



Sony Assistive Musical Instruments Hackathon

Pervasive Media Studio Report

April 2024 – March 2025



pervasive media studio

WATERSHED



University of
BRISTOL



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EXECUTIVE SUMMARY Jo Lansdowne, Watershed Executive Producer

The Studio continues to be hugely important to me. The physical space supports the stability and continuity of my company, offering me a safe, stable and welcoming environment from which to work. The networks here, the creative opportunities, and connection to industry peers and ideas is a lifeline I would struggle to find elsewhere. This positive experience of a place to work and belong professionally has positive repercussions on the rest of my life, from my physical and mental wellbeing to my sense of belonging in Bristol. Resident Survey comment.

Pervasive Media Studio supports a creative community to make extraordinary and inspiring work. We foreground the power of art and the imagination to direct technology towards a more inclusive, playful and sustainable world.

Over the past year we have had 23 residents join us on a permanent basis and 36 temporary residencies. We offered 240 timebank sessions for advice in marketing, producing, creative technology, inclusion, business advice, as well as 428 hours of one-to-one support from our team of producers, and 48 accountancy and law clinics. Our residents had networking opportunities through 12 monthly studio lunches as well as themed community conversations on issues of interest to the community (including two conversations about home, and one about art, technology and the future).

We reached 4,690 people in person and 4,769 online through our R&D you can see programme of 76 Lunchtime Talks, First Friday and bespoke sharing events. As you will read below our engagement with schools and young people is really thriving with an increasing number of partners seeking us out to deliver meaningful creative technology workshops, often bringing in residents to share their skills and experience.

The opportunity to show our prototypes and test them with wide audiences was very fruitful! People picked our brains about our future plans for the projects and also inspired us to think different ways of further developing them and even customizing them. Interesting collaborating opportunities were sparked - other artists and engineers were really keen to collaborate with us on the projects and see how their practice can complement the prototypes and the work we are doing with communities. Show and Test participant

Resident Annual Survey headlines (168 respondents of 204 residents)

Every year we undertake a survey of our residents to understand what value they get from the studio and to analyse the make up of our community. The headlines:

- Total annual turnover £8,192,089 (increase of £1,834,949)
- Average resident turnover is £52,852 (increase of £9,898)
- Total funding leveraged £3,318,634 (increase of £199,575)
- Employees (includes freelancers) 521 (increase of 41)
- New businesses launched in last year 15 (new question)
- Audience reached 138,520,744 (decrease of 36,506,260)

While this shows a general picture of improved financial outcomes which we are pleased to see, the headline results do not feel like they reflect anecdotal information about the wide variance in Residents' actual experience. For example, while the overall turnover has increased in recent years, 36% of those with a creative focus reported a figure less than the UK full-time minimum wage this year, which is an increase from 32% in both 2022/23 and 2023/24. The percentage of residents who describe their creative practice as their

main source of income has also dropped from 67% in 2022/23 to 56% in 2024/25. We are planning to undertake some further research to explore the data in more detail.

TALENT DEVELOPMENT

The studio is an incredible hub of ideas and focus and support. It's really trying sometimes to be an artist and to make a living out of it so to be able to connect with A creative community is sometimes a lifeline. Huge thanks to everyone who makes it what It is. Resident Survey comment.

Family offer

We hosted free, sold out [family workshops](#) in the May school holiday. 8-14 year olds and their grown-ups were invited to join artist and Studio Resident Jasmine Butt to explore toneLamp, a musical instrument which reads visual patterns and transforms them into otherworldly sounds.

In June we teamed up with [Streams Learning Hub](#) and [University of Bristol](#) to host three workshops for homeschooled young people, many of whom have struggled with mainstream education. In sessions led by Studio residents, the group explored what a Caring AI might look like. This was part of a wider research project exploring the [Think Family Education app](#), looking at the impacts of the system on young people and families and understanding its use by schools, police and Bristol City Council.

Our popular family holiday workshops continued through August. In a collaboration with the cinema team, families were invited to a [Cast Away](#) workshop inspired by the magical Kensuke's Kingdom film. We were also delighted to partner with the University of Central Lancashire and Bristol's [Goldfinch Create and Play](#) to offer a [Paper Daydreams](#) workshop, inspired by the [Feeding Chair](#) that was hosted in our café / bar through August.

In October half term we collaborated with the cinema team to offer a [holiday workshop](#) inspired by the magical worlds that Lotte Reiniger creates in her films. Artist and Make Shift Camp participant Jake Kaliszewski invited families to create puppets and work with moving light to produce bewitching short stories. Participants attended [a screening](#) following the workshop.

In February half term we invited young people aged 8-14 and their guardians to a special workshop with Dr. Libby Miller. The workshop focussed on making shonky, physical, funny prototype drawing robots. It offered a playful, interactive exploration of robotics made with everyday items.

Work Experience

In June and July we delivered two weeks of in house [work experience](#), hosting a total of 36 year 10/11 and 12/13 students who joined us from schools across Bristol. The focus of this years programme was Immersive Experiences, tying in with the start of Immersive Arts and the opening of Undershed. Students participated in careers talks and workshops and were supported to develop collaborative works which they shared at the end of each week. Staff, Studio Residents, teachers and the families of students joined us to experience an interactive action film, a game on rewilding, an installation of robotic national flowers, an 'Escape from Primark' experience and an interactive murder mystery.

Working in partnership with [Bristol Brunel Academy](#) and [The HOPE Virtual School](#) at Bristol City Council, we welcome 8 care experienced young people from the Speedwell area of Bristol, to attend a Film in a Day

workshop at Watershed. Working in two crews, participants considered different film genres and collaboratively developed their own creative responses to a filmmaking brief. Guided by two industry mentors from Bristol-based production company [Black Bark Films](#), participants designed, shot and edited works, and participated in a short celebration of their achievement at the end of the day. The groups produced [Waste Not, Want Not](#), a short documentary on Food Waste and [The Figure](#), a piece that explored the horror genre.

In collaboration with [Sixteen](#) - a local co-operative who support paid internships for people with disabilities - we supported Rebecca Davies to undertake a ten week placement in the Talent Development Team. Rebecca undertook communications related work including Make Shift social media, production of Q&A articles with Winter Residencies artists [Nat Whitney](#) and [Geraint Edwards](#) and some research into what makes a good organisational newsletter to inform our work around Take Part, a new section of our website that is in development.

Make Shift

In the first week of August our 2024 [Make Shift Camp](#) supported 8 early stage practitioners to explore 'Artificial Ineptitude' – looking at what is lost in AI's quest for efficiency and how we might create experiences that celebrate ineptitude and inefficiency. At the end of the week, we built some joyous prototypes and [shared them with a friendly audience](#).

We kicked off [Is Jazz](#), a new drop-in session led by Make Shift Meetup regulars Martin Viktorov and Anastasia Dahl. These monthly sessions are centred on sharing and developing artistic practice. Martin and Anastasia approached Tony Bhajam at a Make Shift session about gaining support in the form of space, marketing and mentoring, to develop the session and their facilitation skills. We were delighted to support this initiative, as it adds a second, complimentary monthly session for early stage creatives to share practice, whilst developing the skills and experience of community members.

Actual Reality Artist Residencies

Becoming a Winter Residency Artist was life-changing. It expanded my practice, dramatically opening up the possibilities of what I am practically able to make. It gave me a pool of friends and collaborators to bounce ideas around with and improve the work. It gave me access to technical expertise and conceptual rigour that working alone does not provide. It also gave me confidence, taking me from a hermit to someone sharing my ideas out there in the world. I'm incredibly grateful, and really pleased to be continuing as a resident. Winter Resident feedback

This year's residencies explore the theme of 'Actual Reality' - with a focus is on rethinking how technology can deepen our connection to the physical world. While digital tools were once imagined as a way to free us from screens, we now find ourselves more tethered to devices than ever. We invited creatives to explore how art and technology can help us reconnect with our surroundings and each other?

Nat Whitney is an audio-visual participatory artist. Their project, [Meeting Point](#) expanded on a prototype of interactive sculptural beings, Nat explored how art and technology can create more tactile, shared experiences beyond screens. Geraint Edwards is a self-taught interdisciplinary artist. His work, [Plugholes](#) examined how personal and collective stories shape our understanding of the world prototyping hidden artworks that offer unexpected moments of reflection.

MAJOR RESEARCH COLLABORATIONS

Becoming part of the PMS community has been a significant catalyst towards what feels like a new chapter in my professional journey. Diversified professionals network and connect communications opportunities, mentoring and business support, enriched creative and critical perspectives Resident Survey comment

Immersive Arts (AHRC, Arts Council England, Arts Council Wales, Creative Scotland and Arts Council NI)

We launched [Immersive Arts](#) as a major new funding programme. With Pervasive Media Studio acting as the lead hub the consortium brings together; UWE Bristol as academic lead, Watershed as Executive Producer and England producer, University of Bristol as Co-Investigators, national producing partners Wales Millennium Centre, Cryptic, Nerve Centre and strategic partners Crossover Labs, Unlimited, XR Diversity Initiative and Innovate UK Immersive Tech Network.

Immersive Arts is an ambitious three-year programme taking place across the UK, using an artist-led approach to working with immersive technologies. This year we recruited our delivery team, developed our brand and launched the website and opened up our first major round of funding. We received 2517 applications from right across the UK to our three levels of funding aimed at supporting those who are new to the sector through to more experienced creatives with an existing prototype. Over 60 reviewers were assembled to support the review process and 83 awards were made at the end of February (with contracts and first payments in place by the end of March). We were very pleased with the diversity of the applications which matched or exceeded population census data around ethnicity, gender and disability within and across all nations.

MyWorld (UKRI Strength in Places)

Building on the existing creative strengths in the West of England region, [MyWorld](#) is led by University of Bristol in collaboration with UWE Bristol, University of Bath, Bath Spa University, Watershed, Digital Catapult and other cultural organisations in the city. The programme is set up to explore the future of creative technology innovation by pioneering new ideas, products and processes. Pervasive Media Studio leverages a community of experimental practice for the Open Innovation, Audience and Network Development and Experimental Productions work packages in particular to draw from and feed into.

We continued our My World Fellowship programme this year supporting creative practitioners to be embedded with industry partners to explore research questions of mutual interest. These included [Jonah Ling](#) exploring digital production with Aardman Animations, [Gabrielle Shiner-Hill](#) prototyping digital fashion solutions with the Fashion Museum and CAMERA and [David Matunda](#) working on community technology with KWMC. We also produced [More than AI Sandbox](#), commissioning 6 creative technology prototypes exploring the creative potential of AI as one of many intelligences in the world. The projects ran during the Spring, Summer and culminated in a public event sharing the research themes and R&D outcomes:

- a (re)imitation of life by [Domenica Landin](#) x [Playfool](#) (Daniel Coppen and Saki Maruyama) is a speculative installation situating AI, represented by an LLM, into an artificial tortoise bodies to explore a non-human perspective on intelligence. By closely integrating the mind, body and environment of an artificial being, this work ultimately aims to decenter the human perspective within AI architecture. It encourages AI to learn from the wisdom of the non-human world, fostering a deeper ecological attunement in the technologies we develop.

- CripShip* by Joseph Wilk ([Poetic Computation](#)), Jon Somerscale, and Cathy Mager is a roleplaying game where disability saves society from big tech. *Crip is a term that we, along with some of our community, have reclaimed through disability scholarship, culture and activism. You can read about Crip reclamation [here](#).
- The Conductor & Expression Orchestra by Miles Warren, Gary-Martin Morgan, Leigh Davies, Greg Ryan ([pyka](#)) is a suite of alternative musical instruments with an AI powered conductor, designed to broaden access to musical performance.
- apothecary network by Marcus Berdaut, Zoe Palmer, Javie Huxley, Zaina Nesayem, Valerie Oyiki ([The Upsetters](#)) uses creative tech to share knowledge to grow decolonial community apothecaries. A prototype low-tech webapp that is designed to be a meeting place between plants and people built on a radically small AI robot powered by the sun.
- Glory Mold by ([Produced Moon](#)), and ([Studio Areté](#)) is an immersive installation set in a speculative sci-fi future where AI development has been entwined and in dialogue with the organic world.
- The Kinship Wayfinder by Harmeet Chagger-Khan ([Surfing Light Beams](#)), Adam Clewes-Boyne ([BetaJester](#)), Sharon Clark ([Raucous](#)) and Helen Brown is a playful, forest experience where teams explore, share and connect with the environment and each other to discover the fate of a group of dendrologists.

Connected Futures Festival (University of Bristol)

Watershed were commissioned by University of Bristol to deliver the public engagement element of the [Connected Futures Festival](#), a research showcase marking the end of the Smart Internet Labs' REASON and JOINER projects exploring the future of 6G technologies. Given the short production time frame we drew on our existing Pervasive Media Studio networks, commissioning Air Giants, Studio Playfool and Vincent Baidoo to adapt existing works into public installations. Alongside this we ran micro residencies for four artists from underrepresented and marginalised background and a schools roadshow asking what the future of connectivity might look like. Our creative works engaged over 3000 people during the one day festival and we worked with 62 young people from 4 local Bristol schools.

"I now truly know the value of students learning to and develop ideas through technology" Teacher

Research Murmurations

Dr Erinma Ochu and Studio Executive Producer Jo Lansdowne have committed to spending time together over the next three years as mutual study partners. Each will develop their own research areas whilst working together to weave connections and find the common ground between them. Erinma Ochu is Wallscourt Associate Professor in Immersive Media at Digital Cultures Research Centre, UWE Bristol and will be inaugural Researcher in Residence at Watershed, Bristol.

Erinma's research is focused on collective consciousness, the unifying force that binds communities together and acts as a foundation for providing a sense of self, whilst also driving social movements. Erinma will initially develop these research interests through their creative writing practices reflecting on self-love, queering metabolism and epistemic justice. They will be situated within the context of the Pervasive Media Studio community as a peer mentor to Jo, supporting internal research practice within the cycle of commissioning and cultural programming.

Jo's research focus will be on Whiteness as an individual, structural and planetary process of using up the world. Through practice-based research in the context of Pervasive Media Studio, she will ask how we make visible, and challenge, the ways in which Whiteness monopolises research and development resources. She

will act as a peer mentor to Erinma, asking questions and offering reflections on their plans and connecting the work into other programmes as desired. She will also join the Digital Cultures Research Centre Advisory Board. Together they aim to create mutually supportive ways of living and working that build trust and respect in a world that often makes that difficult.

EQUALITY, DIVERSITY, INCLUSION

An inclusive Pervasive Media Studio is one where all individuals are treated fairly and respectfully, have access to opportunities and resources, and can contribute to the community's success. The Studio reviews both the demographic balance of the community and their sense of belonging once a year through a carefully designed survey. Because of the relatively low number of people in the community, and our commitment to confidentiality, we are not sharing the raw data but Watershed's Head of Data, the Executive Producer, Studio Community Lead and Inclusion Producer look through all of the detail and will publish a full report later in the year alongside our priorities for the year ahead.

Balance and Belonging

We review the demographic make-up of the community once a year, through a Balance and Belonging Survey which we ask all Residents to complete. In December we published the 2023/24 data. The report outlines what we found out — with some context about the questions we ask and what we share with who. Our aim with this report is to continue: to share the inclusion survey data in a clear and transparent way, to invite the studio community to continue to feedback on how they are experiencing the Studio. Details of how you can get in touch are listed at the end of this report.

When we published last year's report we reflected on the response rate and what it might tell us about our surveying approach. We made some changes to the questions (and how we asked them) this year and were delighted that the numbers of residents completing the survey increased significantly.

You will also see that we are now reporting numbers as a percentage of those who completed the survey rather than as a percentage of the whole resident community. We've made this decision because our total number of residents and the response rate to the survey are quite variable. Including all the "not known" data makes the numbers quite confusing to talk about publicly and makes it very difficult to judge trends over time. We will continue to report our response rates, meaning that those who prefer the previous way of reporting numbers can still work them out that way if they wish. As we looked through all of the data and read all of the individual comments we were struck by a few key things in particular:

- The percentages of under-represented identities rose in almost all areas that we collect data on.
- Almost half of the residents who completed the survey identified as neurodivergent.
- The notable exception to this is the number of residents from working class backgrounds which remained the same, and is significantly below the number of working class people in the wider population.
- The team and resident relationship seems to be in a good place, with a high degree of trust.
- Barriers to a feeling of belonging exist around the language in the Studio tending towards the academic and a sense that 'cliques' of people exist which makes it hard for some people to find their place.

Sony Assistive Musical Instruments Hackathon

As part of our long-standing relationship with British Council Japan, we were introduced to a team at Sony Music Entertainment Japan, specialising in accessible musical instruments. In partnership with Drake Music and Paraorchestra, and with the support of MyWorld, we organised a three-day hackathon event held at Watershed, focused on co-designing musical instruments with Disabled musicians. The event brought together musicians from Paraorchestra, creative technologists from the Studio community, and engineers from Sony divisions around the world. On the final night we held a public performance, where the musicians were able to showcase their skills, as well as the work of the hackathon teams.

“What we are doing in a very gentle, kind and compassionate way, is ensuring that the voices of Disabled people are being heard, not Disabled people being passive recipients of something that Sony does for us, but actually in on the co-design. It’s about Disabled people being leaders.” Sony Hackathon participant

“The Sony Assistive Musical Instrument Hackathon was absolutely brilliant for working at the nexus of tech and musical creativity. A huge thing about the Pervasive Media Studio is also around language and inclusivity. I think they are pioneers in that - I think no other place that I go to has the same kind of attitude and openly inclusive set up. It creates an impressively supportive atmosphere, such that I really trust the staff and feel genuinely cherished when I come in” Sony Hackathon participant

Resident Advisors

As a continuation of our previous work around Studio governance, we have been experimenting with how we can give Residents more voice in the Studio’s decision-making, while respecting that not everybody wants to get involved in complex governance processes, and the economic reality that many of our Residents aren’t able to commit unpaid time to the running of the Studio.

Since January, we have had a group of randomly-selected Resident Advisors, who are paid to be involved in decision-making around new Studio residents, and around the Studio Development Fund. This group of six residents will rotate on a six-monthly basis. We have committed to trialling this approach for eighteen months, and to look for other ways to involve residents in our decision-making, while respecting the level of time commitment required to do this work well. The residents who have been involved so far have enjoyed the process, and reported an increased sense of connection to the Studio.

“I’m really grateful for the opportunity to act as a resident advisor this year and be more involved in the studio life on a practical and strategic level. It allowed me to fully appreciate the work that is required to create, sustain and expand the studio ecosystem in a consistent and inclusive way. I felt like I was able to participate in the studio life not only in an extractive way, and like my vision mattered as part of a team, which can sometimes get lost in the resident/self-employed life. I particularly enjoyed taking part in the resident interviews and being involved in the decision-making of who might make the fabric of the studio. It taught me how to apply the vision and values of the resident contract in a completely new way.” Resident Advisor

Studio signage

We have completed some work with Plot Studio on developing some new signage for the Studio, including better labelling for fixed and hot desks, as well as a new Studio map, signage for the various spaces, and an updated display of our Inclusive Behaviours.

BUDGET

As a part of the Pervasive Media Studio Agreement partners UWE Bristol, University of Bristol and Watershed contribute £12,500 each to create a Strategic Development Fund of £37,500 (per academic year). This is spent against the following Strategic Aims:

1. We will raise our research ambitions, looking for opportunities to use our shared strengths to attract additional funds to the heart of the partnership.
2. We will optimise the formal and informal training/educational potential of our resources and network.
3. We will build an inclusive community; one where a balance of different backgrounds, identities, skills and approaches to thinking all belong.
4. We will make our international role more visible on a national scale and connect our local network to our global one.

Spending Aug 2024–Jul 2025

	Allocated	Spent	Remaining
Studio Development Fund	£ 10,000.00	£ 9,458.00	£ 542.00
Lunchtime Talks	£ 10,000.00	£ 9,551.60	£ 448.40
Resident Advisors	£ 4,800.00	£ 4,800.00	£ -
Make Shift Camp	£ 6,000.00	£ 8,700.00	£ (2,700.00)
Reparative Justice Consulting	£ 6,000.00	£ 4,200.00	£ 1,800.00
Events	£ 1,500.00	£ 2,086.10	£ (586.10)
Access	£ 2,000.00	£ 100.00	£ 1,900.00
Contingency/other costs	£ 1,587.41	£ 850.00	£ 737.41
Total	£ 41,887.41	£ 39,745.70	£ 2,141.71

Spending for this year has been broadly as expected. Underspend on the access budget was able to be used towards this year's Make Shift Camp, which supported bringing 18–30 year olds from working class backgrounds into the Studio community. There is a small remaining underspend, largely related to the work on Reparative Justice, which is ongoing, and we expect this money to be spent over the next year.

Studio Development Fund £9,458

The Studio Development Fund continues to be popular, particularly given the difficult economic situation facing many residents. This year we have funded 11 residents or groups of residents:

- Action Hero: Development of a set of training courses for emerging artists
- Allie Litherland: Travel to an artist residency in Mexico
- Anastasia Dahl: Trauma-informed facilitation training
- Ant Nascé: Travel to China/Japan in support of winning a MIDI Innovation Award
- Asmaa Jama: Long-term mentorship around painting
- Caroline McGlone: Travel to an artist residency in Paris
- David Matunda: Travel and equipment to attend NØ School Nevers
- Eirini Lampiri: Running VR workshops in partnership with KWMC

- Nicki Kent: Career coaching and mentoring
- Olamiposi Ayorinde: Equipment to generate real-time interactive visuals
- Pilar Santelices: Training in strategic coaching and leadership

Lunchtime Talks £9,551.60

Our lunchtime talks continue to be popular with both in-person and online audiences. The Strategic Projects Fund has allowed us to pay for technical support to make our online talks possible, as well as to pay speakers who would not otherwise be compensated for their time. This year we were also able to leverage additional support from MyWorld, which has brought down costs, enabling us to also pay for some writing by Studio residents around the subject of Home, as well as an event highlighting a range of perspectives on Black History Month.

Resident Advisors £4,800

Following the recommendations of our Resident Reps, Imwen Eke and Lucy Turner, we made a commitment to include residents more in the governance of the Studio. This funding has allowed us to pay twelve randomly selected residents to be involved with decision-making around the Studio Development Fund and the selection of new residents.

Make Shift Camp £8,200

Our Balance and Belonging work identified that people from working class and non-university backgrounds are underrepresented within the Studio community. To help remedy this, we funded a week-long camp for eight early career artists and creative technologists, run by the Studio team.

Community Events £2,086.10

We funded a number of events that brought members of both Universities into contact with the Studio resident community. This included an ongoing series of online and in-person workshops around the theme of Home, as well as the annual Studio Gathering.

Access £100

We make available a fund to support the access needs of residents associated with Studio activity. This year the fund did not see significant use, and we redirected funding towards other activity.

Reparative Justice consulting £4,200

Responding to recent findings from projects that engaged with issues such as climate justice and the power structures within technology, we have engaged JMB Consulting to provide training to our team on reparative justice approaches to facilitation.

Other costs £850

We had some small additional costs around the Studio signage work, and development work towards funding bids.

Proposed budget Aug 2025–Jul 2026

The budget below includes £2,141.71 carried forwards from last financial year so totals £39,641.71.

Studio Development Fund £10,000

We are proposing a continuation of the existing funding scheme. This is particularly vital for Residents in light of the continuing cost of living crisis, and the difficult financial situation that many are facing.

Lunchtime Talks £8,000

Since taking our lunchtime talks online in 2020, we have been able to promote the Studio's work to a global audience, better link our work with our existing international networks, and allow those who are unable to attend in-person events to participate in the life of the Studio. We propose a continuation of the current funding for technical support for livestreaming of lunchtime talks, and for paying the costs of speakers who would not otherwise be paid for their time. This cost is lower than in previous years, because we anticipate being able to pay for some of these costs through the extension year of the MyWorld programme.

Studio Governance £4,800

We plan to continue our Resident Advisors scheme, whereby a randomly-selected group of Residents spend six months each serving in an advisory capacity for the Studio's operations, as well as helping to interview new Residents and review applications to the Studio Development Fund.

Community Events £6,000

In addition to our usual programme of events, we propose to run some additional thematic events this year, in line with Watershed's thematic focus on Home (for 25/26) and an as-yet undecided theme (for 26/27).

Access £2,000

We propose to continue providing support the existing access budget to support studio residents to engage with Studio activity.

Reparative Justice Consulting £1,800

The reparative justice work that we have been doing with JMB Consulting will continue into this year (this is carried over from last year's budget).

Strategic Comms Consulting £5,000

We propose to allocate some money towards a Strategic Communications review for the Studio, with a goal of better being able to demonstrate the value of our work to a wide range of funders, policy makers and audiences.

Contingency £2,218.55

We often need to be responsive to changing circumstances in order to best address the Strategic Aims. In addition, the current volatile economic situation makes it difficult to forecast costs accurately. As such, we propose to retain a proportion of the budget to cover unanticipated costs and/or new opportunities.