



Figure 1 - Visualisation of a house on Mars © PEARCE+ and Hugh Broughton Architects – created for Ella & Nicki's 'Martian House'

CREATIVE TECHNOLOGIES COLLABORATION UPDATE

APRIL 21 – MARCH 2022



pervasive media studio

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EXECUTIVE SUMMARY

"THIS IS A RARE CREATIVE RESOURCE AND ITS WAY OF WORKING IS EXTRAORDINARY." **SHARON CLARK**

The Creative Technologies Collaboration supports a creative community to make extraordinary and inspiring work. We draw on research by all three partners: foregrounding the power of art and the imagination to direct technology towards a more inclusive, playful, and sustainable world.

Our work is locally rooted and internationally connected. At its heart is the Pervasive Media Studio, our physical base at Watershed, Bristol. The Studio is a space of creative collision – between practice and research, making and thinking, disciplines and approaches - it makes room for uncertainty and emergence. We offer practitioners space and access to resources, advice, and equipment at no financial cost to them. We make research and development more tangible for audiences and enhance impact. We have a dynamic international network who we work with to explore common challenges from divergent city perspectives.

We believe that cooperation is a more powerful force for good than competition. We test out alternative ways to live, work and play by hosting challenging conversations and encouraging responsible experimentation. We invite a wide range of people to ask questions about what we want from technology and why. We don't shy away from the difficult issues of our time, while maintaining a spirit of hope about the future.

"THIS PLACE. A STUDIO. A COMMUNITY. A PLACE TO TINKER, TEST, PLAY. WHERE STRANGERS BECOME FRIENDS. WHERE THOUGHT PROVOCATEURS OPEN UP UNIMAGINABLE POSSIBILITIES. WHERE GENEROSITY LIES AT THE HEART OF EVERY CONVERSATION AND COLLABORATION.

WHERE BEING INTERRUPTIBLE CREATES THE STUFF OF DREAMS. A SAFE HOUSE. A HOME."
HARMEET CHAGGER-KHAN

Pervasive Media Studio is 14 years old and, in that time, we have built an international reputation for creative technology innovation, contributing significantly to the knowledge, cultural and economic output of our region. We focus on user experience, interactivity, and innovative uses of technology. Our pivot to hybridity during lockdown allowed us to sustain our existing communities, reach new audiences and opened up a new world of live collaboration across borders through international labs between the UK, Nigeria, South Africa and Korea.

Highlights from our audience facing programme

- The Gathering Moss Online Exhibition (an international collaboration between the Studio and South Korea) reached 20,000 people
- 40,000 people read Martin O’Leary’s article on Crypto Currency on our website,
- 17,000 viewers for our creative technology focused YouTube content
- Our most watched Lunchtime talk reached 1400 people in less than a week
- The Studio website had 178,000 hits in this reporting period

We continue to offer hotdesking on Fridays, monthly networking and showcases at First Fridays, our Lunchtime Talks are both online and in the building, we offer regular meet-ups for young people and freelancers. We average around 200 audience members per talk. In the last year our talks have covered topics from Conversational AI, to the colonial legacy of plants, the challenges of truth in immersive documentary filmmaking, NFT’s and audience psychology. Audiences are spread across UK, India, United States, Japan, Georgia, Russia, Canada, Italy and South Africa. First Friday, which is now held in the Studio, includes an opportunity to interact with work by Residents, and network across creative and commercial sectors. We are proactively extending our reach with a new role in the team focussed on reaching new audiences. We also invested in dedicated streaming kit for our events space, which has supported our own program of events as well as the activities of our Residents.

Our Residents have continued to showcase their work on international stages, screens and streets leading to high profile awards. *Goliath* by Anagram, narrated by Tilda Swinton won the Grand Jury Prize for Best VR Immersive Work at the 78th Venice International Film Festival. *Only Expansion* by Duncan Speakman won the BFI London Film Festival's first ever award in the [Immersive Art and XR category](#) (a work made as part of his PhD with DCRC).

As the work of our Residents travels the world, so do our own values and ideas. As we look at the emerging trends in technology, we are also giving space to conversations around the very real dangers we all face now and in the future. [The Case Against Crypto](#), an article by our Creative Technologist on the dangers of this unregulated space is our most read of the last year, with over 40k readers, and a feature in the Financial Times. Growing ideas into practical action, we recently published a [Climate Action Toolkit](#) to support those in the creative industries to make change in their practice. The last year has also taught that it is vital to weave inclusive practice weaves through all that we do. We’ve taken [major steps in our transparency](#), including overhauling our contracts and developing a set of inclusive commitments that all Residents sign up to.

“THROUGH ALL OF THE PERSONAL AND PROFESSIONAL DIFFICULTIES THE PANDEMIC THREW UP THE STUDIO WAS SOMETHING I REALLY HUNG ONTO AS A SPACE IN WHICH I COULD CONTINUE TO FEEL INSPIRED, AND AS A CRUCIAL ORGANISATIONAL SUPPORT IN DIFFICULT TIMES. BIG THANKS” **TARA SACHDEVA**

Resident Annual Survey headlines (126 Respondents)

- Total annual turnover £6,306,986, approximately £4m less than the previous year
- Average resident turnover is £50k, approximately £70k less than the previous year
- Total funding leveraged (including Research funding) £14,706,741
- Employees (includes freelancers) 373
- Audience reached 36,886,097

The Studio community continues to feel the financial impacts of COVID, and our support is more vital than ever. A combination of COVID, Brexit and its impacts on European funding, and increased competition for already limited funding routes, means the Creative Industries are at a critical and vulnerable point. Back in 2020 the Guardian predicted that the creative sector would see [twice the economic impact](#) of COVID when compared to any other UK sector. This was combined with a projected annual loss £74bn and the loss of 400,000 jobs in the sector. Financial impacts are one crisis, and the second is a crisis of skills as individuals leave the sector. The Studio has a rich history of supporting the growth of the local and national creative economies. We support business, creative and skill development in an organic and accessible way.

Our residents create jobs and opportunities for the wider sector. Despite all the challenges they face, our Residents still report employment and new businesses. We are excited to have an unprecedented number of people applying to become, suggesting that demand for the support we offer is at an all time high.

MAJOR RESEARCH COLLABORATION

BRISTOL + BATH CREATIVE R&D (B+B CREATIVE R+D)

B+B Creative R+D is a collaboration between Watershed, UWE Bristol, Bath Spa University, University of Bath, and University of Bristol. Funded by the AHRC as part of the Creative Industries Clusters Programme it aims to raise the bar for the region’s creative industries by bringing together academics, businesses, and creative practitioners to generate new ideas, products and thinking. B+B Creative R+D offers a suite of support to the region’s businesses, creatives, artists and thinkers to experiment with new and emerging technologies, conduct research, and develop prototype products and experiences to share with the public.

“THE FUNDING AWARDED TO ME VIA BRISTOL + BATH CREATIVE R+D BASED AT THE STUDIO, FUNDAMENTALLY TURNED MY LIFE TOWARD A NEW DIRECTION AND REINVIGORATED MY CAREER” **NIK RAWLINGS**

This year we ran the Amplified Publishing Pathfinder, working in partnership with industry collaborators including [BT](#), [Future](#) and [Epic Games](#) and [BBC R&D](#). Building on the cluster's strength in publishing innovation, Amplified Publishing explores future models of content creation, discovery and distribution. As well as supporting a cohort of Fellows, we commissioned three new prototypes from Lost Horizon, Stormjar and Follower.TV. The Here+There Pathfinder was also launched, exploring how being locally rooted allows us to understand ourselves as part of an interconnected global network. This Pathfinder connected the creative clusters of Bristol and Bath to an international creative technology conversation through a programme of talent development, research exchange and business development. Closer to home the Trailblazer Fund has

supported creative technology ideas from individuals, companies or collaborations including Trans Inclusion Consultancy, Dark Land Light House VR, Storyhaven and the Bristol Arts Channel.

The project also ran 'New Scholars', a fellowship scheme for PhD students and Early Career Researchers, designed to support researchers early in their academic journey to make a step change in their research towards collaboration, interdisciplinarity, and socially engaged practice in and around the field of creativity, technology, and innovation. Finally, as part of their ongoing work looking to the Future, B+B launched the Hopeful Futures seminar series bringing together leading experts, thinkers, and doers from a range of disciplines including futuring, development and economy for an online programme of in-depth public seminars.

MY WORLD

My World is funded by the UKRI Strength in Places fund and builds on the creative media production, technology and research strengths of the Bristol and Bath region. It is a collaboration between University of Bristol, UWE Bristol, Bath Spa University, University of Bath, and Watershed, as well as 30 industry partners. It is investing in major new collaborative facilities, funding innovative R&D programmes, and supporting the talent pipeline in the emerging media sector, exploiting digital formats to create new experiences across fiction, documentary, games, and live performance. My World will boost productivity, enhance international collaboration, and create a platform for inward investment and new jobs, transitioning the region's creative cluster from one of the best in the UK to one of the best in the world. With CTC partners in leading roles, My World can both draw on the learnings from the partnership and bring this new project into productive dialogue with our practices and community, with benefits in both directions.

MyWorld is already getting noticed in high places, with meetings having taken place including fruitful engagements with Tony Danker (Director General CBI), George Freeman (Science Minister), Ottoline Leyser (Chief Exec UKRI) and several others. The new UoB MSc in Immersive Technologies has been launched, complementing UWE's MA XR, and is now recruiting for October 2022 start. Research contributions and papers have started to emerge from the Pathfinders. New external funding has been attracted from Garfield Weston Foundation, Netflix and Tencent with additional contributions within the programme to R&D, from BBC and BT.

CONNECTING THROUGH CULTURES AS WE AGE

Established in 2021, this three-year ESRC Healthy Ageing Challenge funded project, led by University of Bristol, with Watershed and several community partners, is exploring how and why we take part in arts and culture as we get older. We are interested in how participation in all forms of arts and culture, particularly those accessed digitally, can influence our wellbeing and feelings of social connection as we age. Working alongside disabled older adults and those that identify as socioeconomically and racially minoritized we will co-design new arts and cultural experiences. Our inclusive digital innovation process will encourage cross sectoral collaborations in designing new products, services, and experiences, and support creative industries to grow and to better understand diverse older adults.

CONTAINER MAGAZINE

Container is a project of B+B Creative R+D and MyWorld, building on the long-term collaboration between Watershed's Pervasive Media Studio and UWE Bristol's Creative Economies Lab, alongside leading creative and technology-based labs, and research centres across the South West. For years, technology in the media has tended to be approached through techno-heroic stories of the successful individual, big technology, and

corporate gain. Container seeks to redress the balance and raise up a multiplicity of voices - ones that question, dissent, and explore.

Container started publishing in November 2020. Since then we have published 21 podcasts, videos, and articles on themes of Art and Technology, Social and Climate Justice, Digital communities, Data and Automation and Extended Realities. We've had over 14k unique visitors and worked with over 50 journalists, content creators, speakers, and contributors. We are regularly reaching audiences in USA, India, Canada and across Europe as well as around the UK.

TALENT DEVELOPMENT

ARTISTS RESIDENCIES

Watershed's annual Winter Residencies programme is an opportunity for artists to develop cutting edge ideas as part of the Studio community. This year's artists cast a light on lost futures, lost stories, and the splendour of the unexpected. The artists chosen this year were Shrouk El-Attar and Alastair Gentry.

Shrouk El-Attar an artist, engineer, and LGBT refugee from Egypt. Shrouk is primarily a belly dancer and drag performer who undertakes refugee work through their art and raises awareness of LGBT+ issues in Egypt. Shrouk is currently developing a new show which includes a duet with a belly dancing robot. They smashed their engineering and art skills together, to prototype a robot that moves autonomously to Egyptian music.

Our second recipient was Alistair Gentry who makes live art, performance lectures, interventions, installations, and live role-playing games. Alistair's playful project investigated British Rail's patent filing for a flying saucer and explored the possibility of bringing this vivid example of British utopianism to life as an accessible AR/VR experience.

Both residencies ran between January – March 2022. The artists received financial, critical, and technical support from Watershed and shared their progress via blogs and conversations on the [Pervasive Media Studio website](#). A free public showcase event happened on for Friday 25 March 2022. This event was fully sold out.

FUTURE IS COLLECTIVE

The Future is Collective is a Watershed programme of work propelling community and climate activism by offering support and development to freelance creatives. As part of this programme Watershed has been able to recruit eleven talented freelancers into the Pervasive Media Studio community. The project was delivered with support from with [Bristol + Bath Creative R+D](#), the University of Bristol through [MyWorld](#), and Bath Spa University through the [Immersive Promotion Design](#) consultancy.

This cohort received a bespoke package of professional development support, whilst their work on the programme simultaneously supported climate and community activism in the wider sector. Resident Editors and young Content Creators were supported through [Rife](#). An Associate Producer and Audience Development Associates received support and worked with the Pervasive Media Studio and BFI Film Hub South West communities. The programme included a series of events that aimed to upskill, energise, and connect the South West creative sector.

RIFE

Like many cultural organisations across the world, the last couple of years have catalysed some deep thinking, including how we support young creatives. Our Studio Survey shows that we have some work to do in terms of representation of young adults in our community. Through a recent consultation with young people, we identified that creative technology (alongside cultural cinema through Watershed's role in the film sector) is where we can bring the most value to them by using our programme, networks and resources to offer clear pathways of support over time.

As part of this consultation, and for the reasons above, Watershed has decided to stop publishing on Rife. During its time, Rife has provided a platform for the voices and opinions of over 300 creators. It employed 47 young creatives and worked with over 9000 young people through workshops, projects and events. Its creators have gone on to work with [gal-dem](#), [The Guardian](#), [Rising Arts Agency](#), [Crack Magazine](#), [Bristol 24/7](#), the [BBC](#) and many more. We are excited to bring these skills, networks and experiences to bear on our work in Pervasive Media Studio.

As we reconfigure our offer to young people, we created new opportunities to get involved in the work of the Studio. We launched Make Shift, a space for 18-30 year old creatives to come together around creative technology and the opinions and ideas of young people. We also ran a number of international Labs connecting young creatives locally to those in Durban, Lagos and Seoul.

RESIDENT HIGHLIGHTS

Providing an ongoing home to people to take risks and develop new IP enables things to happen that wouldn't otherwise be possible. The Studio space is the generative engine for all that we do and a unique meeting place of creative and commercial industries. We recently reopened for applications after a COVID enforced pause, our first for 14 years. Upon reopening we received a record number of applications and have since added 15 new Residents, each bringing new experience and practice to the Studio. Despite the ongoing impacts of the crisis, our residents continue to be active, award winning and productive.

AWARDS, LAUNCHES & EXHIBITIONS

Our residents continue to break new ground in the fields of creativity, advertising, AI, product development, app development and more. Residents come to the Studio to develop raw and risky ideas. Whilst the Studio is geared towards research, development, and collaboration, it is also a fertile ground for product launches, exhibitions and touring that take place across the globe. During COVID, our residents remained active and innovative, adapting their work to fit the restrictions of COVID and respond to current times. A few highlights from this year:

- Watershed CEO Clare Reddington, and former Resident Samantha Payne, were both named in **TechSparks top 20 innovators in tech**
- Duncan Speakman won the inaugural **Immersive Art and XR Award** for his piece *Only Expansion*, at the 65th BFI London Film Festival
- Michael Jenkins film, *Monumental – Bristol after Colston* was nominated for a **Royal Television Society Award**. His short film *Pickney*, was given the audience award at the American Black Film Festival
- Molly Claypole's company was selected as one of the 12 businesses from across the UK who showcased their green technology and innovations at the **Global Investment Summit**.
- Trigger's *With You* was a finalist in the Most Promising Pilot category at the **Health Tech Awards**. It was also awarded Innovate UK / UKRI funding to make it more accessible and scalable for NHS Trusts
- Charlie Williams was named one of the **Creative Industries Council 'Ones to Watch in 2021'**

- *Quipu Project* received a **Peabody Legacy Award for Digital and Interactive Storytelling**. Quipu began life as part of the REACT Future Documentary Sandbox.
- Long standing Resident Seth Jackson, and his company Landmrk, launched *Everything Is Music* - a new digital museum project celebrating the music of Bristol and Bath. This was a collaboration with Crack Magazine, which came about through Bristol + Bath Creative R&D
- Following the success of the enormous *Hatchling* project, Angie Bual's company, Trigger, were invited to restage the work in its entirety, as part of the **Queens Platinum Jubilee**.

RESEARCH & COLLABORATION

Created in response to the COVID-19 pandemic, [Trigger's WithYou](#) is a free digital service designed to support isolated patients and care home residents by bringing voice messages and music from their friends and family together on one playable audio track. It allows the patient's family and friends to record voice notes and create playlists that are then collated and edited together into a voice album, which can be opened on any device that is connected to the internet. These messages can be played on repeat or updated by the next of kin. Trigger are working with Airedale NHS Foundation Trust, Whittington Health NHS Trust, University College London Hospitals NHS Foundation Trust and John Gillespie House, Abbey Field. *WithYou* is created with leading UX designers Limeknight and Krashtech.

[CARGO](#) is led by Studio Resident Lawrence Hoo and Charles Golding Filmmaker and Creative Director. Together they created *CARGO Classroom* to ensure that resources were made available so those stories could be taught in History in schools at key stage 3. CARGO have now partnered with National Education Union (NEU), Lewis Hamilton Commission and the Runnymede Trust to keep developing tools for teachers that promise better educational opportunities for Black Students.

Tracey Bowen is working with the Mozilla Foundation on their Black interrogations of AI program and creating a mini documentary, AI generated digital and sound art and producing a live art performance out of black cooperation and innovation called *Black Lab as Art*.

[UnEarthed](#) is a community-rooted initiative created to imagine flourishing future relationships between our rural communities and nature. Over Winter & Spring 2022 they travelled to meet with rural communities throughout Scotland, Wales, Northern Ireland, and England. Their interactions imagined hopeful and well-grounded futures together - involving communities in the Western Isles of Scotland, community farms in Northern Ireland, seaside villages in the Northeast of England, to postindustrial towns in South Wales and more.

Action Hero and Uninvited Guests with Duncan Speakman, joined 508 presenters and producers from 40 European countries + UK representing all performing arts disciplines, to take part in Perform Europe. The scheme aimed to rethink cross-border performing arts presentation in an inclusive, sustainable way.

Funded by British Council as part of the AU/UK Season, Trigger's [GROW](#) brought together artists, academics and partners from Australia, Canada and the UK in an innovative online space, to unpack the tangled history of botany, plant uses and ownership.

Verity McIntosh, was one of 8 people whose projects were funded by the UKRI TAS Hub to run for twelve months as part of their [Pump Priming Programme](#). The project is titled “Virtually There: Exploring Presence, Ethics and Aesthetics in Immersive Semi-Autonomous Teleoperation for Hazardous Environments”. She also worked with Catherine Allen from Limina Immersive to publish the IET’s ground-breaking new [‘Safeguarding the Metaverse’ report](#).

Lisa May Thomas released a paper focusing on her long running project *Soma*. [This article](#) uses a dance-somatic standpoint to explore the complexities of body-technology relations across the virtuality and corporeality of bodies and environments using multi-person Virtual Reality technology (VR).

Javaad Alipoor was part of *Another Route*. A new artistic fellowship that enabled a group of performance makers to embark upon a remarkable journey to internationalise their creative practice through a sensitively curated 18-month programme of events and residencies taking place across the world. AR. is a project designed by a consortium of UK independent performance companies led by Forest Fringe, Total Theatre Network and Artsadmin and supported by 1927, Action Hero, Candoco, Coney, Forced Entertainment, Gecko, The Javaad Alipoor Company, No Fit State Circus, Quarantine, Stan’s Cafe, Tania El Khoury & ZU-UK

Raucous were part of the Beyond Walls new 21.22 Digital Transformation Project as their Digital Advisors. A new initiative that capitalises on the use of digital technology in theatre whilst inspiring the inclusion of accessibility components.

EQUALITY, DIVERSITY, INCLUSION

“THE STUDIO IS A UNIQUE SPACE FOR FOSTERING THE UNIQUE ENERGIES OF ITS RESIDENTS. AS A BLACK CREATIVE IT IS ALSO AN ESCAPE FROM THE PERFORMATIVE AND NARROW EXPECTATIONS OUTSIDE. I FEEL I MEET OTHER BLACK CREATIVES IN A SPACE OF OPENESS AND FREEDOM WHICH WE STRUGGLE TO FIND EASILY OUTSIDE” **DR EDSON BURTON**

An inclusive Pervasive Media Studio is one where all individuals are treated fairly and respectfully, have access to opportunities and resources, and can contribute to the community’s success. The Studio reviews the balance of the community once a year, through the information you send us in the Studio Survey. And we commit to transparency by annually publishing our Studio Resident Community Inclusion Survey Data. Last year we also published a [5 year review from 2016/17 – 2019/2020](#). The reports outline the data we have found on the demographic makeup, and our approaches to language and data

“I THINK THAT LIKE ALL NORMATIVE PUBLIC SPACES, THERE IS STILL A WAY TO GO UNTIL THE DISABLED COMMUNITY TRULY FEEL LIKE WE 'BELONG', BUT I DO FEEL THAT THE STAFF ARE GENUINELY COMMITTED AND ARE PUTTING A LOT OF EFFORT INTO MAKING IT FEEL LIKE A WARM AND WELCOMING PLACE FOR THE DISABLED COMMUNITY. SINCE COMING BACK TO THE STUDIO AFTER THE PANDEMIC, I HAVE FELT TRULY SEEN BY THE TEAM, AND TRULY SUPPORTED, WITH GENUINE INTEREST IN MY PROJECTS” **RAQUEL MESEQUER**

We take inclusion seriously and recognise that there are still steps on our journey towards providing a fully inclusive environment in our community. We know that we can only expect our community to work on being more inclusive if we can say we are endeavouring to do the same. Key activity this year:

- Regular publishing and updating of our [Inclusion Survey results](#) and the actions we take as a result of feedback.
- Black Experience, Ableism and BSL training for Watershed staff team
- A new [inclusive recruitment process](#) which we are working to embed in our future commissions, open calls and job adverts.
- Inclusion commitments for Studio Residents as part of updated contract - Optional Access Riders for all Studio Residents as part of updated contract - A gender-neutral toilet and Baby changing facilities in the Studio.
- Quiet Space in the studio, which is solely available for access reasons
- Trialling a Quiet Desks area in the studio

We monitor the demographic make up of the Studio every year, with the aim of building up a picture of the areas we still have for improvement and those where we are making progress. We have adapted our surveying methods to include more depth and detail in the questions we ask and have begun working towards an intersectional approach to how we assess the information we gather. This year we had our highest ever response rate to our inclusion survey, 102 of the 126 who filled out the main survey. This means we have our most representative data set to date, it will become the new baseline for us to measure progress against. We continue to improve in areas of gender and sexuality, with some work still needing to be done around class and socio economic status. Our surveying on Disability will become more nuanced in future. Headline stats from the Inclusion Survey are:

- **Age** - we are well represented in ages ranging from 30-49 (44% of responders) but have much lower representation in ages 20-29 (8%) and ages 50-70+ (16%)
- **Gender** - 2% of our responders identify as Genderqueer, and 2% non-binary. 45% of our community identify as women and 31% as men
- **Trans** - the data here is difficult to extrapolate, as 19% of our responders declined to respond, 1% identifying as Trans
- **Sexuality** – 43% of responders identify as heterosexual, with 24% identifying as LGBQA+. Our highest representation in the LGBQA+ spectrum is people who identify as bisexual (12%)
- **Ethnicity** – 62% identify as White with 18% identifying as being from racially or ethnically minoritized backgrounds. Of that 18%, 6% identify as People of African, Caribbean or Black British Heritage, 4% as People of Dual or Multiple Heritage, 3% as People of East Asian, South Asian or South East Asian Heritage, and Jewish and Latin American people at 2% each.
- **Disability** – 21% identify as having a long term physical or mental health condition, and 20% state that they are Neurodivergent
- **University Education** – 3% of our responders did not go to University, 73% attended University.
- **Socio Economic Background** – 15% of our responders identify as Working Class, 46% as Professionals
- **Religion/Belief** – Over 53% of responders identify as having no religion, with numbers lower than 4% for Buddhist, Christian, Jewish and Muslim

* percentages are shown as a proportion of 100%. 19% of the people who completed the Studio Survey did not complete the Inclusion Survey

STRATEGIC PROJECT FUND 2022/23

As a part of the CTC Agreement partners UWE Bristol, University of Bristol and Watershed agreed to contribute £12,500 each to create a combined annual budget of £37,500 per academic year, a Strategic Development Fund against the following commitments (updated as part of our renegotiations this year).

1. We will raise our research ambitions, looking for opportunities to use our shared strengths to attract additional funds to the heart of the partnership.

2. We will optimise the formal and informal training/educational potential of our resources and network.
3. We will build an inclusive community; one where a balance of different backgrounds, identities, skills and approaches to thinking all belong.
4. We will make our international role more visible on a national scale and connect our local network to our global one.

PROPOSED SPENDING – 22/23

STUDIO DEVELOPMENT FUND £10,250

This fund fills a significant gap in the UK funding arena for our Residents, particularly due to the combination of COVID, Brexit and its impact on European funding, and the increased competition for already limited funding routes. It is exclusive to our Residents, who apply against our Strategic Objectives (above). We've funded a wide range of Residents and interest in the fund has significantly increased over time. We funded 7 applications in the 19/20, 12 in 20/21 and 9 in 21/22. In previous years, we might have funded 3-5 Residents a year, via the more discretionary approach that we used to employ. We are proposing the continuation of this area of spending.

LUNCHTIME TALKS £9,680

As mentioned in the spending report, we invested funds to future proof our Events Space. This has expanded the capacities of our space to support live streaming of Studio and Resident Events, including broadcasts across YouTube, Twitter and Facebook, simultaneously. The technical needs of the space have evolved as we have iterated the various setups that we require. We are now able to host live streams with speakers in and outside of the building, across borders and time zones. We envisage future spending to be necessary as we expand the capabilities of the space to include additional cameras, microphones and lighting, to increase the quality and professionalism of our broadcast space.

RESIDENT REPS £5,000

Resident Reps will work with us to explore how we bring Residents into our decision making processes. As part of the commitments outlined in the CTC Vision Paper, we will invite two Residents to be a part of an exploratory phase with us as we think through questions of agency, representation, accountability, and culture.

MIDI RESIDENCIES £4,600

For creatives who are already well established in their existing field, well connected, and networked with a strong profile. It will support people from underrepresented communities in the studio. The Studio will become better known in the fields of the creatives and their communities, furthering the reach of the studio. This budget allows for two Midi Residencies, at a cost of £1,800 each, as well as an access budget of up to £500 for each Resident.

MICRO RESIDENCIES £1,500

Short burst residencies whose focus is to support under-represented communities in the studio. It might come at a critical moment in the development of an idea or project that a creative is working on, or it might be the

enabler that unlocks their longer-term relationship with creative technology. This budget allows for 3 Micro Residencies at a budget of £500 per Resident.

RESEARCH CATALYST £4,000

Networking and workshop events to bring together Residents of the Studio with members of the Digital Cultures Research Centre and Centre for Creative Technologies. We will hold a social event for the wider network (including our new downstairs neighbours, Condense, and Researchers from across the Faculties/Colleges of both Universities). We are also designing a series of Alternative Technologies workshops to spark ideas and relationships aimed at catalysing areas of future research exploration.

CONTINGENCY POT £2,000

Making the most of the Strategic Project Fund means forward planning and careful thinking about how best to deploy it. The outlined planned spending above covers most of the budget, but we propose to retain £2,000 of the budget to allow the Operational Group to respond to areas of need/new opportunities to fulfil our Strategic Objectives.

SPENDING REPORT – 21/22

STUDIO DEVELOPMENT FUND £6,217

The Studio Development Fund has continued to be a huge success and has made a significant impact to the recipients even though these are very small amounts of money being awarded. Things we have funded in the last year include:

- Becca Rose Glowacki - Inclusion training to change ways of working within a festival team
- Dhaqan Collective - Training in traditional Somali weaving, with a view to combining those techniques with wearable tech
- Jennifer Bell - Match funding for a participatory, immersive, digital performance in Cornwall
- Rachel Smith - Funding for taking work to a festival in Amsterdam, their first time touring internationally
- Charlie Williams - Funding for a high-powered computer to create algorithmically generated visuals for stage performances
- Leon Trimble - Funding for mobile projection equipment to run free outdoor algoraves
- Alec Stevens - Queer Research Residency

MIDI RESIDENCIES £5,370

This year, we funded two MIDI Residencies. Both were with artists who were already well established in their fields but who wanted some dedicated time to experiment with technology in their practice, with direct support from producers and our Creative Technologist.

The first was awarded to Freddie Wulf. Freddie Wulf is an artist working in body-based performance, sound & video. In their residency Freddie brought his practice to a new field - exploring new ways to use technology to enhance touch. The second was awarded to Ray Young. Rachael Young is an award-winning artist and writer based between Nottingham and London. Their transdisciplinary practice exists on the boundaries of live art,

text, movement, activism and neurodiversity. They used the residency to conduct the first part of an R&D, connecting with artists/technologists whose practice interrogates experimental sound and video productions. Both artists were given additional access funding to support them on their residencies and we will earmark access funds for future Midi Residencies.

COVID EQUIPMENT FUND £2,845

We created this budget to allow us to adapt aspects of the Studio offer for a post lockdown environment and ensure agile testing of new technologies could continue, in a COVID safe way. The main purchase of the year was a CleanBox, which allows us to quickly and easily clean VR headsets, headphones and other peripherals that are often used in the R&D of Residents work.

LIVE STREAMING EQUIPMENT £9,394

Taking our lunchtime talks online has broadened our reach and increased our audience figures, both for the live event and for people watching later. This continued financial support of the programme helped us to grow new audiences and continue to offer a public program, focused on the intersections of creativity and technology.

TECHNICAL STAFF £3,245

NSL Productions have worked with us over the last year to develop the systems, both front and back end, for our broadcast setup. Due to a skills gap in our in house team, they have also supported our live streams. This support has come in the form of live technicians, as well as on call trouble shooting. We are now exploring longer term training options for in house Studio and Watershed staff, and our relationship with NSL is likely to continue.

ACCESS COSTS £2,730

This year has seen the Studio investing properly in accessibility for the Lunchtime Talks programme. This has led to us establishing the last Friday of every month as BSL interpreted, with up to two BSL interpreters at a time. BSL interpretation is also included in the marketing materials for these specific talks, which is a key element to ensuring stronger engagement with BSL communities. Watershed has now agreed to embed these costs in its ongoing accessibility budget, ensuring a legacy for this initial investment from the Strategic Development Fund.

STUDIO PODCAST £5,330

The Residents is a series of four podcasts exploring tech, arts, economy and health through the lens of community and creativity, produced by Studio residents [Prince Taylor](#) and [Jo Kimber](#) and supported by the Pervasive Media Studio. We commissioned Series 2 of the podcast last year. In the podcast, Studio Resident Prince, holds the space for Residents from diverse backgrounds based within the Studio – giving listeners a backstage access pass to the Studio and its residents and highlighting the vitality and difference that comes from engaging with a wide range of voices, when looking at contemporary issues. The launch of the podcast is scheduled for October 27, with a live launch in our upgraded hybrid events space.

LUNCHTIME TALK SPEAKERS FEES £950

Our burgeoning program of Lunchtime Talks has been boosted by additional investment in our speakers. Over the last two years, we have begun offering honorariums to speakers who are not delivering their talks as part of one of our existing schemes, or schemes run by our partners. This has increased the diversity of speakers, and subsequently the diversity of our audiences.

Total Spend £37,500

With continued thanks to the Strategy Group, Operations Group and all involved in the continued success of the Cultural and Creative Technology Collaboration Agreement

