

Introduction

National portfolio organisations

The National Portfolio funding programme is our programme for organisations that are applying for funding over a four year period from 2018/19 to 2021/22 to deliver arts and cultural activity, as well as those organisations applying to support the arts, museums and libraries sector.

The application form asks you a series of questions about how you plan to contribute to the Arts Council's goals and about your organisation's management, governance and financial viability. We will use the information you give us in your application form to decide whether we will offer you a grant.

The next three screens are autofilled with information you have already provided. The purpose of these is for you to ensure the information is correct. If you need to make any amendments, you will need to go back to the applicants section and make amendments to your applicant profile.

Throughout the application portal, any items marked * must be completed.

Any free text boxes have a strict character limit. Please stick to this character limit as any additional text will be automatically deleted.

If at any time you would like to contact us, click contact us in the left menu bar for contact information.

Good luck with your application and save often.

Organisation details

Non-UK address or address not found:

Address name or number: 1

Street: Canons Road

Locality:

Town / city: BRISTOL

Postcode: BS1 5TX

Main contact number: 0117 9276444

Email address: clare.reddington@watershed.co.uk
**(Organisation email address
if applicant is an organisation)**

Website address: <http://watershed.co.uk>

Fax number:

**Please select the option that most closely
describes your organisation:** Arts organisation

**Select one of the options below to describe
your organisation's status:** Company limited by guarantee

Are you a registered charity? Yes

What is your charity number? 284188

Is your organisation a Museum? No

Your contact information

Contact type	Main contact	First name	Last name	Primary contact number	Email
Financial authority	Yes	Jill	Stokes	██████████	██████████ k

Contact details

Contact type: Financial authority

Is this the main contact for the applicant?

First name: Jill

Middle name:

Last name: Stokes

Position: Head of Finance

Primary contact number: [REDACTED]

Alternate contact number:

Mobile phone number:

Email address: [REDACTED]

Fax number:

Basic details

Information

What is your organisation or consortium's mission or purpose? No more than 2000 characters.

“Watershed displays a passion for high quality, diverse and challenging art and culture, combined with a hunger for the new and an agitation for the next” Tom Fleming 2016

Watershed’s mission is to develop cultural engagement, imagination and talent.

Watershed is recognised for its internationally distinctive programme of invention and talent development; as a leading centre for film culture and as Bristol’s city centre cultural meeting and debating place of choice.

Watershed has well established brand values, authored through cross departmental workshops, owned and meaningfully applied by our staff:

People Led:

People are the engine of our organisation. We are here for the people we work with and for, without them Watershed would not exist.

Entrepreneurial:

We create opportunities, incubate ideas and take risks to explore new ways of looking at and doing things.

Make Things Work:

Through partnership, innovation and exchange we go the extra mile to deliver excellence.

Open & Honest:

We provide a culture and environment that is trusting, trusted and trustworthy.

Celebratory:

At the heart of our offer is the celebration of culture, diversity, creativity and wonder.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

Requested amounts

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Amount summary

	2018/2019	2019/2020	2020/2021	2021/2022	Total (£):
Amount requested (£):	£744,289	£744,289	£744,289	£744,289	£2,977,156

Contributing to our goals

To be considered for funding you must be able to help the Arts Council meet our goals. You must contribute to:

Goals: Goal 2: Everyone has the opportunity to experience and be inspired by the arts, museums and libraries, Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries, Goal 5: Every child and young person has the opportunity to experience the richness of the arts, museums and libraries

Goal 1

**Tell us how you plan to use our funding to contribute towards Goal one.
No more than 20,000 characters.**

Excellence is thriving and celebrated in the arts, museums and libraries.

Watershed is committed to talent development and creating the conditions for others to thrive.

In the last four years we have cemented our reputation as a leading cultural centre and creative hub, delivering inclusive innovation and sustainable development in the following areas:

Art and Technology - The Pervasive Media Studio at Watershed is a world-leading centre developing talent and emergent practice in the cultural and creative economy. It is a partnership with UWE Bristol and University of Bristol.

Young People - The next generation of creative talent is developing its voice through Watershed's ground-breaking engagement programmes such as Rife Magazine, Bristol's youth-led online platform.

Moving Image - We are both an internationally renowned cultural cinema and the home of BFI Film Audience Network Hub for the South West, developing film culture across the region.

Each of these areas has differing programming horizons, stakeholders, demands and energies. Each plays a vital role in the cultural ecosystem. We model and understand their interdependencies in the following way:

MODEL

1. Cultural dialogue
2. Creative talent
3. Cultural innovation

1) Cultural Dialogue

Our public programme acts as the regulating heartbeat of the organisation - fuelling new ideas, engagements and conversations. We celebrate film as an art form which informs popular culture, politics, society and cultural identity. We programme collaboratively across communities and art forms to amplify themes and to bring new audiences into the venue, and we produce artist events, installations and performances linked to our art and technology programme.

In 2015-16 Watershed welcomed 413,404 visitors and reached over a 100,000 people through projects beyond the building.

As well as the 3000+ screenings and events we programme each year, the public programme in 2018 - 2022 will include:

Cinema Rediscovered - new annual Festival of archive cinema
Film and Music in collaboration with local musicians, St Georges and Colston Hall.

Collaboration with Bristol Cultural Development Partnership to co-host year round programme of discussion and debate to stimulate people's minds and passions.

Participation and leadership in themed programming across Film Audience Network including screenings, commissions, cafe bar events etc - Animation (2018), Magic and Fantasy (2019), Thrill (2020).

Watershed's 40th birthday in 2022 will be marked by a substantial public and industry facing event, to celebrate and showcase ideas and talent from our creative community. A Young people's summit (like No Boundaries) will be a key part of this programme.

2) Creative talent

Talent Development at Watershed describes an emergent community of practice who are creating content, tools and experiences for the first time.

Based primarily in Watershed's Pervasive Media Studio, our art and technology programme scans the changing horizon for new opportunities, responding to emerging technologies, societal challenges and new partnerships.

From 2018 - 2022 we will continue to focus on developing talent and producing invention through the following responsive structures:

Flexible work space and producer support in the Pervasive Media Studio for talented individuals and companies to explore new ideas in creative content. The community is constantly refreshed with c150 active participants at any time.

Annual Funded Residency programme:

- Micro Residencies, designed to ensure low barriers to entry for practitioners from under-represented demographics
- New Talent Residencies, aimed at people at the beginning of their creative careers
- Artist Residencies, aimed at established artists wanting to undertake creative technology-based R&D.

Workshops and Labs offering opportunities to collaborate with other creatives on development of ideas around a theme.

In addition we will collaborate with VR World Congress, UWE Bristol and University of Bristol to create a VR Lab (opening late 2017), using the approaches, model and staff of the Pervasive Media Studio to create new opportunities for artists in this fast moving form.

3) Cultural innovation

In addition to a strategically flexible approach to invention and emergence, we are also invested in innovation - the point where methodologies and processes can be shared and iterated by others. We deliver this through ongoing knowledge exchange programmes and projects which support creative individuals and organisations to scale and sustain their work:

We will continue to offer weekly free events to people in the culture sector wanting to engage with cutting edge research around art and technology. In addition we regularly open-source the methodology and learning from all of our projects and share it with the wider sector - as exemplified by the open source licensing of our Sandbox model.

We will collaborate with UWE Bristol on an existing MA programmes in Curation and new MA programmes on Creative Producing and Film Culture, sharing our approaches with diverse talent through a strengthened City Campus.

We will work with UWE Bristol, Spike Island, Knowle West Media Centre and The Guild Bath on the Regional Arts Incubation Network (RAIN) - to develop the entrepreneurial capacity of artists and creative practitioners through a tailored package of incubation and business support.

We will lead Creative Producers International, a global three year programme to build the capacity of Creative Producers as city change-makers, supporting them to engage communities and deliver projects which inform the evolving dynamics of their city.

We will extend and open up Playable City, our global programme of awards, workshops and networking which puts people and play at the heart of the future city. In partnership with British Council, our emphasis for the next five years will be on sharing Playable City thinking through a networked knowledge bank of insight, experience and impact.

ORGANISATIONAL CULTURE

It is not specific projects or products that create an inclusive and flourishing creative ecology, it is Watershed's organisational culture:

Underpinned by our values (see section on organisational purpose), the Watershed approach to encouraging and supporting artistic excellence is enabled by open-ness, responsibility, partnership and passion.

This section articulates our cross-cutting approach to artistic excellence and documents our impact on artists, the sector and the world.

Watershed is OPEN

We believe that to release the true potential of the artists, young people and audiences we work with, we must draw from the widest possible pool of collaborators and ask them to engage with people not like them (cultural background, ethnicity, discipline, age and ability).

Our attitude to talent development is distinctive in that we do not distinguish between cultural and commercial propositions, but purposefully curate in both. We are open to creative practitioners from all art forms, and to institutions and independent practitioners.

In all areas of the programme, this mix is achieved by investing in producing teams who are highly knowledgeable and well connected; by creating support packages tailored for every participant, and, in the studio, by promoting a rolling open call to become a resident.

As participants join the Studio community, we gift them support and space in return for their participation.

Everyone is assumed to have skills, ideas and contacts to contribute - an openness and interrupt-ability agreement leverages the power of the community and aligns everyone to a shared co-producing approach.

Watershed is RESPONSIBLE

In their recent work with Watershed, leading cultural consultants Caroline Felton

and John Knell identified the culture of Watershed as a key asset: “The sense of commitment to a clearly defined shared vision and values is palpable... Decisions are made using a shared database of evidence and staff see themselves as stewards of a vision and ecology.”

Watershed makes a commitment to work with artists over long periods of time - supporting them to develop their practice in a way most suited to their needs. We consider (and continue to re-visit) how we can best support the development of a specific idea or person. We offer work space, funding, audience testing, advice on business development, access to mentors, new technologies, use of our box office, bid writing etc when it is most needed.

“The Pervasive Media Studio gave me the all too rare opportunity of making work that was considered 'risky' by other cultural organisations and pushed me to change my practice into a new and bold direction. The Stick House was made in 2015, it employed 36 people, sold out a six week run, was seen by over 4,000 people and garnered four and five star reviews. It had a real economic and creative impact. Because the Studio believes in long-term relationships with its residents, our productivity and our collaborations continue to develop in compelling and innovative new ways.” Sharon Clark, Studio Resident

We encourage people to take risks, and use our experience and profile to ensure they feel supported and in control.

We take responsibility for the cultural ecology of Bristol - investing time and effort in supporting and growing other organisations rather than simply seeking to benefit ourselves.

We use our programme to ask difficult questions and encourage debate around important societal issues, following our ethical programming policy to ensure we leave space for multiple viewpoints.

Watershed is COLLABORATIVE

Watershed believes our best work is done in partnership. This takes many forms - from those we have worked with over many years, to those we collaborate with on specific themes or opportunities.

We are committed to cross-sector and cross-community collaboration as the best way to nurture the creative innovation ecosystem of Bristol. We seek out opportunities to work with partners in new areas - both geographic and thematic and avoid replicating other people’s work, parachuting into new communities or creating siloed programmes.

With an emphasis on developing talent through creative R&D, we do not presume that Watershed will be the Producer, host or distributor for everything that is developed. We invest in making connections that will enable our collaborators to show their work in the most appropriate contexts and reach the widest possible audiences.

We collaborate regionally, nationally and internationally to create opportunities for artists, to share thinking and to create richer programmes of work.

Watershed is PASSIONATE

Watershed throws itself wholeheartedly into everything it does, believing that cultural engagement changes the lives and futures of audiences, makers and artists. This manifests itself in the ambition we demonstrate for and with the talented people we work with - from the young content creators of Rife to the established artists of the Studio, we help them to aim high and give them the practical tools to get there.

We are passionate about the potential of new technologies to facilitate citizen engagement, to distribute knowledge and to support creativity. We believe in artists as inventors and innovators and we champion the power of art to lead corporations and governments to more inclusive, magical and appropriate uses of technology, rather than settling for the tools and platforms they sell.

The passion of our staff drives our can do attitude and ability to get things done. It drives our questioning of the status quo and our constant striving for better and richer ways to work.

Our passion is shared by the people we work with and the audiences we engage. This enables us to deliver meaningful, active and in depth connections across the programme, the city and the world.

EVIDENCING THE IMPACT OF OUR APPROACH

We design our programmes to have local, national and global impact:

Impact on Artists

Watershed provides bespoke, active and often long-term support to make a real difference to artists. The result is confident practitioners with ground-breaking ideas, appropriate business growth and national/international profile.

“One of the best funding schemes I've ever been involved with... it combines meaningful financing, sensitive support and input, and a laser focus on good commercial product design. It has enabled me to create real momentum and excitement around my new business from industry partners and investors alike.
“ Alex Fleetwood, Creator of Beasts of Balance

“Watershed has introduced me to a wealth of possibilities that have taken my idea from a long held dream to a graspable reality. Through a plethora of idiot questions, I have been able to refine my ideas, and to consider the practical challenges. Residents have been incredibly generous and have informed my thinking.” Edson Burton, Watershed Artist in Residence 2016

“Being around people from such different backgrounds made me realise that you don't have to give up if you can't do something, you can dream as big as you like because there will always be someone who knows how to do something that you can't” Tenaya Steed, New Talent Residencies 2016

In addition, commissions like our annual Playable City Award, and engagement in collaborative workshops (like the recent Tempest Creative Lab with RSC) support artists to make new partnerships and explore creative experiences which use digital technologies in new ways.

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Impact on the local creative ecology

‘Watershed is the beating heart of Bristol’ Stephen Fear, Entrepreneur

“It helps to know that the Pervasive Media Studio is open for learning experiences each week, it is good to know there is a place I can openly talk through and share my own practice with a wider community. There isn’t another place like it” Jo Hellier, Performance Artist (non-Resident)

Watershed acts as both a hub and an anchor for the city’s creative economy – raising its profile, developing its connections and creating opportunity to share its strengths with the world.

Watershed team members act as mentors and advisors to creative organisations across the city, and advocate for their needs on forums from LEP to the Business Improvement District. We invest resources to strengthen individual players in the ecology and the whole. For example, Watershed has worked with Ujima for a decade to develop engagement from BAME communities, and in advance of an anticipated new funding stream, we funded a consultant to work with and for them to develop their business proposition. This led to Ujima receiving an Elevate award to develop their reach and resilience.

“By playing the connector role, Watershed has developed to be a public-facing cultural and creative economy hub for the Bristol city region with strong networks amplified through the public programme. It is the open cultural approach combined with wide public engagement and a strong showcasing ethos which has enabled Watershed to leverage its profile to become a trusted connector” Jon Dovey, REACT Report 2016

Our open approach and accessible venue ensure people from all backgrounds feel welcome. By providing the space and opportunity for different worlds to meet, Watershed plays an active role in strengthening the aspiration and the connections of the local ecology.

Impact on the creative sector

Watershed connects activities locally to flows of ideas and hubs of practice nationally and internationally. From the resources we publish online to the mentoring and support we offer, our commitment to knowledge exchange draws cultural organisations from across the UK for advice, validation and collaboration.

“Watershed is a key reference point in arts and cultural development across the UK and increasingly internationally. It is a go-to organisation to understand best and next practice – from audience development for film to R&D to cross-sector partnership” Tom Fleming.

In addition, our leadership around emerging technologies and art forms delivers inspiration and new ways of working to industry and others in the mainstream creative sector - who find it difficult to innovate:

“It is no exaggeration to say that in five months Books and Print Sandbox has delivered as much as some mainstream publishers have done in five years.”
George Walkley, Head of Digital at Hachette.

As part of the new City Campus initiative Watershed and UWE Bristol will leverage the experience and expertise of both organisations to develop Arts and Technology practice and play a leadership role in making Bristol and the UK a global leader in open innovation at the intersection of art and technology, culture and commerce.

“The University of the West of England is proud to be fully engaged in a particularly strong partnership with the Watershed, leading many significant projects that are fusing the arts and technology in creative and innovative ways. We believe that the work undertaken is not just of local and regional significance but is increasingly of national and international significance.”
Steven West CBE, Vice-Chancellor, UWE Bristol

Our shared plans for an extended Watershed building are detailed in the management section.

International impact

Watershed is rooted in Bristol but has international reach and ambition, connecting artists and audiences with creative, cultural and commercial constituencies across the world. This is particularly evident in Playable City which has captured the imagination of cities across the globe. In places as diverse as Lagos, Recife and Tokyo we are working with teams of local creatives to develop new skills and practice. To date Playable City has reached over 1.1m people across 5 continents and worked with 74 international partners in 9 cities.

“Watershed are an inspirational organisation. Their expertise and work ethic was a breath of fresh air, especially in Lagos where these are not readily available. Working with Watershed has allowed for knowledge exchange and learning that can be transferred to Lagos”. Olamide Udoma, Future Lagos

Lasting impact is delivered by Watershed’s support for city partners to connect to each other and to leverage resource locally. For instance, Playable City Recife began with a Creative Lab in 2014 that supported UK and Brazilian creatives to collaboratively explore ideas for Recife. The impact of this lab continues to be felt today – participants have since launched Playtown, which received £500k investment to explore how playful experiences can make the oldest part of the city a desirable destination for citizens and tourists.

Tell us how you plan to use our funding to contribute to the Creative Case for Diversity. No more than 10,000 characters.

"Diversity is inviting people to the party, inclusivity is asking them to dance"
John Dyer, No Boundaries 2015

Watershed's emphasis on interdisciplinarity, accessibility and open innovation ensures that diversity is a driving force within our work.

We believe that to release the true potential of the artists and audiences we work with, we must draw from the widest possible pool of collaborators and ask them to engage with people not like them (in cultural background, ethnicity, discipline, age etc). Our work is curated to programme difference, and open calls and community partnerships ensure it is vibrantly mixed. This approach is explained fully in Goal One.

The creative case for diversity is inherent in our approach to supporting a thriving cultural ecology and we have scored consistently highly in annual ACE reviews.

However, the case for inclusivity as a matter of social justice and institutional responsibility has further to progress and greater urgency (in both Watershed and society as whole).

In 2017, we will explicitly move our thinking from growing diversity to building inclusion and will apply this thinking across programmes, audiences, participants and staffing.

Nikesh Shukla (Editor of RIFE) will chair an Inclusivity working group (with membership drawn from across the organisation and including Board Members Diane Bunyan, Sherrie Eugene-Hart and Shamil Ahmed) to address recruitment, staff development, venue and online access, language, data collection, talent and programme development.

Our treatment of inclusivity will include consideration of people from all of the protected characteristics groups but will also include people who are excluded because of their socio-economic circumstances. We will take an intersectional approach, acknowledging the complexity of disadvantage.

This is clearly an important factor in cultural engagement and how we respond will be a key research question for the working group. We will actively explore and trial approaches over the next period before identifying specific goals and methods.

The group will meet monthly and will be given capacity and resources to research, test and roll out recommendations and changes. This work will go alongside thorough research into the alumni network of our talent development programmes (iterating methodology developed for REACT) to gain a comprehensive picture of their background.

PROGRAMME OF ACTIVITY

Watershed's approach is to do things 'with' people not 'for' people, and working with partners is key to our approach to inclusivity (see partner list in Management) in audiences and participants.

Regular Programme elements (selected to demonstrate how we reflect the

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diversity of contemporary England) include:

Deaf Conversations About Cinema Film Club, a monthly collaboration with Deaf Artist David Ellington. See Goal 2.

Ongoing collaborations with Queer Vision, Bristol Pride's film festival and Freedom, to bring the best of lesbian, gay, bisexual and transgender cinema to diverse audiences year round.

Come The Revolution - a collective of black curators, programmers and creatives producing programmes which explore black lives, culture and identity on screen (see Goal 2).

Substantially discounted tickets for anyone under 24 (see Goal 5).

RECRUITMENT

Watershed is working hard to recruit staff, artists and practitioners from diverse backgrounds, and this is key area for future development.

We work with partners to ensure our open calls for commissions and residencies reach as far and wide as possible, and advertise opportunities and jobs in the local press as well as in culture sector communications channels. We have developed specific wording (around race and disability) for open calls and job adverts to encourage applications from Deaf and disabled people, and people from non White backgrounds. For the recent recruitment of the Pervasive Media Studio Producer we paid consultant Sandy Mahal to advise us on the people and platforms that would help us reach beyond the usual culture sector channels to potential BAME candidates from other industries and disciplines.

We seek to ensure our recruitment and selection panels include a balance of gender, race and age. This includes paying people from outside our organisation to participate in recruitment panels and inviting Rife content Creators to participate - both to offer their insight and to gain experience.

Future goals:

Create an inclusivity dashboard (as an alternative to equalities monitoring forms) which openly shares data around the diversity of staff and programme participants, before inviting applicants to add their demographics.

A focus on building inclusion in our front of house teams.

Work with young video producers to create video case studies of Studio emerging talent residents from BAME backgrounds with the aim of increasing applications from this group.

Engage all Watershed staff in Unconscious bias training.

ARTISTS AND PRACTITIONERS

"The Pervasive Media Studio has been a great place to build relationships and has given me more confidence to develop my practice, removing that feeling of being alone 'shouting in the dark!'" Onallee (musician and Studio resident)

Engaging artists from BAME backgrounds is a key focus for the Pervasive Media Studio. In 2016 we recruited Zahra Ash Harper as Studio Producer (maternity) with a focus on BAME participation, and established a shared investment fund (with UWE Bristol and University of Bristol) that we could use for activities with this aim. Our initial approach has combined awareness raising, new community partnerships and ensuring potential residents have a smooth and welcoming introduction to the community. In 2017 we will launch paid micro residencies as an alternative to the formal application process for talented people from excluded groups that do not yet have the language to articulate their practice in creative technology terms. We will also continue to work with Zahra around this focus.

We have recently produced Unfixed, an international Creative Research project in collaboration with The Australian Network for Art & Technology, Access2Arts and Unlimited which supported ten Australian and UK Deaf and disabled artists to investigate arts, disability and technology. We are an Unlimited Strategic Ally and will continue to support two projects that came from Unfixed. We have committed to working with Deaf and disabled artists to explore creative applications of VR.

We offer targeted professional mentoring for emerging creatives from Come The Revolution and support BAME organisations such as Ujima, Afrika Eye and LGBT organisations such as Freedom and Queer Vision with organisational development advice.

PROTECTED CHARACTERISTICS

“This event was VERY refreshing. So lovely to see so many talented people doing incredible things and celebrating Black British Culture. More of this please” Watershed Audience member

Watershed seeks to be welcoming to everybody, all of the time. Our operations teams and front of house staff receive continuous training in accessibility and engagement. Whilst our partnerships with support organisations help us deliver additional support around specific programmes.

“It’s brilliantly accessible... You don’t have to ask staff it is just second nature of them to ask a question” Stephen Lightbown in Bristol 24/7’s video about access in cultural venues.

Watershed is fully accessible to wheelchairs and our accessible toilets include baby changing facilities. Guide dogs are welcome and there are two disabled badge holders' parking spaces close to the building. Induction loops are available in all 3 Cinemas and 2 of the event spaces and our cinemas are equipped to offer Audio Description and Descriptive Subtitling when available.

2016 access highlights included special events around Notes on Blindness presented in partnership with Action for Blind and a special screening of documentary Life, Animated (the story of Owen Suskind, a young man who was unable to speak as a child) featuring a Q&A with Owen and his family, in partnership with Contact a Family.

All of our project videos are captioned, to ensure knowledge exchange is not

only directed at hearing practitioners and ensure the public events relating to talent development programme have BSL interpretation.

Our online presence follows both accessibility guidelines and the principles of universal design, in order to ensure a good online experience for all.

In 2015, Watershed was awarded Best LGBT Employer and we continue to build on our relationship with Pride to develop wider engagement.

Future goals:

The delivery of relaxed screenings for people with autism or dementia.

The development of a small acts of inclusion policy, crowd sourced from across the organisation (such as the use of preferred pronoun stickers, childcare bursaries, quiet rooms).

EVALUATION AND SHARING

To monitor the demographics of Watershed's audience, we undertake regular surveys which are detailed in Goal 2.

We evaluate programmes and projects with external consultants and create project videos and case studies which document learning and outcomes. These are shared with audiences, partners and peers. In recent months the Film Audience Network has been a particularly useful place to share and learn from best practice in this area.

We regularly share best practice and learning through participation in industry networks and by giving talks at industry events. In 15/16 Watershed staff gave over 60 talks to over 14k people.

Watershed is partnering on ZU's 3-year Elevate funded programme to share best practice around inclusion in supporting and commissioning new work. We have committed to contributing data on the beneficiaries of our Residency programmes for emerging artists which will contribute to a publicly available 'toolkit'.

Future goals:

Commission and publish online case studies around Watershed's approach to inclusion.

Find ways to share openly the approaches that haven't worked as well as those that have.

Goal 2

**Tell us how you plan to use our funding to contribute towards Goal two.
No more than 20,000 characters.**

Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries.

Audiences are at the heart of everything we do.

We judge our success on the quality and quantity of our engagement with people. It is this engagement, care, authenticity and attention to detail, that is absolutely central to Watershed, and totally embedded in all our areas of work.

Our audiences expect their messages to be personalised, relevant and tailored. They don't want to be anonymous - they want to be recognised, they want to be rewarded, they want to be listened to, and they want to have a dialogue. By carefully nurturing our relationships like this - in an open, human, genuine way - we build a trust and goodwill that is priceless.

In a rapidly evolving and expanding environment, balancing consistency and integrity, whilst remaining flexible and eager to experiment, is more important than ever.

We will continue to put audiences first - deepening our relationship with current ones and building new ones - and celebrate being a space for shared discussion, a space for diverse voices and opinions that come together through what we do.

OUR CURRENT AUDIENCE

A thorough organisational approach to data collection and analysis gives us in-depth knowledge of our ticket-buying audiences.

For the last 3 years we have consistently captured data from 69% of attendees. Interrogation of this data (through Audience Finder) has significantly improved our ability to target messages, which has helped us to reach new and niche audiences. Our main lifestyle profiles (as categorised by Audience Spectrum) are Experience Seekers (30%) and Metroculturals (19%).

We benchmark our audience demographics against Bristol City Council's population estimates to help us to understand where we need to improve.

Male/Female gender balance in Bristol is exactly half and our audience identifies as 47% male, 52% female and 1 % other. A less binary approach to gender classification in our data collection is a key area of future improvement.

Ethnicity data shows the Black and Minority Ethnic population make up 16% of the total population in Bristol and 15% of Watershed's audiences.

15% of the city is aged 16-24 and Watershed's audience is 13% 17 - 24 years old.

Our dedication to customer care ensures that everyone is made to feel welcome – from those buying a coffee in the Café/Bar to those spending Friday hot desking in the Pervasive Media Studio.

"@wshed great customer service. You have no idea how difficult it is for CS to deliver on promises. Cheers" @musecymru

We undertake customer satisfaction surveys on a regular basis, and have sustained ratings of 90 – 100% brilliant or good.

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EVIDENCING GROWING DEMAND

Growing numbers of bookers, subscribers and supporters demonstrate growing demand for Watershed's work.

In 2015/16, Watershed welcomed 413,404 visitors, and reached over a 100,000 people through projects beyond the building. From April 2014 to Dec 2016, weekly email subscribers grew by 20%, Facebook likes grew by 270% and Twitter followers grew by 254%.

From 2014 - 2017 we have seen a 17% average annual increase of visitors to our websites, and a 14% average annual increase in online ticket sales. We have also seen a 28% increase in ticketed admissions over the same period.

We conduct regular demographic surveys with a robust sample of visitors (3 times per year) to build an accurate picture of users. Since its inception in October 2014 we have surveyed 4038 customers. We have a good balance of loyal audiences and new bookers - last year 46% of our audience attended Watershed more than 7 times.

We continue to integrate Individual Giving into our communications mix. This comprises web pages, newsletters, target mail, pop-ups, events, reports and personal contact. The growth in donations to Watershed is a strong indicator of growing demand, understanding and engagement: in 2014/15, 48 people donated, in 2015/16 this rose to 255 and 905 have donated so far this year.

In the past year, Watershed has also significantly grown its audiences beyond the venue:

Mass Crane Dance, by Pervasive Media Studio Resident Laura Kriefman, was co-produced with Watershed and welcomed a live audience of over 10,000 people and an audience of 4 million online.

To date Playable City projects have reached over 1.1m people across five continents and worked with 74 international partners in nine cities.

In November 2015, Watershed took over The Island to showcase products, services and prototypes created by REACT. We offered a playful, immersive celebration of REACT's work attracting 6000 visitors.

"A smorgasbord of amazing experiences at #TheRooms in Bristol - and the crowd can't get enough!" Máiréad Ní Chróinín

BUILDING NEW AUDIENCES

"An unwavering commitment to audience value...creating value for what people really need. Not supply-led programming." Russell Willis Taylor on Watershed's Conversations about Cinema at AMA conference '15

Our approach to Audience Development is one of inclusivity, not always inventing 'new' programmes or initiatives but finding ways to work in partnership to ensure that anyone who is currently not catered for can be included.

As evidenced above, good progress is being made to ensure we welcome people from all backgrounds and abilities. However the City's 2015 Quality of Life survey found 24% of respondents had a limiting long-term illness, health problem or disability, whilst only 5% of Watershed's audiences identify as having a disability.

Our audience development targets for the next four years will therefore continue to be focused around the following groups:

1. Young people (under 24)
2. People from BAME backgrounds
3. Deaf and Hard of Hearing audiences

1. Developing Young audiences

"@wshed @bfi_FAB Thank you for the work you do with young people. Philistines are cutting arts, archeology etc from curriculum. We need you!"
Trisha Greaves-Hold

Developing engagement with young people is one of Watershed's strategic priorities. Over the period of our last NPO support, the number of young people coming to see world moving image culture with us has almost doubled (a 48% increase). We have achieved this by working in partnership with young people, as detailed in Goal 5.

2. Developing BAME audiences

We will continue to work with Come The Revolution (a group of BAME curators). Their first programme last year focused on the Civil Rights movement and attracted 32% BAME audiences.

Media partnership with local radio station Ujima includes regular on air campaigns and ticket competitions for targeted films aimed at BAME communities.

Our Communications team have taken part in the AMA's Diversity Academy, working with mentors and peers on experiments to successfully reach wider audiences.

We are developing editorial and creative content based approaches to targeting people from specific backgrounds, by using alumni and previous participants also drawn from these backgrounds. This was exemplified in our recent BFI Film Academy open call (results demonstrated in Goal 5).

Further detail on our work with BAME audiences and Come The Revolution is included in the Diversity section.

3. Developing Deaf and Hard of Hearing audiences

"The numbers of people visiting the Watershed from the city's 1,000-strong deaf community has been steadily on the rise – not only to watch subtitled films – of which there are plenty on offer at the Watershed – but also to socialise in the cafe bar, which has turned into their "local", thanks to the new focus on making service more accessible." Bristol Post

One of the most popular additions to our cultural programme is our monthly Deaf Conversations About Cinema event which is the result of our participation

on the Agent for Change programme. This is a relaxed, informal opportunity for both Deaf/hard of hearing and hearing customers to come together to talk about a film in our programme.

Working on our audience development for Deaf and hard of hearing audience members with David Ellington, a Deaf British Sign Language (BSL) user, filmmaker and artist from Bristol has resulted in a great range of benefits and also helped internal communication and relationships. We have trained 50+ staff in Deaf Awareness/basic BSL, created a BSL welcome film for our Box Office and improved our communications and website with BSL video translations.

On Fri 18 March 2016 we hosted a reception to mark the anniversary of BSL's recognition as a language, we had a lovely moment at this where the training went full circle: bar staff were teaching (hearing) audiences how to sign their drinks to get the discount we had arranged.

DEVELOPING OUR BRAND

Watershed's brand covers a diverse cultural and commercial offer and therefore requires a broad and flexible approach to communication.

Our communications mix incorporates:

Social Media

We use social media to build and deepen loyalty, promote our offer and to monitor, listen and respond to customer feedback. We are also increasingly creating and sharing compelling content created specifically for social circulation.

Recent highlights have included an original piece of video content for Bristol Shakespeare Festival, an award for best UK marketing from Picturehouses (for our gallery campaign for Weiner Dog), and a suite of bespoke content for the BFI Black Star season. Our web pages feature share buttons to encourage social media interaction. We also have great success with Facebook advertising, which allows us to segment and target specific audiences in order to boost Page fans, increase site visits, sell tickets and amplify content.

Future plans include experimentation with new Facebook features, particularly Canvas (a fast-loading full-screen visual storytelling experience for mobile users), Pixel (which allows you to make targeted offers to individuals based on website visits), and live-streaming.

In-building comms

We have a popular public noticeboard where audiences create handwritten comment cards. This pen-to-paper lo-fi approach is a huge success, generating dynamic dialogue and offering a place for audience members who don't use social media to contribute and react. Cards are captured and shared online to give them a 360-degree life.

Email communications

We send weekly (30k subscribers) and monthly (9k) newsletters as well as a dedicated Access email and one-off targeted emails to users based on previous

bookings. The weekly email is one of our most important tools, it promotes our offer as well as balancing editorial content. As the number of one off events in our programme grows, comprehensive representation become more complex. We will invest in a new email design which will blend the voices of our audiences and staff with the breadth of our offer and targeted sales messaging.

Outdoor

We increasingly use outdoor advertising in campaigns for specific films like Moonlight, for projects like The Rooms or to promote bar seasons like Warm up at Watershed. Their placement is routinely targeted to reach specific audiences (BS5) or low attendance postcodes (BS4 and BS15).

PR

We work with Ladbury PR on national/international profile raising and think pieces, targeting stories about Playable City and our Talent Development Programmes to national press. In addition we work with Plaster PR who are based in Bristol on the BFI Film Hub and on regional stories. We also have an ongoing partnership with local media outlet Bristol 24/7, who provide great editorial support for our core programme eg Black Star, Cinema Rediscovered, The Rooms.

Search Engine Optimisation (SEO)

We use Google Analytics to monitor our digital acquisition through Search Engines and the resulting conversion rates. We have full control over all the site content elements that signal the relevance of our content to Search Engines and actively adjust our content to optimise our presence in Results Pages. We are currently undertaking a full SEO audit of watershed.co.uk in order to ensure that we continue to maintain relevancy and make the most of new opportunities.

Content marketing

In 2016 we hired a dedicated Content Creator with a focus on making editorial connections, and promoting and documenting Watershed's work. This has helped join up the organisation, inspire audiences, increase awareness and engagement through a variety of rich content (videos, images, social campaigns, written work, audio, podcast, vox pops, interviews etc).

In the last 12 months we have invested in a thorough review of the user experience of the Pervasive Media Studio website. This user led approach has resulted in a full site refresh, which has successfully joined up the Pervasive Media Studio website with watershed.co.uk, and developed thematic strands and a new approach to editorial.

We have recently launched a new Playable City website, in partnership with British Council, which details activity in cities across the world and has the capability to service an international community of Playable City Producers. We will work with Story Things to develop new approaches to online storytelling around Creative Producers International, We will also develop and roll out workflow for editorial and online community management that will ensure thriving conversation and knowledge exchange.

We will harness the power of our 22,000+ Loyalty Card holders to enable them to use their card in the Café/Bar and potentially in the Pervasive Media Studio.

We will increase opportunities for audiences to discuss the programme with

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Watershed team and partners earlier on in the curatorial process.

We will analyse audiences for Watershed's creative technology programmes to understand how people are using our web resources, the impact of our leadership on Industry, and the demand for our programmes.

We will develop a tracking system for alumni of Watershed programmes to understand what they are doing now and the impact Watershed had on their practise.

We will strengthen our internal communications capacity to amplify and communicate projects coming out of Pervasive Media Studio.

ONLINE DISTRIBUTION

As a digital first organisation, we invest time in developing our outputs and practices in digital communication and distribution.

Our commitment to understanding audiences in a digital context has led us to participate in programmes such as Culture 24's Let's Get Real action learning programmes and Bristol and Bath Cultural Destinations Project.

Our in-house web team allows us to take a continual development approach to our digital output. Alongside this we are developing agile, iterative working methods which use empirical feedback to more rapidly learn and improve on how we connect with audiences.

We are currently reshaping how we present the breadth of Watershed to online audiences, and will develop new elements for watershed.co.uk to communicate what we do, and how and why we do it. We distribute specific learnings as online publications with notable examples such as Watershed Sandbox: A How To Guide and the REACT Report. We expect this to be a continually developing online space.

We create and publish content experiments through 'Storytime', a multidisciplinary, cross departmental team that meets monthly. This team is charged with shaping and sharing the digital presence of Watershed's programme by testing formats and methods of engagement. Results are shared internally and become part of our communications mix as appropriate.

Hosting

We provide web hosting to 30 external organisations and individuals as service to the culture sector, including Encounters Festival, Festival of Ideas, Bristol Old Vic and Luke Jerram.

Github

"I just wanted to thank you for sharing the piece on how to use Open CV. Your comprehensive details helped me out a lot. thank you."

We share our code, libraries and applications through github for other people to use. In the last month alone, 177 unique visitors have visited the code for our our camera based people counter and 55 people have used it. The Wired Watershed blog shares technical learning on subjects ranging from streaming to compiling and received 97,000 visitors.

CAPTURING, SHARING AND REPORTING DATA

Since adopting a new box office system in 2014 we have seen a year on year increase in data capture from our ticketed audiences. This has been facilitated through growing adoption of our loyalty card scheme and increased online sales.

As well as gaining insight into our box office data through Audience Finder, we will continue to gain deeper insight by implementing event specific email surveys using quality metrics, and through our regular face to face surveys.

Using data to inform our decision making is embedded across the organisation. We use a continuous cycle of feedback and data collection (from internal staff, audiences, partners and peers), review, evaluation and implementation, to ensure we continue to improve in our approach.

FUTURE TECHNOLOGY DEVELOPMENTS

We will continue to develop our ticketing experience by researching and developing approaches to mobile ticket sales and scanned ticket entry. This will improve the efficiency of the customer experience, promote a paper-free ticketing solution, and build on data collection of audience behaviour to inform future business planning and venue management.

Looking ahead, we will develop segmentation for our evolving Communications channels. Using customer data analysis we will develop personalisation, targeting and potential for individual giving.

We are currently taking part in the national BFI/FAN survey run by Morris Hargreaves McIntyre to understand behavioural motivations for visiting independent cinemas. As an indication of how engaged our audiences are, over 1100 people responded - the highest venue outside London.

TOURING

Watershed's plans for touring and distribution in the period 2018 - 2022 will largely centre around Creative Producers International, which has been designed to provide sustainable routes to touring for artists and producers. After the 15 participating Producers have undergone initial training, they can apply for funding to commission new projects for public spaces which will begin in their own city and then go on to tour. Our partners for this project (Royal Shakespeare Company, Manchester International Festival, Situations, Somerset House, Unlimited, Future Lagos, Rhizomatiks and Laboratorio para la Ciudad) were in part selected for their ability to co-produce touring opportunities with the selected Producers.

A key focus for the growth of our Cinema Rediscovered Festival will be the creation of an annual Touring Programme. This is being trialled in 2017 with Home (Manchester), Showroom Workstation (Sheffield) and Chapter (Cardiff) and we anticipate it will be a key area of growth for this project in the years 2018-22.

Watershed has toured Playable City projects to Singapore, Austin, Bordeaux

and Tokyo. We will continue to produce touring iterations of our Award winners and have redesigned the Award to maximise the opportunities for touring - working with British Council, and our sponsors and partners to plan tours as the project is being developed to maximise efficiency and reach. Our partnerships and conversations to date indicate that in 2018 - 2022, we will tour Playable City projects to Austin, Dublin, Montreal, Johannesburg, Seoul, and Tokyo. We have also recently agreed to deliver a Playable City commissioning strand in Oxford, which opens up further UK touring opportunities.

We will continue to work with Studio Residents to support them to tour their projects as appropriate.

WORKING WITH VOLUNTEERS

Watershed does not have a formal volunteering scheme, but works with partners and Festivals (eg Encounters, Arika Eye) who offer placements for volunteers who want to gain experience of working on cultural events. At present Watershed's policy is to pay people who work directly for us as stewards and ushers.

Outside of formal volunteering, the success of the Pervasive Media Studio is based on the community investing their time in each other's projects (as advocates, consultants, event staff, mentors etc) without charge. We also benefit from in kind professional / pro bono services from IP Lawyers TLT, and from investors, company directors and other professionals who act as mentors to companies and individuals in the Studio as needed.

Goal 5

**Tell us how you plan to use our funding to contribute towards Goal five.
No more than 20,000 characters.**

Every child and young person has the opportunity to experience the richness of the arts, museums and libraries.

“But more than anything, my time at Rife has opened up a world of opportunities. I now have a much clearer idea of my direction, and the kind of work I want to make.” Rife magazine - young content creator

Engaging Bristol’s growing (and increasingly diverse) young population is a core part of Watershed’s mission and one of the key ways we deliver on our commitment to talent development.

We identify, support and network the talent of tomorrow, enabling young people to grow and flourish. We achieve this through targeted projects and public programmes that have a strong online presence, developing young people’s creativity and curiosity, both as artists and audiences.

By lobbying, promoting and nurturing young people’s crucial role in the cultural ecosystem, we remain relevant to new audiences and collaborators, open ourselves up to new ways of thinking and contribute to cohesive and thriving communities.

Over the next four years we will continue to co-produce our work with young people, supporting them to create content and programmes where they feel heard, valued and find audiences for their ideas and work.

APPROACH

We are committed to an inclusive and collaborative approach to working with young people, so our engagement approach aligns naturally with Arts Council’s Quality Principles. This year we have worked with Rio the Bridge organisation to develop a quality improvement process and evaluate our social impact. In 2017/18 we will roll out an annual structured and systematic feedback programme of interviews with young people to continue to raise the quality of our work.

As we explain in Goal 1, it is Watershed’s approach to talent development that marks it out from others and ensures our programmes are excellent, appropriate and sustainable.

From 2018 to 2022 we will ensure we achieve the quality principles in the following ways:

Striving for excellence and innovation

Our cross art form programmes actively encourage young people to work with new partners, recognising that a thriving creative sector needs to constantly refresh itself in order to innovate.

Being authentic / Actively involving children and young people

We continue to put young people’s voices at the heart of our programmes, co-designing the structure and content of our engagement programmes as well as making them fully functioning members of Watershed’s Creative Team. We invite them to participate in ideation, evaluation and promotion of the Public programme and our art and technology projects.

We create live briefs for young people to interact with audiences and to give them on-the-job experience which they can add to their portfolio, we believe that 'doing is a great way of learning'.

Being exciting, inspiring and engaging

We embed and celebrate high-quality arts by working with outstanding practitioners that challenge the status quo and lead by example. Through these projects and our public programme we give young people a platform to be heard, work iteratively and respond to new ideas in order to produce quality work. This open method also inspires a wider network of young people to become engaged, seeing people like them making exciting work.

Ensuring a positive and inclusive experience

We actively seek out young people from all backgrounds in their own spaces - both on and offline, with an inclusive offer that focuses on raising the profile of the wealth of talent in the city.

We recognise that positive creative experiences involve being open, developmental, taking risks, learning from failure and being flexible.

Enabling personal progression

We seek to signpost, network and showcase young people so they can get involved in further opportunities, either within Watershed, with other organisations or through developing relationships and collaborations with their peers.

Developing belonging and ownership

We deliver high quality practice based training and skills development distinct from, but complementing, anything else currently being offered in formal or non-formal education.

We build young people's skills so they can use film and digital technology as a medium to express their creativity, encouraging them to take risks and learn from failure, realise their own ideas and develop artistic tastes and expression

PROGRAMME

Broadly our engagement programmes fall into three core areas.

1. Pathways into Employment – We provide stepping stones for young people into the creative and cultural sector through inclusive programmes that develop young people's profile, skills, confidence and networks.
2. Skills Development – We give young people the opportunity to develop their creativity, ability and curiosity as artists, filmmakers, producers, entrepreneurs, technologists and coders.
3. Audience Development – We develop young audiences for Rife magazine and Watershed's public programme – developing cultural appreciation and giving an inclusive platform to difference.

In 2018–2022, we will continue to deliver core programmes that have been developed and iterated with cohorts of young people:

1. Pathways into Employment

Rife magazine is our flagship youth engagement initiative, working with young people to create content and reach their peers online. In 2015/2016 we

attracted 108,805 users and young people creating 277 pieces of content.

We will continue to grow the audiences for Rife magazine online and work with young people to develop their skills as online content creators. We will do this through a combination of paid 6 month placements for young people aged 16 – 24, paid commissions, pitching opportunities and projects with organisations that work with young people who are less engaged, have protected characteristics, or are less advantaged.

We have a growing Rife alumni of passionate young people who have a range of creative digital media skills. In 2018 – 22 we will roll out a training programme to equip our alumni with the skills to deliver content creation workshops in schools and youth groups across the city. This will increase the reach of Rife, giving more young people the opportunity to develop content creation skills and share the stories that matter to them.

The alumni programme will also develop our alumni's proficiency in creative workshop facilitation, leading to increased paid work through Rife and other creative and cultural organisations.

We will continue to develop the successful Future Producers talent development programme (18 to 24 year olds) to be more inclusive (with a focus on BAME, low income and disability). From 2018 - 22, the young Future Producers will be embedded across Watershed in paid roles working on audience development challenges. The learning from the programme will be shared through a network of cultural organisations focused on building evidence and advocating for how we can transform cultural organisations engagement with young audiences.

2. Skills Development

We will work in partnership with organisations across the arts, youth, education, community, media and commercial sectors, to offer inclusive and distinctive opportunities, share resources, learn from each other and produce better work.

We will work flexibly and tailor partnership projects to balance the organisation's existing programmes with our expertise and the needs of the young people involved.

This collaborative method of working means that we will cast a large net over Bristol, supporting young people from all postcodes to engage in our programmes.

The focus of our partnership work for 2018 - 22 will be through Rife magazine. Supporting young people to develop online content creation skills whilst building confidence and an awareness of possible progression routes.

This will include working with City Academy to engage young people from the Gypsy/Roma Community, Mind the mental health charity, Elmfield School for the Deaf, Creative Youth Network Creative Careers programme for NEET young people, Bristol Voices Network, Freedom Youth LGBTQ+, Young People's Festival of Ideas and South Bristol Youth.

"working with Rife completely changed anxiety to complete confidence. I just had the assumption that I wouldn't have any use in Rife, but as the weeks went on I started to open up a bit and suggest different things to the tutor, instead of

letting everyone take over.” Participant in Rife partnership project - Member of Listening Partnership (group for young disabled people)

Our creative process develops young people’s voices and gives them the opportunity to tell their story and have it be heard. This has a transformative effect on confidence levels, especially amongst young people who are vulnerable or disengaged.

We will continue to build on the success of our BFI Film Academy programme which works with 16-19 year olds to develop their creative practice, give them opportunities to take on leadership roles, showcase their work and signpost them to further employment or training.

Watershed is the key film organisation in the Bristol Cultural Education Partnership (BCEP) and ensures that the BFI 5 –19 Education strategy has synergy with the arts and heritage offer within the city. We are active in collaborating with the BFI Film Audience Network, Into Film, distributors and BFI Film Education to develop joined up thinking in our approach to engaging young people.

The focus of our work with the BCEP will continue to be our family offer, with a focus on cross promotion (year round and in school holidays), joint outreach events in postcodes of high deprivation and delivery of an opening and welcoming Family Arts Festival.

We are also working with BCEP to maximise the potential of young people through work experience. We are going to pilot working with other cultural organisations in the city to offer meaningful opportunities both for us as organisations and the young people involved.

3. Audience Development

We recognise that everyone should have the opportunity to participate in cultural and creative life and actively seek to engage new groups of young people through reaching out to them in the spaces where they are both on and off line.

Our focus for 2018 – 22 will be developing audiences who identify as BAME, disabled and/or low income. Our underlying principle to engaging any demographic is to work with the target group themselves to devise the programme and content to ensure it is relevant and engaging and reaches the appropriate audience through people and mediums they trust.

This strategy has proved effective with our co-produced young people events (which attract 45% of new bookers compared with 21% for equivalent events).

We will continue to focus on understanding barriers to attendance and motivation. A key part of our approach will be on understanding triggers and drivers around recommendation and sharing from attenders to non-attenders.

Initiatives like our new £4.50 ticket offer for under 24s – that seek to overcome the barrier of cost - have had a huge impact. Since its launch in July 2015, we have seen a 37% increase in new bookers in this age group. In 2018/19 we will continue to experiment with how we engage young people with this offer to build young audiences for our public programme.

In 2016/17 we focused on streamlining data collection and diversifying applicants to BFI Film Academy Bristol, with a focus on BAME and low income families. We were particularly interested in applications from Whitchurch Park, Hartcliffe, Filwood and Lawrence Hill, which are the areas of greatest deprivation in Bristol.

Our approach was a combination of online and offline engagement. We overhauled the look and feel of the website, simplified the language and format, produced short subtitled videos that could be shared on social media with previous participants from BAME and low income backgrounds and did targeted outreach visits to schools with high numbers of young people on free school meals.

We saw applications from non-white British applicants increase from 14.1% to 26% and those who had received free school meals increase from 11.7% to 18%.

We will ensure both approaches are rolled out across our programmes in 2018/19.

ADVOCACY

Building on the success of Rife and our editor Nikesh Shukla's book *The Good Immigrant*, in 2018 Watershed will publish a crowdfunded, crowd-sourced book designed to promote, lobby and showcase talented young people and their views on contemporary society. *Rife: 20 Stories From Britain's Youth* - will collect together twenty young people's essays about money, mental health, sex, gender, equality, education, crime and the future.

ARTSMARK

We are signed up as an ArtsMark supporter and have recently reviewed how Watershed might align its key programme areas with the ArtsMark Champion initiative when it is launched in 2017/18.

Some highlights of planned activity for 2018-22 which could be incorporate into a School's Artsmark journey include:

Extending Your Arts Practice

Our inclusive family programme gives children and young people the opportunity to learn new skills – everything from animation to African mask making.

Get Involved in the Arts World

The Link, Rife magazine's networking event for young people, gives young people the opportunity to network with other young creatives, hear from industry professionals and find out about other creative placements and volunteering opportunities in the city.

Form and Communicate a View

Rife magazine provides a platform for young people to express and share their opinions – getting an audience for their ideas. Any young person can pitch an idea to the magazine and get mentoring to realise their ideas and get their work

published online.

Research and Review

In addition to our year round school screening offer our participation in the annual Into Film Festival gives schools the opportunity to attend screenings for free at Watershed – watching cinema from around the world and hearing from professionals.

Arts Leadership

Through the BFI Film Academy young people aged 16 -19 are given the opportunity to design and deliver a youth take-over day at Watershed – developing leadership and event production skills.

Organisation profile

How will you effectively lead and manage the programme of work that you propose?

(Please use no more than 14,000 characters)

Watershed's management approach blends agility and structure to create a resilient organisation with a grounded understanding of its place and value in the creative ecology. ACE investment allows us to hold space for creative risk, cultural development and sector leadership within a mixed model that is commercially aware and financially responsible.

MANAGEMENT STRUCTURE AND GOVERNANCE

Watershed is structured as a group of three companies, the parent company Watershed Arts Trust Ltd and two wholly owned subsidiaries, Watershed Trading Ltd and Watershed Ventures CIC. The Arts Trust delivers the core programme, Watershed Trading Company Ltd manages hospitality and Watershed Ventures is a CIC with a mission to support enterprise in the creative economy.

We are proactively building our leadership skills and creative capacity.

Within the Arts Trust, our Studio, Engagement, Cinema and Communications Teams are brought together in Creative Team, chaired by the Creative Director, to oversee programme planning and development. We are developing a deeper understanding of the core capabilities and behaviours required to deliver an exemplary programme and are integrating a structured approach to mentoring and coaching for staff.

Watershed has a well established recruitment and performance management system which we regularly review to ensure that we support people in and through the organisation effectively, (incl. Inclusivity Working Group detailed in Diversity section) and we have introduced a Wellbeing Charter for all staff.

In their recent report on Watershed, cultural consultants Caroline Felton and John Knell identified the following strengths:

- There is a very strong team but 'groupthink' has been avoided
- There is a genuine sense of distributed leadership
- Decisions are made using a shared database of evidence
- The senior team have the confidence and ability to argue and embrace questions

Our profile, programme and staff team continues to grow, making succession planning increasingly important. To support Watershed's Creative Director, we have created a new management role of Creative Programme Manager who works across creative team to facilitate partnerships, capture learning and share knowledge.

In the next period we will recruit an Executive Director, who will be responsible for ensuring that the organisation strikes the appropriate balance to work both culturally and financially. A new post, the Executive Director will take on some of the current duties of Watershed's Managing Director, leading on resource development and the effective deployment of resources to deliver the business plan. Watershed Managing Director Dick Penny will focus on leading our Capital Development Programme and growing the role of Watershed Ventures.

RISK MANAGEMENT

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Watershed invests significant attention on risk management, ensuring the organisation can make calculated investments in new and speculative areas without undermining the coherence and sustainability of the organisation.

We have in place a risk register to assess the risks we face in delivering our development programme and the actions required in order to minimise the impact of a risk should it materialise. Our risk register is created and reviewed by the Board and the Executive, and our risk management strategy involves maintaining:

- procedures to effectively mitigate identified risks;
- procedures to ensure early detection of identified and emergent risks;
- procedures to minimise the impact on the organisation should identified risks materialise;
- an annual review of the risks facing the organisation.

To achieve the balance of risk and stability Watershed has a mixed business model with diverse income streams, an effective governance system, develops long-term partnerships to leverage funding, builds creative capacity and regularly evaluates its positioning (detailed below).

EVALUATION

Watershed uses data (e.g. from Audience Finder), self-evaluation (e.g. Culture Counts) and research (e.g. REACT Report) to reflect on our programme and make decisions. Our Evaluation Working group uses a framework built around productivity, profitability, connectivity and creativity to track progress within projects well as through an annual Autumn Review.

Watershed's Creative Team and Producers employ an iterative, reflective approach to designing and delivering programmes, capturing feedback from participants and audiences in the moment and amending programme design to match changing needs and expectations.

Our close collaboration with UWE Bristol allows us to co-design high quality research around our programmes through both formal partnership and development of our own skills.

We also regularly employ consultants to gather feedback from Stakeholders and to interrogate our model and programmes to ensure they deliver our vision. In May 2016, Watershed commissioned Dr Tom Fleming to undertake a set of 'Watershed conversations' to explore how Watershed is understood and valued, its core strengths and its potential role going forward. These conversations are part of an ongoing process of critical reflection for the organisation, a constant renewal necessary to remain relevant, to drive change and to deliver value to the culture and economy of Bristol.

PARTNERSHIPS

"It's the best neighbour – it listens, it's collegiate and not competitive"
Tom Fleming conversations, 2016

Watershed has many thriving relationships and a focussed number of strategic partnerships which develop the innovation system locally, regionally and

internationally. Our biggest partnership is with our community, with whom we share a home in Watershed and its Pervasive Media Studio. The Studio currently has over 150 residents drawn from the research, technology and cultural sectors, they are our partners in designing future programmes and developments ensuring that our decisions are demand led.

Our programme partners are selected to support the diversity of our programme and range from community and cultural organisations to national institutions and initiatives. These include Unlimited, Fairfield School, KWMC, UWE Bristol, Queer Vision, BBC SeeHear, Trinity, Colston Hall, The Paraorchestra, Bristol is the New Black, Asian Arts Agency, British Council, Europa Cinemas, Afrika Eye and Festival of Ideas. We have close relationships with the Bristol Youth Links Service Providers Learning Partnership West, 1625 Independent People, Creative Youth Network, Bristol Drugs Project and Off the Record.

Universities

The Pervasive Media Studio is a long term strategic collaboration between Watershed, UWE and University of Bristol which was recently renewed for a 5 year term with enhanced funding. We leverage this long term collaboration to develop large scale programmes including an extended network encompassing Creative Cardiff and Kaleider in Exeter. We actively seek to create new types of partnerships, as exemplified by REACT a collaboration between UWE Bristol, Watershed and the Universities of Bath, Bristol, Cardiff and Exeter which was funded by AHRC. Over four years we developed and researched new models to support 53 collaborative projects between Universities, SMEs, micro companies and individuals.

Building on this foundation we will continue to work with UWE Bristol to establish the city as an international Centre for Arts and Technology and with both Bristol Universities to establish the Bristol VR Lab (as outlined in Goal one).

RAIN

Through the RAIN partnership we will strengthen talent development across the city, with a full time Network Producer nurturing lasting connections across Watershed, KWMC, The Guild and Spike Island. Each bringing unique specialisms and networks, together we will develop a cohort of Producers equipped to help artists become economically sustainable as they develop their practice. As an important new partnership, and learning from our evaluation of REACT, we have designed the programme with a significant investment in research and management to ensure that the benefits are well understood and long lasting. RAIN is the first time our partnership with UWE has included the Faculty of Business and Law, increasing our capacity to support growth in the creative economy.

Bristol City Council and LEP

Watershed has a long standing relationship with BCC which includes funding as a Key Arts Provider and membership of strategy development groups for key initiatives including Bristol's Cultural Futures. We are also a member of the LEP Creative Sector Group and contribute to economic development strategy for the region. We play a leading innovation role in developing the Bristol cultural ecosystem and actively partner to originate and deliver city-wide initiatives to grow the creative ecology and build a city level innovation system through initiatives like Bristol is Open and the Bristol BBC Partnership.

BFI

Watershed is a key independent venue and partner for the BFI and the Hub Lead Organisation for the South West. As Hub lead we leverage our curatorial expertise to develop film culture across the region, this includes an increasing strand of cross art form events and tours in rural and coastal locations. As part of the national BFI FAN Network we also lead on major initiatives like Black Star and New Release Strategy.

British Council

Creative Producers International will develop our partnership with British Council and create opportunities for new income streams. It will create links with Unlimited, MIF, Situations, RSC and Somerset House to develop export and exchange opportunities both within the UK and across 4 continents. Built around the Playable City programme, it will scale our development of Producers as change makers to a global level, seeding communities of practice that will become partners to and build audiences for artists we commission locally.

SUSTAINABILITY AND RESILIENCE

Watershed has an ambitious approach to building long term resilience and sustainability. We are working towards a redeveloped building that will house 4 cinemas, 5 workshop spaces and incubation/grow-on studios for resident companies. The building project will reduce the energy requirement and carbon emissions associated with our building, improving our overall environmental performance (see below).

In the meantime we continue to review and identify ways of increasing the flexibility of our existing assets (e.g. cinema screens, conference spaces, festival programme) to streamline workflow and increase profit, especially in response to emergent opportunities. The establishment of the VR Lab will also offer more space to develop research and development activity across our programme (linking film to creative technology) and to commercial relationships. We have an active Environmental Policy and Action Plan and have, to date, introduced LED lighting across the building, kitchen induction equipment and established a Working Group to monitor usage and manage further changes.

We have appointed a Head of Development who has led a process of research and relationship building with stakeholders that has resulted in a new community of over 1000 individual givers. By identifying and targeting specific segments of our audience, connecting them to compelling stories of change and inviting them to become more engaged with our purpose we will continue to grow this area of our income while ensuring an appropriate balance between acquisition and retention of donors. We are working with a number of individual philanthropists to secure major gifts and exploring potential for legacies. We will also build our corporate relationships by establishing a Watershed Business Membership network, offering a package of benefits to local companies and connections to support their social responsibility strategies. We continue to build lasting strategic relationships with trusts and foundations, RCUK and Innovate UK.

More details on our business model and income are included in the financial viability section.

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CAPITAL DEVELOPMENT

Our expanded building will create a stronger cultural offer, increase our profile and enable Watershed to build reserves to ensure we have the capacity to manage unforeseen financial circumstances. Increasing self-generated revenue will reduce reliance on public funds and create more flexible income streams to invest in creative programme. Financial modelling shows that the investment will deliver a net P&L benefit of £300,000 per annum.

The building will grow from 4,476 to 6,367 sqm with the construction of 4 new floors and the reallocation of existing ground floor space. This will provide the space to create:

- a 60 seater cinema increasing the number of screens to 4 and increasing audience capacity by 17.5%
- a ground floor café/bar facility
- new ground floor tenancies
- additional conferencing and events spaces including a premium top floor space with terrace
- new lettable work spaces providing incubation and grow on spaces to support 100 creatives. The incubation space will be let at an affordable rate and the grow on space at a low market rate

This investment will also strengthen and develop Watershed's relationship with UWE as the two organisations work in collaboration to incubate and grow creative businesses (both cultural and commercial).

BOARD STRUCTURE AND SKILLS

Watershed's Board meets bi-monthly to review performance against agreed targets. Watershed's long-term strategy, business plan and budgets are all reviewed and approved by the full Board prior to adoption. In addition Watershed Ventures and Watershed Trading have their own boards, chaired by members of the main board.

Board membership is regularly reviewed to ensure that composition is reflective of the business and cultural needs of the organisation and the constituencies it serves. We have taken steps to increase the diversity of our Board and currently have gender parity, 25% from a BAME background (16% of the Bristol population are BAME) and a young person acts as a full director, recruited from our Rife alumni.

How will you ensure financial viability?

(Please use no more than 14,000 characters)

The financial reporting is detailed and informative. Individual managers clearly control their budgets carefully with the head of finance, working closely with them and the CEO, to ensure risks were identified early and addressed appropriately.” Caroline Felton in a 2016 report on Watershed for ACE.

Watershed’s financial model is designed to provide the organisation with both flexibility and resilience enabling us to respond to opportunities and meet the challenges of the ever-changing environment in which we operate. This creates a balance between business, cultural engagement and innovation.

Our income portfolio is diverse and comes from a wide range of sources including revenue from ticket sales, rental income from the tenancies of E&W sheds, conference and café/bar sales via the Trading subsidiary, fundraising, sponsorship, one-off project funds and donations, sponsorship and donations, plus regular public funding which contributes circa 15% of turnover.

Recent announcements by Bristol City Council indicate that we will receive a 20% cut to funding in 18/19 (£20k). This loss of funding will be mitigated by income earned through our building.

Watershed’s ownership of the tenancies to E and W sheds generates sustainable income for investment in the activities of the Arts Trust. All units are currently fully let with stable tenancies. In summer 2018 two of the tenancies of E & W sheds are due a rent review. At this point rentals will be increased to bring them in line with current market rates delivering a net benefit of £25,837 in 18/19 and £32,527 in subsequent years.

Whilst Watershed’s ability to generate a large percentage of its income from within increases our resilience, these areas of the business are sensitive to external market forces such as changing trends, public demand and the general economic climate. We recognise the importance of listening to our audience and clients and responding to changes in the marketplace to ensure that we remain competitive and attractive - constantly growing our market share. The foundation of our income generation is, and will continue to be, our dynamic market position, consistency of quality and value, coupled with pricing policies which reflect both market value and staying accessible to engagement with people who are economically disadvantaged. Watershed works hard to maximise these income streams and continues to seek out new sources of income.

BUDGETING PROCESS

Sales targets are set at realistic levels and take account of performance in prior years, planned sales initiatives, pricing strategies and current market trends. Watershed collects a wealth of data on our users/audiences and sales trends alongside review of competition which inform these budgeting decisions.

Cinema ticket pricing is reviewed regularly striking a fine balance between maximising revenue and providing an accessible offer which is affordable to all members of the public whilst also remaining good value in a highly competitive market.

Managing the interdependencies between the different areas of the business and striking a balance between commercial sales from the Trading subsidiary’s

café/bar and conference activities and the creative outputs of the Arts Trust and Watershed Ventures is key to the organisation's success.

Budgets are developed by the Head of Finance working collaboratively with individual budget holders. They are interrogated and agreed by Watershed's Executive team before being presented to the Board for discussion and approval. Budgets are assessed to identify the key areas of risk and actions which can be taken to mitigate those risks.

There is a clear understanding amongst budget holders of how the various income streams support each area of activity.

Specific details of how individual areas or income and expenditure are budgeted are contained within the notes attached to the budget projections.

PROJECTS AND SERVICES

Most of the income for the Creative Technology and Engagement programmes is through one-off grants or contracts for services. These income streams are carefully budgeted to include only funds which have already been secured or are deemed likely to be forthcoming.

Support comes from established partnerships with the higher education sector. For example, a 5 year collaboration agreement with UWE and the University of Bristol (renewed in July 2016) supports the work of the Pervasive Media Studio.

In addition, Watershed continues to develop explore fundraising through individual giving, including major one off gifts to support specific projects. Watershed's individual giving campaign launched in February 2015 and income has been slowly building. In the current financial year it will deliver around £60,000 and we expect levels of support to grow as Watershed continues to invest in this area.

EFFICIENCY

Overhead and administration costs are reviewed annually to ensure maximum cost efficiency and value for money. Service providers (for example audit services, insurance providers, cleaning contractors etc) are regularly reviewed to ensure maximum value for money and larger contracts are put out to tender.

We constantly review our management systems and implement changes as appropriate to ensure maximum efficiency in terms of both cost and function. For example, management of the head lease tenancies was originally outsourced and has now been brought in-house. This has not only resulted in costs savings but has also improved tenant relationships and provided a more efficient and effective management of the building. In 2017/18 Watershed will bring its payroll provision, which is currently outsourced, in-house. This will result in costs savings going forward and enable us to better manage our human resources.

Watershed works to minimise cost of sales in the Trading company and our offer (café/bar and conferencing) is regularly reviewed to ensure that the pricing and purchasing strategies are delivering the required surpluses. Suppliers are selected on the basis of quality and value for money. Savings are made

wherever possible without compromising the quality of the offer and costs are carefully monitored to ensure margins remain within budget. Where it is deemed appropriate suppliers are changed in order to achieve this.

FAIR PAY

Staffing levels are maintained at levels appropriate to meet the needs of the organisation in a cost effective and efficient manner balanced with providing the necessary capacity to effectively sustain the operation.

Watershed believes that our workforce is a valuable asset and is mindful of the need to continue to invest in our staff, ensuring fair pay and planning for future growth. All of Watershed's staff (regardless of age) are paid at rates above the government's national minimum wage for the over 25's and Watershed is committed to achieving a 'living wage' for all staff in the future. To progress this ambition, budgets include an uplift of 5% per annum for the lowest paid staff across the period of the plan. Other members of staff receive an annual cost of living pay increase.

In order to maintain flexibility in our programme staffing we also employ the services of freelance staff for specific projects on a fixed term basis. Freelance fees are offered in line with industry standards for the skill required. This principle also applies to artists and creative practitioners. Residents in the Pervasive Media Studio are not charged for the space and support they receive in recognition that affordable workspace is one of the highest barriers for emerging talent.

Our Artist and New Talent residencies provide fees for practitioners as well as funding for materials and accommodation. We encourage them to continue other work alongside their residencies and therefore calculate their fees at 2 days per week for the period they are in residence. The pro rata day rate they receive is within Artist Union guidelines for rates for residencies. For the 2017 Residencies we are exploring how we can offer all interviewed artists a full day rate and travel expenses for their attendance.

FINANCIAL REPORTING

Watershed monitors its financial position closely throughout the year from both a budget and cash flow perspective. A stringent budgeting process ensures that income projections and margins are realistic and achievable. Progress against financial targets is monitored closely through the production and analysis of monthly management accounts and weekly reports tracking sales and key margins.

Financial projections for the year are updated on a monthly basis in line with current performance and projected future performance.

Weekly sales reports are reviewed by the appropriate budget holders on production.

Overall financial performance is reviewed monthly by Watershed's executive team and bi-monthly by our Board.

The application of restricted funds is carefully monitored through individual profit

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and loss accounts which are set up for each project to which restricted funds relate. This ensures that funds are correctly applied and project activity remains within the budget parameters set.

Cash flow is tracked through a rolling annual forecast which is monitored and updated on a weekly basis.

These robust but flexible systems minimise risk and deliver financial stability. Early detection of potential budget or cash flow issues enables action to be taken quickly and effectively as appropriate to mitigate any likely impact.

FINANCIAL CONTROLS

Watershed has clear procedures for the authorisation of expenditure. Budget holders may only authorise expenditure from their own budgets. Any additional expenditure must be authorised by the Head of Finance. Expenditure from reserves requires Board approval.

Payments are only made on receipt of the relevant paperwork signed off by the appropriate budget holder.

To ensure cash flow remains fluid, Watershed pays close attention to credit control, ensuring that monies due are received in a timely manner. In addition, the timing of larger purchases must first be agreed with the Head of Finance.

RESERVES

Watershed recognises the need to build reserves to an appropriate level to ensure that we are financially robust, sustainable, have the capacity to manage unforeseen financial circumstances and are able to invest in our future. We have a reserves policy which is reviewed annually by the Board.

Reserves are held for the purpose of:

- Meeting the day to day operational requirements of the Arts Trust e.g. variations in cash flow.
- Managing the key areas of risk to the business e.g. protecting the Arts Trust against the uncertainty of future income streams/costs.
- Requirements for future investment e.g. capital to invest in maintaining E&W sheds, responding to unexpected opportunities, investing in long-term future investments

Watershed currently holds reserves in a general fund (to support the day to day operational requirements of the Trust and mitigate risk) and a Bristol + designated fund. The latter fund is held for the purpose of:

- Preserving the heritage of E & W sheds (our building)
- Making improvements to E & W sheds and the immediate public realm
- Delivering outputs to develop the Bristol cultural and creative economy, including Watershed.

Watershed's reserves currently comprise
General fund £343,823
Designated fund: Bristol + £295,764
Total £639,587

In establishing the level of reserves appropriate to our business, we have considered:

- forecast levels of income and expenditure for the coming years as projected in our business plan
- the obligations and operational requirements of the Charity and the likelihood and consequences of these requirements not being met
- the likelihood and financial impact of key areas of risk on the business
- the future developmental needs of the organisation.

The amount deemed appropriate to meet the day to day operational requirements of the Arts Trust and protect the Arts Trust against the uncertainty of future income streams is 10% of Group turnover. This translates to a current target of £500,000 for the General Fund.

To build and maintain reserves we will budget for annual surpluses in the region of £50,000 to £100,000. Surpluses are allocated between the general fund and designated fund as required.

In the current economic climate we will be aiming at the lower end of our annual surplus target. We commenced development of a major capital programme as outlined below which will significantly improve our ability to generate surpluses for future cultural investment.

CAPITAL DEVELOPMENT

Responding to demand growth Watershed has commenced a major capital development project which is planned to be undertaken within the period covered by this application. The capital plan will deliver increased cultural capacity and enhance our business model making it more resilient and sustainable, both economically and environmentally. The capital build is planned to commence in early 2020 and on completion it is expected to deliver a net benefit of £300,000 per annum.

Details of the anticipated additional revenue generated and associated costs are shown in the notes to the budget projections. The notes also show the negative impact the construction works are expected to have on Watershed's P&L equation in 2019/20 and 2020/21. This shortfall will be supported by fundraising.

The budget projections themselves are based on Watershed's current model as described in this section and do not include the impact of the capital development.

Watershed has received development funding from Bristol City Council and has submitted a capital stage one bid to ACE to support the project. Fundraising for the project is ongoing with a target to complete substantive fundraising by late 2019, the current focus is on Trusts and the West of England LEP working in partnership with UWE. Our plan delivers both cultural and economic impacts and with UWE and WoE LEP we expect to bid successfully to national funding programmes for Innovation and Enterprise. In the event that the ACE application is unsuccessful Watershed will continue to fundraise from other sources, however this is likely to delay the start of the project and in these circumstances we will continue working within our current budget model until such time as the capital plan is funded.

Beneficiaries

On this screen we ask you to give us some more details about the beneficiaries your activity is aimed at, if any.

By 'beneficiaries' we mean people who are actively involved in your activity (other than the artists or others leading the activity) by devising, creating, making, presenting or performing.

- | | |
|--|--------------------------|
| Tick here if your activity is specifically aimed at any particular age group of beneficiaries. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at any identified ethnic groups as beneficiaries. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at disabled people as beneficiaries. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at individuals or groups with a particular sexual orientation identity as beneficiary. | <input type="checkbox"/> |
| Tick here if your activity is specifically aimed at either male, female or 'trans* beneficiaries. | <input type="checkbox"/> |

Activity location

Location details

Please tell us where your work during the period 2018-22 will mainly take place.

- If your work happens mostly within the area local to your organisation, please enter your organisation's own location details here.
- If your work happens mostly in a specific place that is not local to your organisation, please enter the details of the space or venue here.
- If you work in a consortium with another organisation(s), please enter your organisation's own location details and those of the consortium members.
- If your work has a national remit (for example, digital work or publishing), please enter your organisation's own location details.
- If your work involves touring, please enter your organisation's own location details and the details of any venues for tour dates that are confirmed or pencilled during the period 2018-22.

Using the tool below, please enter the location(s) where your activity is happening. To add a location, click the 'Add new item' icon on the left of the screen. To add more than one location, use the 'Save and Add another' button.

Name of the venue	Local authority	Booking status
Watershed	Bristol, City of	Confirmed

Activity location details

Name of the venue or place (e.g. Oneplace Arts Centre): Watershed

Enter postcode: BS1 5TX

No postcode available:

Local authority: Bristol, City of

Status of booking: Confirmed

Financial attachments

You can use the links below to upload documents. Please note that the maximum file size you can upload is 10MB and we accept pdf, MS Word, MS Excel, MS PowerPoint and jpeg files.

Document Type	Required?	Description	Date attached	Attachment type
Click to add attachment...	No	Watershed Planned Budget 2018 - 22	26/01/2017	Budget for the funding period
Click to add attachment...	No	Watershed Group Management Accounts December - ...	26/01/2017	Most recent management accounts
Click to add attachment...	No	Watershed Group Audited Accounts 15-16 - signed	26/01/2017	Most recent financial statements
Click to add attachment...	No	Watershed Planned Budget for 17-18	26/01/2017	Detailed budget for next financial year

Attachment details

Description: Watershed Planned Budget 2018 - 22
Financial attachment type: Budget for the funding period

Attachment details

Description: Watershed Group Management Accounts
December - 16-17
Financial attachment type: Most recent management accounts

Attachment details

Description: Watershed Group Audited Accounts 15-16 -
signed
Financial attachment type: Most recent financial statements

Attachment details

Description: Watershed Planned Budget for 17-18
Financial attachment type: Detailed budget for next financial year

Other attachments

The application form is designed to give us the information we need to come to a decision on your application. However, you can upload supporting documents or web links in addition to any mandatory attachments we have asked for.

You can use the links below to upload documents. Please note that the maximum file size you can upload is 10MB and we accept pdf, MS Word, MS Excel, MS PowerPoint and jpeg files.

Document Type	Required?	Document description	Date attached	Attachment type
Click to add attachment...	No	Articles of Association	30/08/2016	Governance document

Attachment details

Document description: Articles of Association

Other attachment type: Governance document

Declaration

Data Protection and Freedom of Information

We are committed to being as open as possible. This includes being clear about how we assess and make decisions on National portfolio organisations and how we will use your application form and other documents you give us. We are happy to provide you with copies of the information we hold about you, including our assessment of your application.

We comply with all aspects of the Data Protection Act 1998 – to find out more about how we use your information please read our data protection policy which is available from our website.

As a public organisation we also have to follow the Freedom of Information Act 2000. We also have an information sheet about freedom of information. You must read the 'How we treat your application under the Freedom of Information Act' section of 'How to apply' before you sign your application. This information is also available from our website.

By signing this application form, you agree to the following:

1. We will use this application form and the other information you give us, including any personal information, for the following purposes.
 - a) To decide whether to give you a grant.
 - b) To provide copies to other individuals or organisations who are helping us assess and monitor grants, including local authorities, other lottery distributors and organisations that award grants. After we reach a decision, we may also tell them the outcome of your application and, if appropriate, why we did not offer you a grant.
 - c) To hold in our database and use for statistical purposes.
 - d) If we offer you a grant, we will publish information about you relating to the activity we have funded, including the amount of the grant and the activity it was for. This information may appear in our press releases, in our print and online publications, and in the publications or websites of the Department for Culture, Media and Sport (DCMS) and any partner organisations who have funded the activity with us.
 - e) If we offer you a grant, you will support our work to campaign for the arts, contributing (when asked) to important publicity activities during the period we provide funding for. You will also give us, when asked, case studies, images and audio-visual materials that we can use to celebrate artistic excellence.

I confirm that, as far as I know, the information in this application is true and correct.

Name: Clare Reddington

2. You have read and understood the section 'How we treat your application under the Freedom of Information Act'. You accept how we generally plan to treat your application and other related information if someone asks to see it under the Freedom of Information Act 2000. You accept that the information sheet does not cover all cases, as we have to consider each request for information based on the situation when we get the request.