

VR

FUTURE OF FUNDRAISING INITIATION





INTRODUCTION

"We believe technology has to have a higher purpose; to be courageous. There is more value than just clicks and impressions - there has to be a human value."

Adrian Leu
CEO, INITION

INITION is a creative technology company helping clients to make the best use of new thinking and tools coming over the horizon. We do this in several ways: taming new tech, finding use cases for it and integrating technologies which have already found a niche.

Our goal is to work with the world's most forward-thinking brands and organisations to tell more virtual reality stories of positive social change to help and advocate for change where it is needed. The Third Sector has access to stories that very few others do, and virtual reality has the power to bring those stories alive.

In this whitepaper, we explore VR's potential as a tool to raise awareness and contribute to fundraising. This follows an evening event held in February at INITION called the 'Future of Fundraising'.

We wish to thank our panelists Jess Crombie, Director of Creative Content at Save The Children, Vincent Vernet, Director of Digital and Publishing at Rotary International and Marisol Grandon, CEO at Unfold Stories for their contributions to the evening. We have additionally sourced industry experts and spoken with other organisations on their work in this field. We wish to thank them for their contributions.

The Third Sector has been accused by some of being slow to adopt new technologies and adapt to new trends and behaviours. Over the past few years we have seen a vast increase in ways for people to engage with organisations and donate.

Facebook, Instagram, Snapchat and Twitter are the de facto communication methods for over 1 billion people.

Payment mechanisms have become hassle free with phone bill/text billing and contactless micropayments and payment by email becoming mainstream. Virtual reality is also promising new ways for third sector organisations to engage with prospects, bring empathy to their cause and take frictionless donations. Against this backdrop, never has there been a time when the sector faces so many challenges. Income from face-to-face fundraising is at its lowest level since 2009/2010 according to the Public Fundraising Association, [1] numerous telephone charity call centres have gone under and trust is at all time low.

Millennials are brand-literate, internet-centric people who expect non-profits to excite and amaze them with their content in return for their traffic and support online. The challenges are great, but so are the potential rewards.



Adrian Leu
CEO, INITION



Virtual reality is a hot topic of the moment, with billions of pounds being invested into hardware and content. Back in 2012, a young student named Palmer Luckey launched a highly successful Kickstarter campaign for his \$300 Oculus Rift developer kit. Raising over \$2.5million via the crowdfunding website, within 3 years, his company was sold to Facebook for \$2.2billion. The social media giant rationalised the surprising investment as claiming a stake in the future of how people will communicate. This spurred other companies to

stake large investments in the format. Samsung released the Gear VR, Sony released the Playstation VR and HTC enjoyed modest success with their VIVE headset.

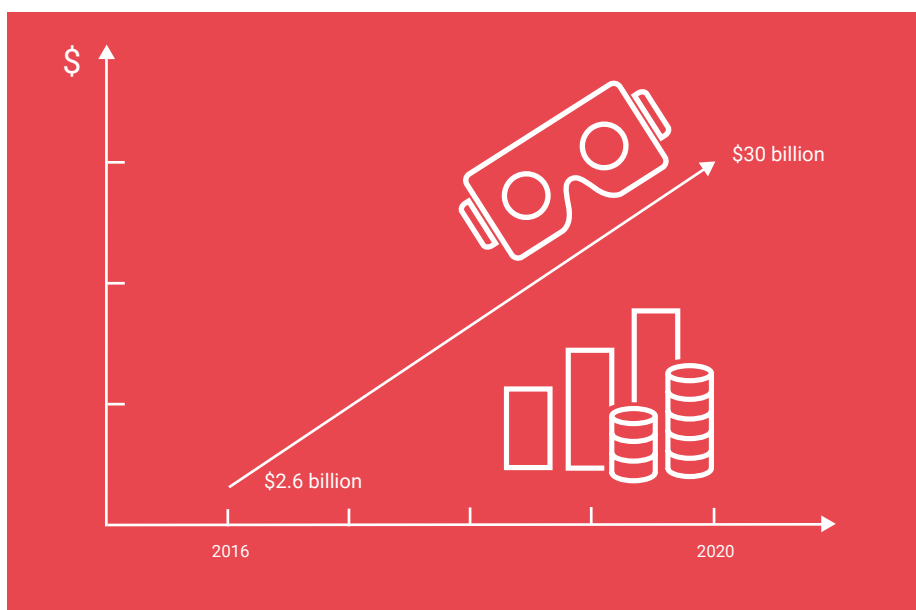
Search giant Google released the biggest selling VR 'headset' of them all - the Google Cardboard, a mobile phone add-on literally made from cardboard which offers a perfectly reasonable VR experience for a very low cost.



Palmer Luckey
Credit: Oculus

The content soon followed. There are now over 2000 Google Cardboard compatible apps and hundreds of VR experiences available for the higher-end headsets. Gradually the ecosystem is becoming established and delivery of VR content is becoming easier.

If SuperData's forecasts prove to be correct, [2] the overall VR market will grow from over \$2.6 billion in 2016 to more than \$30 billion by 2020. When combined with augmented reality (AR), the projections are even more staggering. According to Digi-Capital, the revenue generated from both AR and VR will hit \$120 billion by 2020.





KEEPING IT MOBILE

The growth of mobile technology and social media has transformed the way that third sector organisations fundraise and connect with their supporters.

This is a growing method of fundraising too. According to Philanthropy [3] by March 2016, mobile donors had increased by 80% since 2013.

Interestingly, it is mobile that is driving the growth of VR, thanks to the availability of low cost mobile phone VR adaptors. This leads to a natural link between mobile powered fundraising and mobile powered virtual reality.

The three main mobile VR headset types — Google Cardboard Compatible, Google Daydream View, and Samsung Gear VR — accounted for of 98 percent of the nearly 89 million headsets sold in 2016, according to data provided by SuperData Research. [4]

Rather than watching a regular campaign video, users can now jump into a 360 degree video, look around the scene by turning their head, and be prompted to donate within the experience, without outside distractions.

An entire VR campaign can now be delivered through mobile, from its promotion (via Facebook for example), data capture (using analytics as to how the app is used), distribution through the app stores and finally sharing with others.

The Google Daydream View is a sub £70 headset that works with Pixel, Pixel XL, Moto Z and Moto Z Force smartphones. Another 15 phones from brands such as Acer, HTC and LG expected to be compatible by the end of the year.

Searching, downloading, consuming and paying for content is frictionless as content can be made accessed in-app and purchased without taking a headset off. This is important when 'capturing the moment.'

SuperData estimates [5] that Google will sell 450,000 Daydream View headsets this year, tripling to 1.5 million next year and eventually balloon to over 14 million in 2020.



Google Daydream View
Credit: Google



Samsung Gear VR
Credit: Samsung

Samsung sold 5 million Gear VR headsets in 2016, placing the phone giant at the top of the VR market in terms of headsets sold.

Like the Daydream View, the Gear VR can only be used with certain phones which in the Gear VR's case is the Note 5, S6 and S7 (and their Plus variants).

They are popular for third sector activations because the quality of the experience is good and they are completely untethered. They are also easy to rebrand.

Google Cardboard is a great introduction to VR. It is very cheap and completely customisable. They can also be sold to generate funds along with companion VR apps.

The quality of the experience can't match the two above as and if someone has a low end phone the quality will suffer, but in an early market, they are highly viable.

More than 100 manufacturers have released Google Cardboard style devices which range in price and quality. The good thing is that they are compatible with a wide range of Android and iPhones.



Google Cardboard
Credit: Google



Zapbox
Credit: Zapper

With mobile VR headsets proving to be so much more popular than the higher end headsets, there are plenty of R&D resources being spent on improving the quality of experiences compatible with mobile powered untethered low cost devices.

Samsung plan to release a stand-alone headset (that does not require a user to insert their phone). Facebook have presented a very impressive prototype headset that is untethered and features positional tracking so people can walk around in a virtual space.

HTC will be releasing a mobile version of their VR headset this year as well and looking towards AR, the Zapbox, a \$30 headset that allows people to interact with virtual objects in the real world, will be in the hands of Kickstarter backers this summer.

Leveraging the power of mobile by keeping it social

As mobile phones are primarily communication devices, virtual reality can be made highly social, to negate the isolating feel to VR. At the INITION Future of Fundraising evening, Rotary International's Vincent Vernet said: "I think one of the barriers is it [VR] is a very lonely experience. The technology isolates you so I think the evolution will be towards something that is social, people want those shared experiences so we want the technology to evolve to accommodate that."

Mobile is already the hardware of choice to connect to social apps like WhatsApp, Snapchat and Facebook. It has the technology already required for social VR, with in-built microphones, GPS tracking and perhaps most importantly 3G/4G/WiFi connectivity. There is no reason why virtual reality cannot enhance communication through mobile.

This opens up many opportunities for third sector organisations. For example, a VR space could be offered for people who live with a rare condition where they can share stories and gain support from others experiencing the same problems.

Another opportunity could be delivering shared musical performances. One can imagine the appeal of a live 360 degree set by a popular band or DJ, where hundreds of people could enjoy the moment together for the cost of a ticket or in exchange for 'liking' a charity on Facebook or signing up to future communications.

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Vincent Vernet, Rotary International



THE COSTS, ROI AND MAXIMISING VALUE



"We've had a really strong response - in a couple of cases people have been in tears and others have expressed shock and outrage at what they're seeing in the viewers."

Reuben Steains
Innovations Manager, Amnesty International UK

Producing VR content, either 360 degree video or interactive CGI, requires significant investment, so how can one be sure there will be a return on the initial outlay?

Although nothing is guaranteed, VR experiences are most effective when produced in a future proofed evergreen way, serving multiple purposes, not just fundraising, but also for PR and awareness.

The metrics to determine the success of a VR campaign may need to differ to other more traditional campaigns as the potential audience for VR is a fraction compared to what, for example, a Facebook campaign could deliver.



360 Syria
Credit: Amnesty International
UK/ Reuben Steains

However, several high profile charities have taken the plunge into VR powered campaigning and reaped rewards, some of them unexpected.

Amnesty International has intentions to extend its innovative virtual reality street fundraising campaign after positive feedback from a pilot which used 360 degree imagery to place people in the chaotic barrel bombed locations of Syria.

Amnesty International UK Innovations Manager Reuben Steains said: "We always thought seeing these immensely affecting images would have a genuinely transformative effect on the person on the street, but the early results have surpassed our expectations." He continued: "We've had a really strong response - in a couple of cases people have been in tears and others have expressed shock and outrage at what

they're seeing in the viewers. That project was so effective at making viewers empathise with Syrian refugees that it received the backing of UN Secretary-General Ban Ki-moon, and has proven effective at helping raise awareness, and money—for humanitarian efforts.

The charity recruited 1,935 regular givers from its VR street campaign, which it says equates to a yearly income of £170,000. Within a week, they saw a 16 percent increase in people signing up to donate.

The VR short film The Source produced by charity : water, which puts viewers in the place of a young girl in Ethiopia taking her long daily journey to collect water, was shown at black tie events. One philanthropist reportedly raised his contribution from \$60,000 to \$400,000 after experiencing this VR piece.



The Source
Credit : charity:water



The UN experienced similarly impressive results with their 360 degree film Clouds Over Sidra - a 2015 virtual reality film about the Syrian refugee crisis, created by Gabo Arora and Chris Milk in partnership with UNICEF and Samsung.

On the eve of the Third International Humanitarian Pledging Conference for Syria, Clouds Over Sidra was shown to top donors and decision makers. Commitments originally projected to reach \$2.2 billion ended up being \$3.8 billion USD, \$1.2 billion more than the year before.

A UNICEF spokesman was quoted as saying that they found that using VR halved the time taken to sign up one regular donor and credits their VR experience for doubling projected donations for their Syrian refugee fundraising campaign.

It is not just galas where a VR piece can generate dividends; UNICEF is pilot testing Clouds Over Sidra with its face-to-face fundraisers on the streets of 40 different countries to measure the effectiveness of virtual reality as a fundraising tool. To date,

1 in 6 people viewing the experience have made donations to UNICEF as a result of watching the film, twice the normal rate of giving.

David Cravinho, the global fundraising specialist who led UNICEF's testing of VR technology, says that on average [6] it might take a fundraiser between ten and thirteen conversations to sign up one regular donor, but with VR that number typically comes down to about five or six

The Clinton Global Initiative's "Inside Impact: East Africa," 360 degree film allowed viewers to join former president Bill Clinton as he saw children hearing for the first time, met with Tanzanian women who were selling solar energy to support their families, and visited a Nairobi classroom where technology helped children learn about malaria prevention.

It received 1.15 million views, 20 thousand likes and 1600+ comments, which is a demonstrable and sizeable difference in numbers compared to the number of views for 2D Youtube videos for charities, non-profits and NGOs.



Financing did not come from the Clinton Foundation, rather Matter Unlimited's "Inside Impact" social impact project. The film's intention was not to raise money but to raise awareness according to Robert Holzer, CEO, Matter Unlimited and Executive Producer of the film who said: "When an audience member can feel through VR the on-the-ground progress of a thriving philanthropic project and the positive impact this work is having on communities around the world, we think they will be more compelled to support this work and involve others."

By embracing this new technology, without justifying budget and KPIs (which would have likely led to it not being produced in the first place) it had the effect of raising twice what was projected when shown at a fundraising conference in Kuwait, bringing in \$3.8 billion.

At the recent INITION Future of Fundraising evening, Jess Crombie said this approach has also had positive yet unpredictable results for Save the Children's virtual reality work:

"One of the things that Save the Children has been amazing at is putting money into creative that actually doesn't have a direct fundraising outcome," she said. "In the last years we have had small budgets to spend which don't have any audience or ROI attached to them, just to be visionary. We have done a few of these projects now, many of them have smashed all targets of our standard work because it's allowed us to be free and work out what does and does not work, without the normal rules we impose on ourselves."

Cost of production

Both real time virtual reality applications and 360 degree videos are not cheap to create, and with scrutiny of public funds, the cost of VR is a valid concern when there are relatively few headsets in the market.

It may be useful to have a committed technical partner if you are new to using VR as advice on headsets, VR applications, future proofing and troubleshooting are all an investment that needs to be considered before embarking on a VR strategy. Having a production company or technology partner can cut costs and make a VR idea viable.

In terms of the longevity and future proofing of what is shot with 360 degree cameras, there are some that can shoot 16k now so an organisation can shoot in higher quality and then re-render the film at a later stage ensuring it is compatible with future headsets.

The good news is that the cost of equipment and post-production is falling with advances in technology and the power of processing in the 'cloud'.

Since the initial investment cost could be significant when making films of remote locations, it's probably a good idea to get funding from as many sources as you can including partnerships with celebrities and initiatives, as said Vincent Vernet from Rotary International at the INITION Future of Fundraising evening:



"We are trying to get around some of the financial barriers through partnerships. We are partnering with UNICEF and we really got a strong return on that project. Working with Google we are developing a suite of options that over time will really pay for themselves."



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Other funding initiatives are worth investigating. Virtual reality company Oculus has a VR for Good programme, which recently gave 10 charities or nonprofits the opportunity "to tell their stories through VR" with workshops and equipment such as the Nokia OZO 360 degree camera.

Brand sponsoring can be viable too. Imagine aligning with a musician

to create a 360 degree campaign music video. YouTube 360 music videos are incredibly popular. At the time of writing, the virtual band Gorillaz attracted over 6 million views in one week for their 360 degree music video Saturnz Barz. A good example of VR brand sponsorship in the charity sector was the case of hair product Tangle Teezer assisting with the financing of the Too Much Information VR campaign by the National Autistic Society too.

If a musician has a cause close to their heart (such as Will.I.Am who campaigns for tinnitus awareness), then the alignments are obvious. It is also wise to adopt integrated campaign planning with costs shared between the face-to-face

fundraising team, communications team, education team and the major gifts team. International campaigns may also ensure larger budgets and a bigger pool of resources and talent to draw upon.

Whilst we have listed several high profile VR success stories, it is not to say VR in itself is enough to generate similar dividends. The market is small and uncharted, but for Marisol Grandon co-founder of Unfold Stories, it is not always just about the bottom line; it is about investing in the future, especially with young people who embrace VR more than any other age demographic.



Dhaka
Credit: Unfold Stories

"I would urge people to think more long term about this technology and think about education in a broader sense and getting the next generation really involved in the issues you work in. You have to make investments now for the future." she said during INITION's Future of Fundraising evening.

In some ways, the very nature of the way VR content is delivered can have clear measurable results:

"The ROI is easy to measure in some of the interactions because we go to an event, show people the film and they donate money. For outdoor events, we have had good return on investment and we use them globally now in our fundraising activity." said Jess Crombie. "Because of the controlled nature of how we show VR films, the ROI is not such an

issue. When I am asking money for a Facebook film, that a hundred million people might see but we don't know who took action because of that film, I am having a much harder time."

Virtual reality can also be used as a reward mechanism, connecting people to those they are supporting in ways more intimate than anything else. For example, it can be difficult for a prospect to visualise how their financial donation will make a difference. This is where VR has real potential. VR connects the audience directly to the difference their donation makes. With VR an organisation can show how their donation will be used to help a child on the other side of the world, or plant a tree, or help cancer research. Once people see the impact they can make, they are more inclined to take greater steps to help.

"There is no doubt that creating a virtual reality film will help position an organisation as modern to its audience."

Rob Holzer, Matter Unlimited



Clinton Global Initiative Case Study

Rob Holzer, Founder & CEO of Matter Unlimited, a company with a mission to drive positive, lasting change in the world by leveraging the power of advertising, digital marketing and branding, explains their approach to ROI in their work with the Clinton Global Initiative (CGI) for their first VR film.



Enhanced brand perception among existing members / audience



There is no doubt that creating a virtual reality film will help position an organisation as modern to its audience.

We leveraged the emerging interest in virtual reality with the aim of highlighting CGI commitments in a revolutionary way. Rather than just telling people about the wonderful work the CGI members are doing, we allowed the public to experience and feel it for themselves.

Strengthening existing relationships



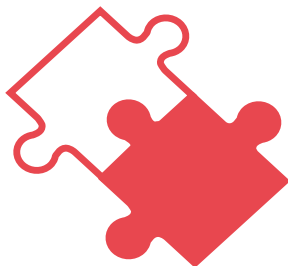
The public must opt in to experience VR, unlike the vast majority of branded work. Given this, we believe that when an individual views an organisation's VR film, they are signing up for a deeper emotional connection with that brand. Virtual reality experiences can be so vivid that they are akin to creating memories, and so it's up to the brand and agency to make sure the content is primed to create this special connection. "Inside Impact: East Africa" treated its subject matter with great respect, and this careful process is reflected back to each viewer.

Raising awareness amongst new audiences



When distributed and activated well, VR films have the potential to receive positive press and word-of-mouth exposure. Since its launch in September 2015, "Inside Impact: East Africa" has received 150 million earned impressions across a number of prestigious media outlets, from technology to business and philanthropy, exposing the organization and film to new audiences in key demographics ("globally conscious citizens"). In order to ensure that everyone could experience the content in some form, we created a 360-degree video version for viewing online and launched with Facebook Spherical Video.

Creating personal connections with new audiences



Because VR is still in its early days, many people are eager to try it for themselves. Creating a virtual reality film provides brands with an opportunity to engage existing and new audiences in a personal, intimate way. "Inside Impact: East Africa" has enabled our team at Matter Unlimited to travel around the country to events and conferences like Sustainable Brands '16 San Diego, introducing The Clinton Global Initiative to some incredible new audiences, not to mention our agency, as well.

From driving brand consideration, familiarity, purchase or donation, loyalty, advocacy, and even ongoing and sustained interest and engagement, virtual reality is demonstrating the potential to impact individuals' perceptions of - and behavior towards - brands and organizations in a truly novel way.



VR FOR EMPATHY OR COMPASSION?

"Caring about other people is good. Feeling their pain all the time can have nasty downsides."

Paul Bloom
Yale University Psychology Professor

What is empathy? Theresa Wiseman, a nursing scholar, came up with four qualities of empathy:

1. Perspective taking (that is the ability to take the perspective of another person or recognise their perspective of their truth)
2. Staying out of judgment
3. Recognising emotion in other people and communicating that
4. Feeling WITH people where you have to connect to something in yourself that knows the same feeling.

The truth is, a certain level of empathy needs to be generated in order to make someone respond with an action, unless it is a cause that directly affects them.

We need to ask how can a person living in a high rise tower block in Birmingham relate to a somebody living with polio on the other side of the world?

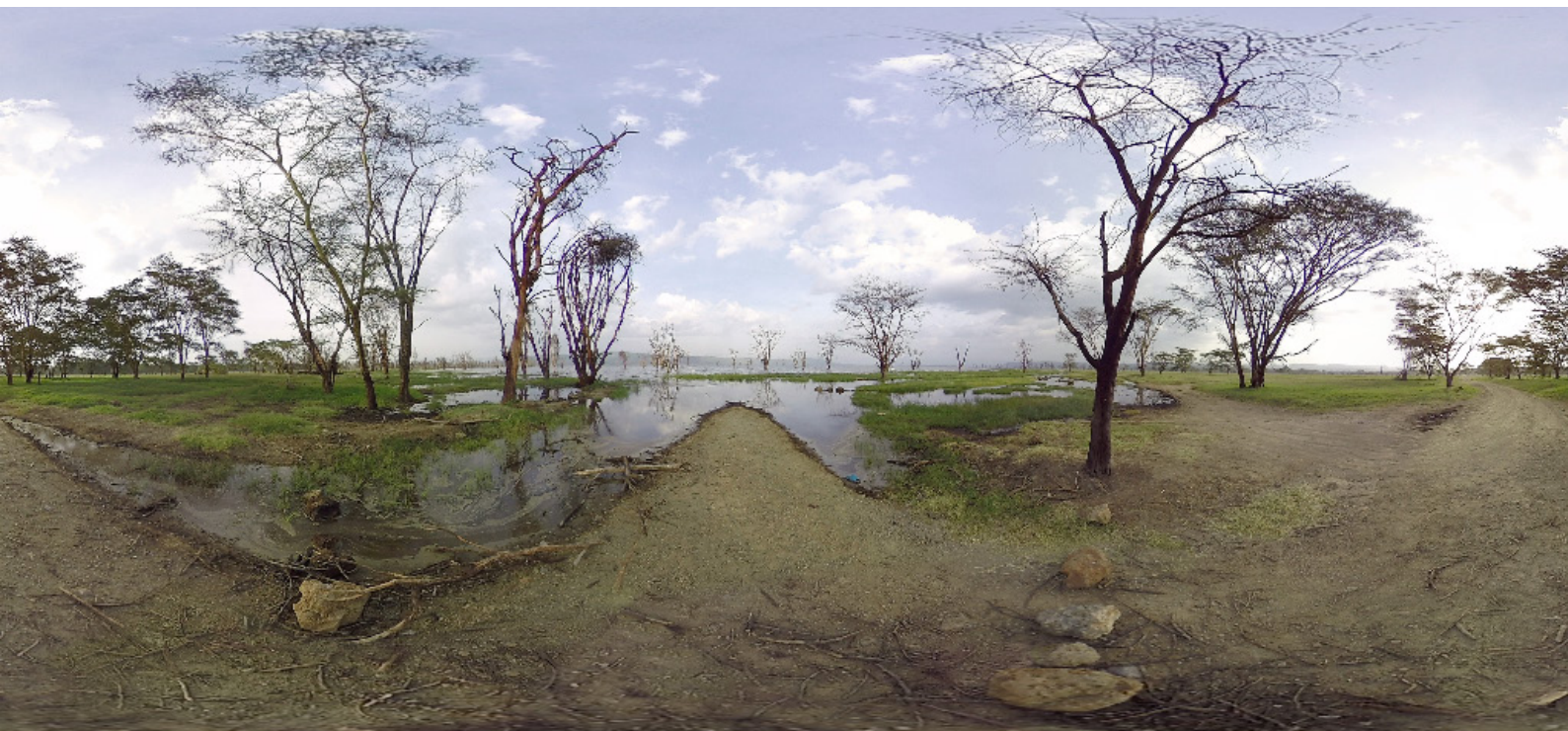
TV campaigns do this in a very explicit way to generate emotional responses, using sombre music and distressing visuals, to directly

appeal to the viewer's heart and to offer them a chance to 'save' the situation. However, like all advertising, technology is allowing us to skip these adverts and negative distressing 'guilt-inducing' images are probably something people will avoid if they can.

Without doubt, virtual reality has the ability to close the gap between us and them and humanise issues. That person living in Birmingham can be part of the hospital ward of people living with polio.

Virtual reality can almost be described as a wormhole, a gateway to other people's lives, that provides a window to the plight of others without taking the viewer out of their comfortable surroundings.

Empathy can take many forms, including bridging the temporal gap between human behaviour and consequences, a useful device especially for environmental charities, as Grace Ahn, a study co-author and an assistant professor at the University of Georgia, told The Guardian [7] :



"One of the biggest problems with environmental issues is that there's a huge temporal gap, so it seems like whatever you do in the present doesn't really connect to the environmental problems in the future."

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It is important to note the difference between empathy and compassion and to be aware of empathy's misgivings, according to Yale University psychology professor Paul Bloom, who says [8]:

"You experience empathy when you actually feel the suffering of someone else; you feel compassion when you care about someone and want their pain to go away, without suffering yourself. These can go together, but research shows that empathy and

compassion are different and even activate different parts of the brain."

Between the two, Bloom argues, empathy is more likely to lead us astray saying: "Caring about other people is good. Feeling their pain all the time can have nasty downsides." Jess Crombie from Save The Children also warns against the overuse of human trauma to generate action saying: "Empathy can also be exhausting and if a negative experience, how are you going to encourage people to choose to share a distressing moment?"

David Cravinho, Head of Regular Giving at UNICEF, agrees saying: "You have to be a bit careful with virtual reality," he said. "You have to be sensitive about taking someone who

is doing their shopping and putting them in a stressful place, such as a war zone or a place of extreme famine."

When virtual reality experiences are shown in a controlled setting, such as a shopping centre, the participants are invited to view the content by other people and they are more likely to accept out of a curiosity to try virtual reality itself. However, in the home environment, a prospect is surrounded by other content options such as YouTube, the TV and social media - it is debatable whether they would seek out an experience that will leave them depressed. However, if they could see a positive story related to their donation, this might be a more rewarding and popular experience compared to putting them into a

negative situation (which has more impact in VR).

"Dropping viewers into a violent experience that's too shocking or horrific might alienate them and make them not want to return or get involved," says Sam Gregory [9], a Harvard University adjunct lecturer on human rights. Or if people have no way to take action and help after seeing another's plight, then virtual reality could end up being just another form of poverty tourism."

Compassion can also bridge cultural and ethnic barriers too, according to Chris Milk, Director of Waves of Grace, a moving 360 degree short film about Deontee Davis, an Ebola survivor who uses her immunity to care for orphaned children in her Liberian village, saying:

"What we care about are the people who are local to us, and virtual reality can take anyone in any place and make them feel local to you." [10]

If the experience is to be presented in a public area, such as a train station or shopping centre, a charity can be more free to dial up the drama of the cause. We are still in a period of curiosity about virtual reality, and people will be open to trying the medium itself.

If the experience is to be presented for the home, the nature of the content needs to be very different. For example, the Autistic Society's Too Much Information campaign only attracted 1000 downloads in the home. A charity is competing with over 2000 other experiences that allow people to escape day to day troubles - it is unlikely people would seek out experiences that might make them feel depressed afterwards.





VR FOR FUNDRAISING

"We need to make the act of giving as frictionless as possible. The future of fundraising and technology is firmly embedded in our phones and how we use them."

Paul de Gregorio
Head of Mobile, Open Fundraising

Virtual reality is all about captivation - captivating a moment and delivering it to a captive audience. Like any form of fundraising, there needs to be an easy fast process between the emotional trigger to the point of donation. For example, when seeing an advert on the London Underground for a cause that encourages you to act, by the time you surface to an area with phone signal, that moment may diminish or be lost forever.

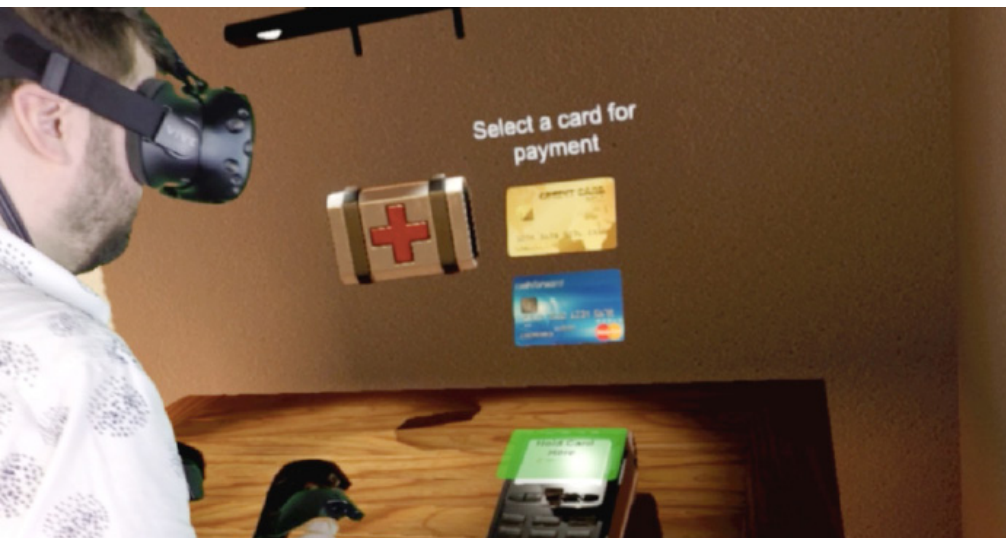
However, where phone signal is not a problem, texting money to a shortcode is easy and quick, as it will need to be for home VR users for the captive moment to yield donation results. Out-of-home VR experiences, where people are guided by volunteers and encouraged to donate after viewing, will not need such a smooth donation integration as the process can be encouraged by the staff presenting the experience.

Fortunately, both Google and Samsung/Oculus have now implemented in-app purchasing systems into their VR interfaces, which could also be leveraged for charitable donations. You no longer have to remove your headset, take your phone out, go to the website, input your credit card details etc.

People registering new Oculus/ Samsung accounts (Google Daydream is powered by the user's existing Google Play payment method) are required to input their payment details at the point of opening their accounts to purchase future games and experiences. That data is stored and a donation can be as quick as selecting an amount and entering a pin number.

Check boxes can also obtain consent for follow up contact to convert one-off donations into recurring donations.

To encourage repeats views, 360 degree videos can be offered in the app to show the positive results of the donation and encourage further support.



Live payments in virtual reality
Credit: Worldpay



VR AS A UTILITY



"The theory behind it is that there's only so much attention available to process pain, and if you're able to pull that attention away, they think about the pain less and they experience it less."

Virtual reality is yielding great results for the third sector and part of its success is due to its novelty factor, which can lead to extended PR value beyond its initial usage. However, as the medium matures, the PR value will diminish and charities will need to consider VR as not just a tool for awareness and compassion, but also one of utility. Health and Education offer the wider sector some insights here.

Virtual reality is a highly powerful medium. Whilst a strange genre to discuss in the context of encouraging change for good, we only need to look at the many YouTube videos of people experiencing VR horror apps to witness the psychological and physiological effects immersive

media can have on the body and mind. The same level of response can be induced to assist with the conditions of those who have issues that certain charities aim to highlight such as loneliness.

For example, Australian VR company Liminal was commissioned by insurance company Medibank to explore how VR can alleviate loneliness for those in hospital, a state of mind that is reaching epidemic proportions in the UK, linked to increased stress, depression and cognitive decline. "We know it's more common for people in hospitals," Sami Yamin, neuroscientist and head of research at Limina said. "We wanted to find a way to do something in the hospital setting to alleviate that feeling."

In the experience, cartoon figures sit in a circle around a campfire. Using the Google Daydream View, the patient can select a story from a book, which one of the characters will then read aloud.

Yamin said he hopes the campfire setting will offer therapeutic escapism: "Campfires are where communities gather," he said, "We wanted them, for a short time, to really 'leave' their hospital environment. I think VR is going to have a massive impact on the medical profession," he said. "That includes assessment and early diagnosis, to rehabilitation and ongoing recovery and pain management." After the trial, Medibank will decide if the program should be rolled out more broadly as part of its range of health services.

Research has shown that VR has the potential to be a pain management tool too. For patients going through intensely painful medical procedures — such as the process for cleaning and re-bandaging a burn — VR provides an immersive, fully-engaging distraction from pain.

"The theory behind it is that there's only so much attention available to process pain, and if you're able to pull that attention away, they think about

the pain less and they experience it less," says David Patterson [11], a professor of psychology at the University of Washington.

The key to alleviating pain during these procedures is to not just distract the patient with a virtual world, but to engage them with a game. The applicability of VR goes beyond just burn pain. It can be effective with everything from dental pain to chronic pain. Jeffrey Gold, the director of the Pediatric Pain Management Clinic at Children's Hospital Los Angeles, is using VR with children in his clinic. They use a few different games on a Samsung Gear VR to help distract children from painful and stressful procedures like getting their blood drawn.

Joy
Credit: Medibank



Broadening this out, pain is associated with many conditions and it is exciting to know that VR has the potential to offer some form of relief.

Cognitive conditions are also being looked at and it is no surprise that dementia is a candidate for exploration.

TribeMix has been one of the companies testing how VR can improve the lives of those living with the debilitating disease.

TribeMix worked with Belmont View in Hertford, which specialises in dementia care, for over a year developing and fine-tuning a range of experiences specifically designed to help people living with dementia. The change in the residents' behaviour was stark.

The experiences have been found to relax people and offer a longer-term respite from some of the emotional peaks and troughs so common with the condition.

TribeMix founder Alex Smale said: "The dementia experts at Quantum have developed a wellbeing assessment tool based on the Abbey Pain scale. This records the wellbeing and behaviour of the patients before, during and after their VR experience. It's really useful data that clearly shows a positive benefit across the board. We're now working with two NHS hospitals on a behavioural research study which will expand on this work. It will also demonstrate the effectiveness in an acute setting."

Smale continued: "We have already seen countless memories brought vividly back to life in the patients.

Sometimes patients will come out of the experiences and recount childhood memories linked to the experiences for half an hour or more. It's magical to watch."

The possibilities are endless. A medical charity could create an app that teaches people how to respond in a medical emergency. A deafness

charity could offer 360 degree video tuition to teach sign language for example. Using virtual reality as a utility is something UNICEF is looking to do. As the technology evolves these new technologies could be used as learning tools or provide a space for collaboration amongst people working for UNICEF in different parts of the world.

As Mark Curtis, chief client officer at Fjord, a design and innovation consultancy from Accenture Interactive says [12]: "If charities and businesses can offset the costs of VR headsets with alternative financing, pupils across the under-developed world can be afforded the same learning opportunities as those in wealthier regions."

Dementia
Credit: TribeMix





CASE STUDY

Rotary International partnered with INITION to create a powerful 360 short film that showed the plight of people living with Polio in India.

In this case study we speak to Vincent Vernet, Director Digital and Publishing and Communications:

What was the brief?

This was our first entry into the VR space. Our brief was to develop an immersive experience that gave a sense of current conditions in a place where effects of polio still impact the lives of many. We established that we wanted an authentic non-scripted character driven story told in the voices of real people.

We were experimenting with a targeted section of our demographic to gauge reaction, adoption, and empathy. We developed a loose partnership with UNICEF on a parallel project to amplify the impact and exposure for each film in support of the shared cause.

Were there clear ROI's from the start, or was this more experimental?

At this stage it was experimental. We set loose metrics beyond word of mouth reactions. With phase two we are targeting engagement and awareness metrics along with festival placement. We are currently in Telluride and Banff film festivals.

What was the number one thing you learned from the production of the experience?

VR production introduces unique variables often controlled in the traditional editing process. Patience was the primary lesson, allowing increased opportunity for moments to occur rather than pursuing an aggressive coverage schedule.



What were the results? (in terms of PR, sign ups, impressions, engagement etc)

We are just now launching our engagement and distribution strategy. To date we have used only as an event installation and proof of concept.

Would you consider, or are you planning, another virtual reality campaign? If so, what might you do differently?

We have already begun work on a major VR project in partnership with a leading technology partner. The effort aims to connect a network of

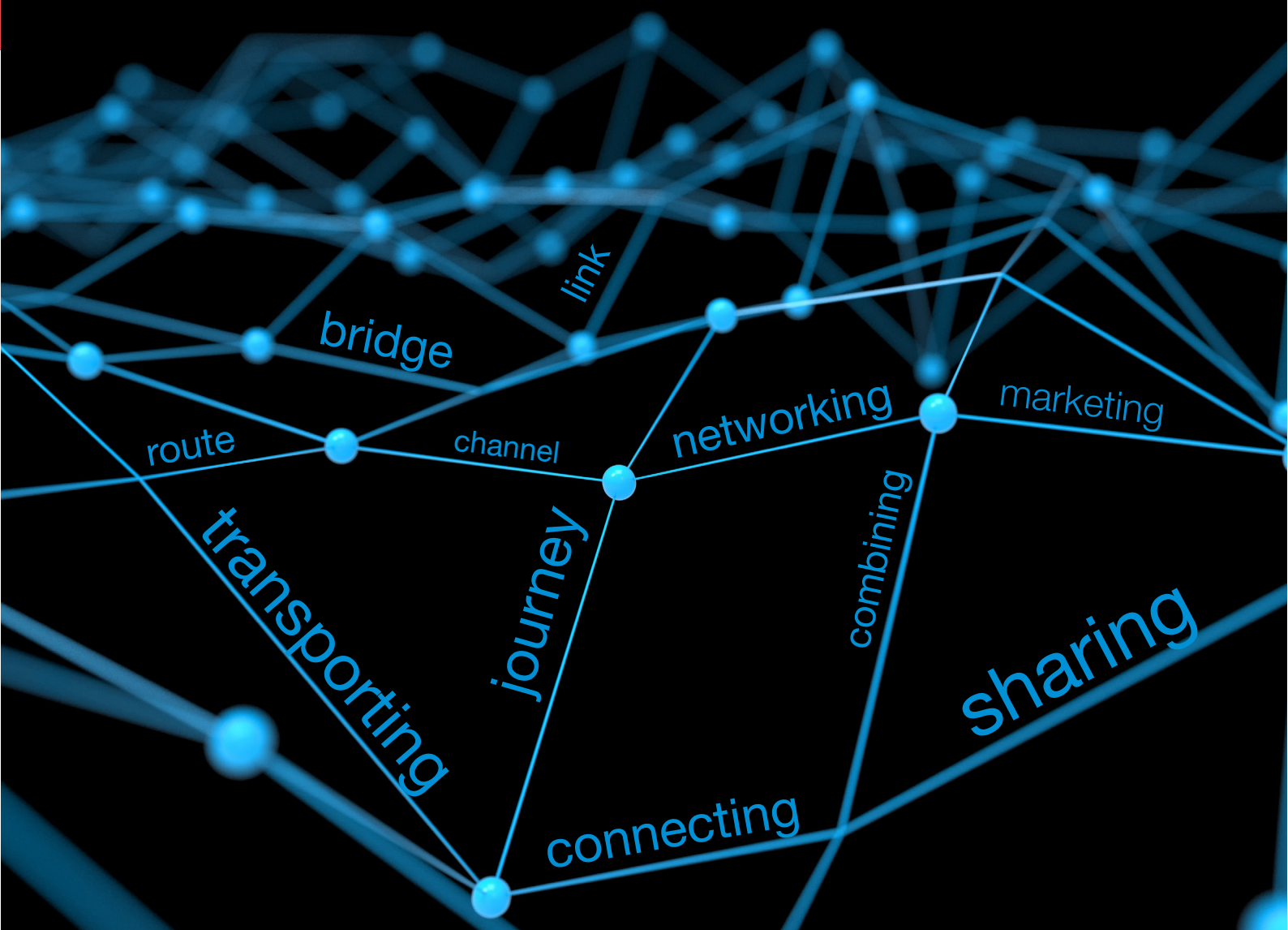
service minded individuals through a shared experience. In terms of what we would do differently, I would take better advantage of the technology to assist and amplify the emotional aspects of the story. The sheer novelty of VR immersion is a starting point but the creative and narrative possibilities are endless.

In brief, does Rotary International consider virtual reality a gimmick, or an exciting platform for fundraising?

We have formally adopted VR as a narrative platform for both engagement and fundraising.



Peter Collis, Head of 360 3D Filming Production and Jessica Driscoll, Producer filming in India
Credit: INITION



DISTRIBUTION

Virtual reality and 360 degree content can be distributed in a number of ways.

Facebook make promotion and viewing of 360 degree video very easy. Users can simply hold up their phone and look around the scene or, if they own a Gear VR, dive straight into VR mode. Whilst 360 degree video is not strictly VR, for many consumers it might as well be, and does offer some form of interactivity.

The YouTube 360 degree channel has over 2 million subscribers and therefore, if the content is compelling, the potential for large audiences are vast. Like Facebook, users can either use their finger to move the camera, hold their phone up and look around a

scene, like a 'magic window' or insert their phone into a VR headset to view in VR mode. In other words, just because something is shot in 360 does not mean the content is limited to those who own VR headsets.

Live 360 degree video is also possible on Youtube, and such events (like a charity concert for instance) can be 'sponsored' by the NGO or charity and promoted across social networks, and even password protected to obtain emails for marketing purposes.

Facebook and YouTube 360 videos can also be embedded into other websites too such as a charity's website. The delivery chain of Facebook and YouTube lend

themselves well to episodic content, to keep people engaged, and to keep audiences within the brand, new clips can be delivered to the subscribers.

VR gaming apps can be delivered through Google Play and the Apple App Store, and for the high end experiences, Steam for HTC Vive and Oculus Store for Samsung Gear VR and Oculus Rift, however, it is key to focus on the mobile platform to broaden appeal and as it is already an established tool for donations.

Research conducted by Dunham + Company shows that in 2015, 93% of donors said they used a smartphone or tablet to make a donation to a charity. This study also shows it isn't just millennials that are donating using mobile technology, but all age ranges including those that are 66 and over.

It is also worth noting that current owners of VR headsets and those interested in purchasing VR headsets are dominated by the male gender

according to a June 2016 report by Splice Intelligence [13] with women only making up for 14% of VR headset purchases out of 4 million online shoppers..



Stephanie McClellan Senior Science Press Officer for Cancer Research UK shared her thoughts.

What was the brief of The Life Garden?

Our brief was to create a way of recognising and celebrating the amazing individuals who have left a gift in their Will to Cancer Research UK. We wanted to engage with their friends and family and show how much we appreciated their loved ones gift, as well as demonstrate the progress we've been able to make against cancer thanks to these gifts.

One of the mandates for the project was that it had to be accessible to everyone, no matter where they live in the UK. This is why we decided to use virtual reality

technology as well as create a web page where you can experience a personalised sharable video version of The Life Garden. See cruk.org/lifegarden.

Were there clear ROI's from the start, or was this more experimental?

Our primary KPI was measuring traffic to our web pages. During the week of RHS Hampton Court Palace Flower Show, where we launched The Life Garden, we saw an increase of 416%. Other than that we wanted to create a positive brand disposition that would impact our wider communications and this is being measured through a separate analysis project we're currently working on with our media agency.

On our web page we have an 'other ways to support Cancer Research UK' section which generates regular traffic but The Life Garden deliberately isn't positioned as an ask or as a means to ask for further support – it's a pure thank you. We hoped that the experience would inspire friends and family to find out more about Cancer Research UK.

What was the number one thing you learned from the production of the experience?

That it's absolutely crucial to continually speak to your audience during the development stages. We met with dozens of supporters throughout the build of The Life Garden and made numerous changes to the garden based on their feedback. Not only was it really

inspiring for us to see how much they appreciated and how moved they were by the experience, but it gave us peace of mind that the decisions we made were the right ones.

What were the results?

The Life Garden was featured on the BBC's Hampton Court Palace Flower Show programme which had an audience of 2.5 million people. There were 140,000 visitors to the show and we had social / PR activity live during the week.

All of this activity resulted in a 416% increase in traffic to our legacy web pages during the week of the show. Since then we have had numerous friends and family members come and see The Life Garden in our offices and have taken the virtual Life Garden to multiple Legacy Events.

Would you consider, or are you planning, another virtual reality campaign?

Our focus for the year ahead is to integrate The Life Garden further into our existing communications. In due course we'd like to explore what new technological developments might enhance the experience further for our supporters, but our main aim for 2017 is for as many of our supporters to see The Life Garden as possible. There are other teams within Cancer Research UK who are looking into the opportunities virtual reality presents, for example investigating how the technology can be used to



enable our supporters to see more of the ground-breaking work our researchers and scientists carry out every day.

In brief, does Cancer Research UK consider virtual reality a gimmick, or an exciting platform for fundraising?

Using virtual reality for The Life Garden provided us the opportunity to give the friends and family of those who have left us a gift in their will a personal, immersive experience which wouldn't have been achievable if we'd used anything other than this technology. We are continuing to look at further opportunities for using virtual reality in other areas of the charity.

How it was distributed?

The Life Garden was launched at the RHS Hampton Court Palace Flower Show 2016, where we created a physical garden which mirrored the virtual one. We invited friends and family of those who've left a gift in their Will to see the garden first before it was then opened to the public. Since then The Life Garden has been on tour, we've taken it to many of our Legacy Events as well as inviting supporters to come into our offices, meet the team, and experience the garden.





IS VR A GIMMICK?

"Is [virtual reality] hype or mainstream? I don't have a good answer for you today."

"Young Sohn
President & Chief Strategy Officer, Samsung"

This is question not just being asked by the charity sector, but also the VR industry itself. It is fair to say that the industry did not do as well as expected in 2016, but we believe that is because the expectations and bar was set unrealistically high.

Virtual reality is still a highly niche medium when compared to mobile phones, television and the internet.

Therefore, the reach for VR applications may not be as high in terms of consumer consumption, however, there is still plenty of PR value in innovative experiences which extends beyond the reach of viewer impressions.

The simple fact is, the majority of households do not own a VR device and therefore, most VR activations are out-of-home experiences such as in shopping centres of gala dinners.

Although the number of headsets is growing, information about user engagement, usage and spend on content is limited. User statistics show that mass adoption could still be far off.

TechCrunch [14] believe there is still a three to five- year runway before VR and AR start getting adopted by mainstream audiences. Until then, it will be a niche market of a few million units with accelerated growth.

This all might sound very pessimistic, but several charities have proven that by investing in the future now, and leveraging the public's curiosity of VR, campaigns can be very successful.

At the recent Future of Fundraising INITIATION event, Vincent Vernet from Rotary International said "Maybe as the technology becomes more mainstream, that [the gimmick factor] may diminish but right now I think the sheer act of creating this type of content gives you a foot in the door for some conversations you might not normally have."

Looking forward, charities will not be able to rely on VR being an awareness tool. Once people have tried virtual reality, the novelty factor can no longer be relied upon. As the medium moves from curious to mainstream, fundraising models will need to match existing game business models with the input being the cost of the game, for example and the return being funds from buying virtual coins, pay per level, or in-app purchasing. The charity sector can do well to look at how the social gaming sector is so successful.

It is something Jess Crombie from Save the Children testifies: "We are always looking at what the gamers are doing because they are always the early adopters so we are always looking at them, thinking about what they are doing. If you are wondering what's coming next, always spend some time with gamers - they are always doing this really interesting shared experiences that's massive, there are a couple of big platforms."



There is undeniably a novelty factor to VR right now, and nobody can truly predict how mainstream the technology will become. However, the VR industry is fast moving. The headsets of today will get lighter, more immersive and eventually become 'invisible' tomorrow, with researchers already looking at direct-to-retina displays and AR contact lenses.

Marisol Grandon co-founder of Unfold Stories said: "The sector cannot afford to ignore this technology or see it as a trend that is going to end. These interfaces are the direction of travel for communication. Just look how quickly our lifestyles have changed to revolve around social media. Understanding the dynamics of these interfaces are important for those engaging in the future."

"There is definitely a novelty factor right now and in terms of the private site fundraising we are doing, the novelty factor is really high, that's one of the main reasons people are stopping," says Jess Crombie, "People are stopping not because it is Save the Children, they are stopping because we are saying 'Hey, do you want to visit Jordan or Indonesia?' so yes, there is definitely a novelty factor to it. The novelty may erode but I think we are a long way away from that because it's not going to be in every household for another couple of years I think."

As Gabriel Hartnell, senior fundraising campaigns manager at WWF UK has said:

"VR won't be a novelty in face-to-face fundraising circles for much longer, she says, so charities that want to try it should seize the moment now."

"VR won't be a novelty in face-to-face fundraising circles for much longer, she says, so charities that want to try it should seize the moment now."

TOP TIPS

01

Avoid using virtual reality to portray extremely negative situations.

Whilst in outdoor situations, such as shopping centres and train stations, this is less of a concern where people will be curious to try a VR headset, regardless of the content. For users at home, where they have a choice of hundreds of different apps to download, it is unlikely they will choose an experience that results in them feeling negative. Focus on the beneficiaries of your work by showing the positive impact of what they could do. You want people to buy into the emotion of the scene whilst avoiding a voyeuristic quality. The scenes can't be hopeless, there has to be a frictionless pathway to making improvements, evoking not provoking action.

02

Talk directly to the viewer

This is where VR excels, as the viewer is physically shut out from the rest of the peripheral world. Speak to the viewer as you would in real life, avoiding the gimmick of lots of scene elements happening all around the 360 degree space. Most people are happy to face forward and only slightly turn left and right. They are already a captive audience, you don't need to offer multiple distractions to retain their interest.

03

Don't waste this captive experience

This is a golden opportunity to educate and inspire. Third Sector organisations have access to stories very few others do - tell them! Leave them with memorable images in their head and a desire to take action. Use on screen graphics, visual cues and audio commentary to make it clear what you are asking them to do next.

04

Encourage people to share

If someone has been moved by the experience, build in easy mechanisms to allow them to share that moment with their Facebook, Instagram and Twitter followers. If someone donates in-app, offer a simple way for them to share that by asking them to login via Facebook before they start the experience. Offer a multi-choice selection of what actions they intend to take next (for example - I plan to donate, I won't take water for granted anymore) and a way, using gaze, they can share that to their timeline, with a 360 preview of the experience that others on Facebook can try. 6% of people surveyed say supporting charities is expected from their peers, so why not allow people to share their experience with others?

05

Be focused.

Decide on a singular goal of the experience and make that the core driver of every asset of the experience. VR is still in its infancy, and users will not be very familiar with how to navigate the experience, or even that they can look around the scene. The more simple the message, the higher chance of its success at achieving the core objectives.

06

Take a dual VR or Non-VR approach.

Due to the niche nature of the headset market, it is essential to make your app, or the main elements of it, viewable without a headset. This will extend its outreach, and offer potential extra revenue streams through charity branded headsets. YouTube supports 360 video where people can use the 'magic window' technique to view content, or simply swipe their fingers.

07

Make donation easy and frictionless by optimising for mobile.

If you wish for a viewer to donate after the experience, offer them the chance to do this within the app, not after, when the impact will start to diminish.

08

Reward and incentives.

Rewards can be simple and tap into achievement scales. Badge icons, like Tripadvisor or Uber ratings are a strong driver and extra rewards can be offered for those who view VR content. Make those rewards easy to share.

09

Storytelling and craft are still essential.

Not every story will translate into a transformative experience through VR. It's still important to craft a narrative. That means taking the audience on a journey that has a beginning, middle and end, while at the same time allowing the audience to explore the enchanting world you've placed them in.

10

Make the experiences relevant to people's lives.

If the issues seem a million miles away in terms of geographical and relevance, try to bring that home in a way people can relate to. For example, if a charity is showing how long a journey is to collect water for some people, there is no reason why you can't film a 360 degree piece showing what it would be like to live with limited water in the UK. VR is a wonderful way to reduce the social and geographical distances between people.



ABOUT INITION

**"London's
most
cutting
edge
company"**

BBC Focus

INITION is a creative technology company helping clients to make the best use of new thinking and tools coming over the horizon. We do this in several ways: taming new tech, finding use cases for it and integrating technologies which have already found a niche.

We work with the full range of Third Sector organisations, including charities, NGOs, non-profits and social enterprises. We help them use new tools to drive change programmes using our specialist knowledge to help achieve objectives, overcome distance,

and make work more effective. We specialise in the use of immersive technologies to drive awareness and fundraising, and help clients think through ways new technologies can be used for advocacy and outreach.

Thank you to everyone who contributed to this white paper. Your time, experience and insights are appreciated. We hope this helps contribute to knowledge sharing within the sector and inspires organisations to get involved with using immersive technology to help drive fundraising and awareness raising efforts.

CLIENT TESTIMONIAL

"Inition was a wonderful partner, delivering both technical mastery and counsel along with a profound sense of story and character development."

Vincent Vernet,
Director of Digital and Publishing at Rotary International

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