Overview of the project outcomes:  **LAAA2BB Knowledge Exchange outputs to date (at 18/07/24):**   |  |  |  |  | | --- | --- | --- | --- | | **KPI** | **Bid Target Numbers** | **Actual Project Outcomes** | **Detail** | | Businesses Supported | 5 | **5** | Beat Blocks LTD. Company # 12473738  Cheltenham Festivals LTD. Company # 00456573  The South Bank Centre LTD. Company # 02238415  Tropical Pressure LTD. Company # 09364874  Down to Earth Foundation (Mount Pleasant Eco Park) Charity #**06511952** | | Schools/Community Groups supported | 3 | **7** | **Cheltenham Jazz Festival**: [National Star](https://www.nationalstar.org/), [Gloucestershire Deaf Association](https://www.gda.org.uk/) and Gloucester Disability Arts Association (Unfortunately the Deaf Academy could not participate due to an Ofstead inspection)  **Meltdown:** [Attitude is Everything](https://attitudeiseverything.org.uk/)  **Tropical Pressure:** [Access Cornwall](https://accesscornwall.org.uk/), [Hearing Loss Cornwall](https://www.hearinglosscornwall.org/) and [iSight Cornwall](https://www.isightcornwall.org.uk/) | | Schools/community Groups beneficiaries | 45 | **79** | Cheltenham Jazz Festival = 36  Meltdown = 19  Tropical Pressure = 24 | | Performances supported | 3 | **10** | **Cheltenham Jazz Festival:** Jack Of The Suburbs, Tom Spice, Sasha & Bryony, Fussie, Cherrysmoke, Bittersweet AND Bellatrix  **Meltdown:** Les Amazones d’Afrique  **Tropical Pressure:** DJ Countryman | | Students Engaged (Research Assistant Roles Created) | 12 | **13** | Cheltenham Jazz Festival = 4  Meltdown = 4  Tropical Pressure = 5 | | Conference Attendees | - | **79** | Access to Music Conference (co-convened by Adrian Bossey as part of LAAA2BB). PLEASE NOTE: tickets were £50 (IE ‘chargeable’ on HEBCIS) | | Keynotes Delivered | - | **1** | By Adrian Bossey at Access to Music Conference | | Films Produced | - | **2** | From Cheltenham Jazz Festival in partnership with the University of Brighton | | Micro-placement facilitated | - | **1** | For Freya Pretty to carry out access audits for Tropical Pressure LTD and Mount Pleasant Eco Park. |     **LAAA Research outputs:**   * 65 completed ‘liveness’ questionnaires, AND 25 completed ‘clarity’ questionnaires, which will hopefully inform 1 journal article (vs original target of 0 journal articles) * 25 photo elicitation participants which will hopefully inform 1 journal article (vs original target of 1 journal article) * 49 completed ‘policy’ questionnaires, which will hopefully inform 1 journal article (vs original target of 0 journal articles) * An additional co-authored journal article from Adrian Bossey and Antti Saario is planned (vs original target of 1 journal article) * An additional co-authored journal article relating to feedback from student research assistants is also planned. (vs original target of 0 journal articles) * An additional co-authored journal article relating to KE/Outreach methodology is also planned at some point. * Delivery of 3 conference presentations relating the project(s) at ATLAS 2024 in Breda, the Association for Events Management Education Forum 2024 at Sheffield Hallam University and the Leisure Studies Association conference 2024 at the University for the West of Scotland. | |
| Please provide the name and address of external partners involved in this project:  **Beat Blocks**  (Contact: Rowan James)  2 B Belmont Road  Bristol  BS6 5AN  <https://www.beatblocks.co.uk/>  **University of Brighton**  (Contact: Dr Mandy Curtis/Dr Adam Jones)  Mithras House,  Lewes Road,  Brighton  BN2 4AT.  **Cheltenham Festivals ltd**  (Contact Andrew Lansley)  34 Imperial Square,  Cheltenham,  Gloucestershire,  GL50 1QZ  **The South Bank Centre LTD**  (Contact Paul Elam)  Southbank Centre,  Belvedere Road,  London,  SE1 8XX  **Tropical Pressure LTD**  (Contact Claire Marshall)  Mount Pleasant Eco Park,  Porthtowan,  Truro,  Cornwall,  TR4 8HL | |
| Describe the impact of the activity:  LAAA2BB supported 3 haptic floor installations and 1 conference, to deliver the quantitative outcomes described above. Additional qualitative feedback (below) provides some examples of impact from LAAA2BB, which is anticipated to grow over time, through for instance, partnership with sector organisations around a policy paper:  **Rowan James** (Beat Blocks) said:  *“Working with Falmouth University on the well-executed and a well thought out LAAA2 research project has been a very positive experience. The event at Cheltenham Jazz Festival brought together community groups and access professionals capturing data using innovative techniques suitable for the diverse cohorts. As a direct result, there has been interest from the National Star College around purchasing a BEAT BLOCKS floor.*  *More broadly, working with Falmouth University over the last 2 and a half years has yielded a focused approach to research around the effectiveness of the haptic dance floor to make live music more equitable and welcoming to disaffected communities who are under-represented in the live music sphere. Thus far it has culminated in unique research that captures the voices of marginalised groups and individuals.”*  **Dr Adam Jones** (University of Brighton) said:  *“Working with Adrian Bossey and Falmouth on the Live Audience Accessibility & Augmentation Beat Blocks (‘LAAA2BB’) Project has been inspirational. The opportunity to research cutting-edge technology that supports inclusivity in a tangible way has been immensely rewarding. Through this partnership, we have been able to share knowledge, experience, and resources to conduct field research that supports both impact and policy in a meaningful manner.*  *There are numerous opportunities for ongoing collaboration that will benefit our institutions. By leveraging the strengths and expertise of each university, we can explore more diverse and substantial funding channels. Combined, the universities have a significant network and outreach to ensure the project is impactful and meets the agenda of producing high-quality research and knowledge exchange.”*  **Andrew Lansley** (Cheltenham Festivals) said:  *“I had the pleasure of working with Adrian to facilitate the Beat Blocks installation at Cheltenham Jazz Festival 2024, and it was a remarkable and engaging exhibit. The interactive nature of Beat Blocks not only captivated the audience but also provided a unique and accessible way for participants to experience music. The planning and installation was well-executed, and encouraged active participation from people of all abilities. The additional contribution of Beat Blocks to the Access to Music conference day was equally impressive, offering an innovative focus for the event that emphasized the importance of accessibility in the music industry, where even our BSL interpreter could experience haptic feedback with interpreting.*    *The Access to Music conference has already had a profound impact on the music and events access sector, highlighting the critical need for ongoing conversations and actions toward making our industry more accessible. Adrian Bossey provided an informative, inspiring keynote that established a tone of inclusive, progressive collaboration that was revisited throughout the day. Looking to 2025 the conference looks set to grow larger, partnering with additional organisations and international groups, including guests from the Berklee Institute. I would strongly advocate for the continued involvement of Falmouth, whose contributions have been invaluable – especially with leadership and coordination from Adrian. His expertise and commitment to accessibility would significantly enhance the conference's reach and impact, as it grows ensuring it remains a leading platform for advancing access to music, with an academic voice at its core.”*  **Claire Marshall** (Tropical Pressure) said: Having the haptic dancefloor, and the invited people with differing disabilities at the festival was a brilliant addition to our offer this year, and really made us think about how we can be more inclusive for all different types of people who perhaps might not have been on our radar as attenders.  The dancefloor itself is an amazing bit of technology and we would be really interested to stay in touch as it develops - it would be a great addition to the Eco Park event space!  **Viki Carpenter** (Access Cornwall) said:  *“Our team at Access Cornwall were grateful for the opportunity to try the BEAT BLOCKS at the Tropical Pressure festival this year.  Staff and volunteers included wheelchair users, such as Holly who suffered a major brain injury three years ago, and for whom accessing music has been an important part of her therapy. "Holly absolutely loved the experience of being on the BEAT BLOCKS," says Helen Martin, Helen's mum and carer. "She was moving her arms and even singing, which is quite magical as she has only recently learned to use her voice again. It was a very wonderful experience to witness her joy at experiencing the vibrations and the music."*  *Viki Carpenter, who is autistic also came along to try the BEAT BLOCKS. "In the past I have tried the BEAT BLOCKS out of situ, but here at the festival, it was a very calm and happy atmosphere and although busy, people gave you plenty of space on the BEAT BLOCKS> They enhance my experience of the music and festival because, although I am autistic with sensory sensitivity around sound and light, I love music and gigs. I use ear defenders to reduce noise of crowds and other background noises at festivals and events and this often mutes the music, but I need to wear them to cope with sensory overwhelm. Being able to access the music through vibration of the BEAT BLOCKS really uplifted and heightened my ability to enjoy the music. I loved that different blocks vibrate to different sound levels and beats and that changes with every track. I found taking my shoes off enhanced the experience too, I noticed a lot of other dancers were enjoying that too."* | |
| Describe how the activity links to new knowledge that has been created through your research or professional practice?  The LAAA2BB project builds on previous work by Adrian Bossey, most specifically:   * BOSSEY, A. (2019) Industry perceptions of potential digital futures for live performance in the staging and consumption of music festivals. The Routledge Handbook of Festivals, Routledge. * BOSSEY, A. (2020) Accessibility All Areas? UK live music industry perceptions of current practice and Information and Communication Technology improvements to accessibility for music festival attendees who are Deaf or disabled. International Journal of Event and Festival Management. Volume 11. Issue 1. Emerald Group Publishing Ltd. * BOSSEY, A. (2023) Liveness 4.0: a new paradigm for accessibility at music festivals. In Virtual Events Management. Goodfellow Publishers. * BOSSEY, A. (2023) Do you think ICT enhanced performances are really ‘live’ music? In, International Case Studies in Event Management ed. by MAIR, J, AKTAS, G and KOZAK, M. Routledge * BOSSEY, A. (2023) Piloting test scales to measure perceptions of liveness regarding ICT enhanced performances at music festivals. Event Management. Volume 27. Issue 5. Cognizant Communication Corporation.   These works contribute to international discourse around liveness, accessibility, teaching and pedagogy relating to music festivals.  The LAAA2BB project contributed to research, knowledge exchange, APP outreach, course promotion and student experience/employability outputs. The research carried out under LAAA2BB is currently being analysed in preparation for the submission of four potential journal articles. One additional potential journal article is being submitted in regard to the LAAA2F project. | |
| Has the activity been utilised in teaching/enhancing the student experience or are there plans to do so? Please give details.  The LAAA2BB activity has created 13 student research assistant roles (for students from both CBS on-campus and on-line courses) and has informed dialogue with and teaching for students. Furthermore, an iteration of the liveness scale that was used in LAAA2BB features in: BOSSEY, A. (2023) Do you think ICT enhanced performances are really ‘live’ music? In, International Case Studies in Event Management ed. by MAIR,J, AKTAS, G and KOZAK, M. Routledge. An additional journal article is being researched comprising a case study of the student’s experience of obtaining research assistant roles on LAAA2BB. A student news story and student produced film are available here: <https://www.falmouth.ac.uk/news/helping-make-cheltenham-jazz-festival-accessible-everyone>  Student feedback follows:  MA CEM student 1:  *“I want to express my sincere gratitude for the collaborative experience we shared while working on the LAAA2BB Project. It truly exemplified teamwork and project excellence. The positive energy from the LAAA2BB Project has left me feeling inspired and optimistic about the potential for growth and future opportunities it presents. The insights gained from our collaboration on the LAAA2BB Project were invaluable, emphasising the importance of continued participation in such projects. I am excited about the prospect of future collaborations on the LAAA2BB Project and eagerly looking forward to any upcoming opportunities that may arise. Thank you once again for the enriching experience with the LAAA2BB Project. I am genuinely grateful and enthusiastic about contributing to similar initiatives in the future.”*  MA CEM student 1:  *“The LAAA2 project could not have arrived at a better time for me. As a mature student who recently uncovered a hidden neurodivergent identity, I shifted my professional path for more impactful outcomes. This project offered a valuable chance to expand my understanding and apply what I've been learning during the MA in Creative Events Management, especially concerning disability and equality within the UK live event industry.*  *My natural curiosity about how live events can transcend social barriers via emergent technologies found a new dimension within this project. Learning about the projects' previous findings on haptic flooring and immersing myself in the cultural perspectives of the Deaf and Hard of Hearing communities have been deeply relevant on both personal and professional levels.*  *On top of that, collecting data firsthand at the Meltdown Festival allowed me to understand field research practices closely and appreciate the expectations of the Deaf and Hard of Hearing communities regarding event experiences. Being part of the research certainly felt rewarding, and it also made me proud to contribute to a project that ticked many of my emotional and career aspirations.”*  BA SFM student 1:  *“Working on the LAAA2 project was an enriching and exciting experience, contributing to making music more accessible to all and working with a team of people who are the best at what they do. The project involved lots of hands-on learning, and seeing the results of our work first hand - very much enjoyed it!”*  BA CEM student 1:  *“I am so excited by the experience I gain from this project and never expected university to give me opportunities that help me develop so deeply - thank you.”* | |
| Has the project attracted media attention? If so, please provide a link to any media coverage, press clippings and photos that the RKE Team can use to promote/report on the project:  Yes, LAAA2BB has generated media interest, including: <https://www.dailymail.co.uk/sciencetech/article-13543333/Welcome-Glastonbury-future-virtual-reality-tickets-cooling-tents-climate-change-heres-famous-festival-look-like-2050.html> Please note that on-going media interest is anticipated, hopefully including an article in Digital Frontier [Magazine](https://digitalfrontier.newsstand.co.uk/).  Furthermore, two films were made at Cheltenham Jazz Festival: context:     * Main Film: [https://vimeo.com/969273555/42b904fdde?share=copy](https://eur02.safelinks.protection.outlook.com/?url=https%3A%2F%2Fvimeo.com%2F969273555%2F42b904fdde%3Fshare%3Dcopy&data=05%7C02%7CAdrian.Bossey%40falmouth.ac.uk%7C444c8d7b76fe44ba38e808dc963294f5%7C550beeb36a3d4646a111f89d0177792e%7C0%7C0%7C638550391228933667%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C0%7C%7C%7C&sdata=QbSqZXk0su3AhlJpUJ%2Fr5IzIefP1bx%2Bb3qeMkdRjdOU%3D&reserved=0) * Student Film: [https://vimeo.com/969290355/ff8c3a7eeb?share=copy](https://eur02.safelinks.protection.outlook.com/?url=https%3A%2F%2Fvimeo.com%2F969290355%2Fff8c3a7eeb%3Fshare%3Dcopy&data=05%7C02%7CAdrian.Bossey%40falmouth.ac.uk%7C444c8d7b76fe44ba38e808dc963294f5%7C550beeb36a3d4646a111f89d0177792e%7C0%7C0%7C638550391228947289%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C0%7C%7C%7C&sdata=XbehFydEiU9litTaTxy30gZ8ufKfv4Cf7BlJgGbrmzc%3D&reserved=0)     Additionally, 3 e-flyers were produced and a large number of photos taken. These will be added to the LAAA project case study/LAAA2 on FURR and/or are available on request. | |
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| **SECTION 3: Project costs** | |
| Amount awarded £ | £ 34,753.98 (PLEASE NOTE: this included £12,259.38 staffing costs, of which £8653.68 of CBS costs were subsequently rescinded). Revised total = **£22,494.60 non-staff, PLUS £3605.70 AMATA staffing costs** |
| Please provide budget detail of actual spend | **Total = £ 22,671.68 INCLUDING £2632 of AMATA ‘staff’ costs**  Please see separate XL Spreadsheet for detailed breakdown  Please note that exact figures for AB mileage and Bellatrix travel are unavailable. |
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| **SECTION 4: Future plans** | |
| Please outline plans to build on the funded activity.  Outline plans exist to move forward with, and broaden, this investigation through the following projects. Cumulatively, there is potential to consider the portfolio of (previous and future) projects as an Impact Case Study.   1. **Supporting accessibility for people who are d/Deaf, disabled or neurodivergent at festivals and outdoor events** – Launchpad Futures Masterclass Series, Session 1. This project will install the Beat Blocks floor into AMATA on 20th September 2024 to support a welcome week graduate/student performance AND deliver businesses assists via a masterclass. 2. **Making Music You Can Touch – Commissioning Musical Responses to Haptic Futures -** The MYCT project will run over 3 years from 2026 to commission 6 musical compositions / performances / events (two per year) which respond to a haptic technology. After two weeks devising with the technology with input from a haptics facilitation partner and the relevant festival commissioning partner at AMATA, each performance will showcase a ‘work in progress’ at AMATA followed by a ‘world premier’ performance at the relevant festival commissioning partner’s event later that year.   Calls will be made for specific commissions where-by detailed briefs have been produced in partnership between an identified Festival Commissioning Partner working with a specific Haptics Facilitation Partner. Each successful applicant will be provided with a devising space at AMATA for a period of two weeks, when the haptic technology will be installed, and technicians provided to support the devising/composition of new works which respond to the haptic technology. Commissions will bridge a wise range of genres from Jazz and World music through to soundscapes created utilising nature sound archives. A work in-progress will be premiered at AMATA as part of the AMATA Public Programme and the completed work will then be premiered by the Festival Commissioning Partner at the next iteration of their festival. For example, Shamballa will work with Beat Blocks to commission a sounds of nature haptic flooring installation to be positioned in the woods at Shamballa in 2026. This is a potential bid to AHRC Catalyst Award (round 6?)   1. **Music You Can Touch – Exhibition -** A separate bid will be developed to tour an exhibition of the work and installation of haptic technologies. This could for instance be developed in partnership with the British Science Council to tour regional Science festivals during 2027. This is a potential bid to ACE, linking to the ACE ‘All in’ project, with some potential match from BSC. | |