



Make Make [together] Make

Kaleider's Plan | 2018 - 2022



This plan, like almost everything we do,
was created collaboratively at Kaleider,
with contributions from many people.

Our aim and an invitation

Kaleider's aim is to bring people together to respond creatively to some of the greatest challenges of our time.

We want to create extraordinary, human centered experiences, products and services that help us all towards a better understanding of ourselves and our world.

By definition we cannot undertake this on our own. If, whilst you read this plan, you feel you have something to contribute to what Kaleider is trying to achieve, we would love to hear from you.



Introduction

Kaleider is a production studio both conceptually, by which we mean processes for collaborative production, and physically, by which we mean physical space.

At Kaleider we bring together academics, scientists, technologists, creatives (including, but not limited to, artists) and young people to face some of the world's greatest challenges. We create processes which forge collaborations and utilise the collective imagination to create experiences, products, and services that help us all towards a better understanding of ourselves and the world we inhabit.

We called our previous plan "What can we do together that we cannot do apart?". We will continue to ask this question. We are living in a global system threatened by climate change, where 95% of the global scientific community believe it is cause by human action. Global population has doubled in the past 40 years and is predicted to increase to 11 billion by the end of this century. Each of the world's 7.5 billion individuals is different, yet difference is still driving hatred and division. Communication amongst the global population is supported by the extraordinary rise of digital and handheld devices. Innovation in energy and food production is speeding up. In the next 10 years autonomous vehicles are going to revolutionize how we and objects move around. But how we lead and are led toward a sustainable system has maybe never been harder. Maybe the question we should be asking is "*How can we do together what we cannot do apart?*"

Kaleider will unlikely answer much. We will not create world peace, we will not prevent climate change, or halt sea ice melt, we will not reinvent democracy (although we might play with it a bit), we will not solve the equal distribution of resources amongst the world population and we will not solve the challenges of migration.

But we feel a great urgency to make some brilliant art that asks some questions; to respond creatively to the pressures we feel are upon us. And to share what we make with others. In sharing those questions with others we hope we will create space to contemplate the challenges we face, together.

What we are going to do is make, make, together, make.

A word about the creative process

The Creativity Pipeline

idea development production product distribution

Creativity follows a fairly straightforward process of production. You start with an idea, that idea goes into development where some decisions get made, once you have decided what it is you are going to make it moves into production and then you end up with a product (the thing you have created). You might then duplicate that product and distribute it. Or iterate it, by taking the core idea and putting it back to the development stage. A developed culture of creativity relies on excellent processes to facilitate every stage of this model.

Openness and Quality



Creativity exists in a constant tension between openness and quality. Before

you have an idea anything is possible. From the idea onwards you are in a constant tension between making decisions about what stays in and is taken forwards and what gets cut away (quality) and the possibility for introducing something else that has not yet been introduced (openness). At the point of delivering a product to its audience or user you are necessarily closed. You can iterate, of course, by putting your product back a few stages in the process, but at the point of product you are saying: "this is the thing we have made."

In a literal pipeline you might put in one end what you hope to get out the other. And you would probably hope to get as much of what you put in out. This is a very dominant narrative because we think it manages risk. It is easy to think that getting what we planned out of the other end is success. But of course it does not allow for emergence and so we learn very little, and we are unlikely to innovate.

In the creativity pipeline we have a slightly harder proposition. In one end we have to put a lot of ingredients knowing that much will leak out, be jettisoned, or fall by the wayside. In fact it has to, because, as the model describes, there is not enough room for it all to be taken through to product, and nor would that be success – it would be like presenting Michelangelo's David before he had carved it, just a nice rock. And of course we might even "fail".

It is Kaleider's job, as a production studio, to create appropriate processes to get us and those we work with through the Creativity Pipeline with the most wonderful results. What we *hope* is that out of the other end comes something new; something that no one has thought of or experienced before, something that changes our lives for the better.

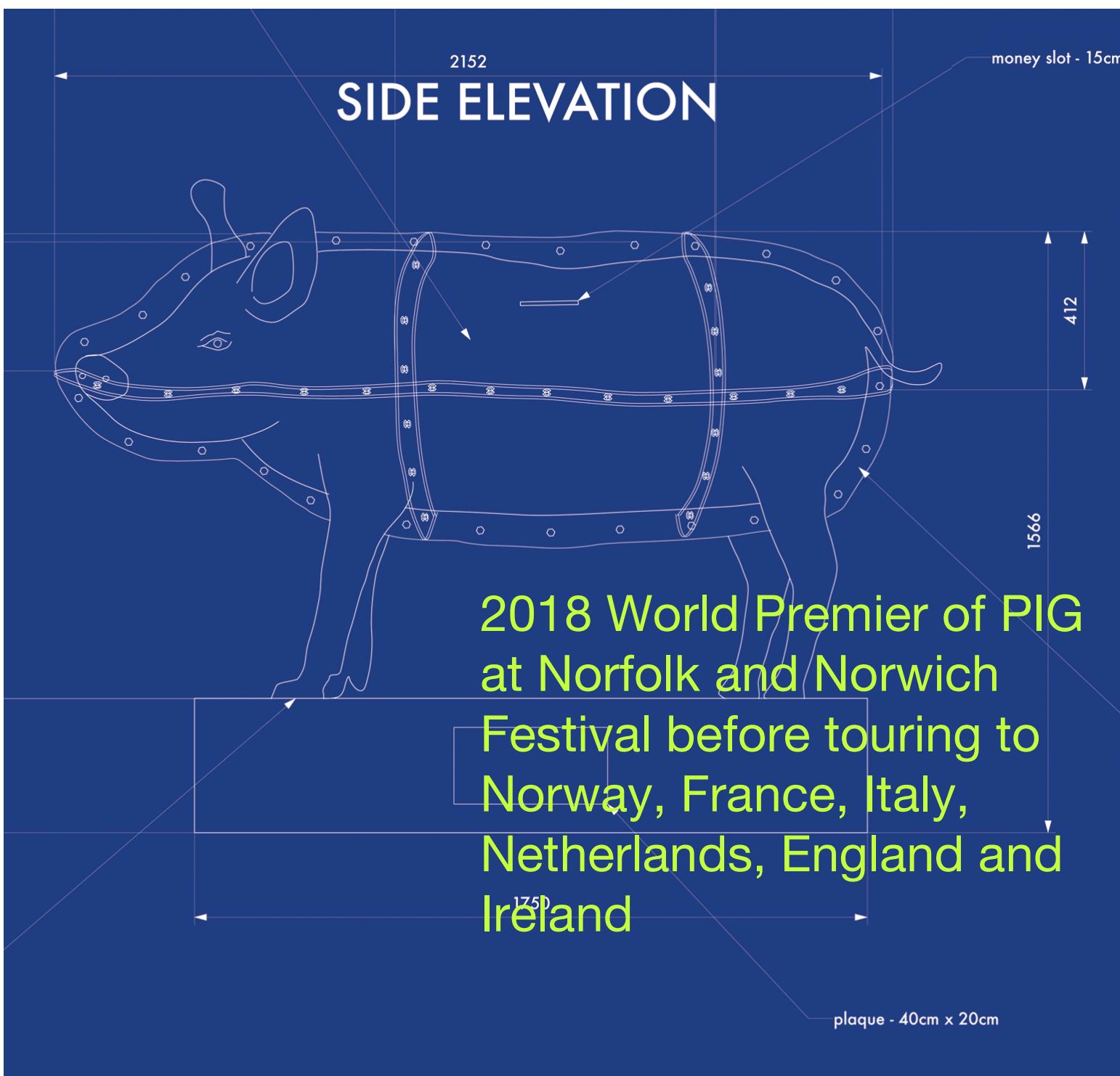
Out of the Kaleider – the Interruptive Gift

Out of Kaleider emerge new experiences, products and services, many of which are innovative and disruptive. They can be in any art form and in any contexts, one or more digital platforms. We aim to produce at the very front edge of innovation, newness, and emergence for audiences who may not otherwise engage in art.

Kaleider was visioned in part by the observation that even when the world's arts buildings are thriving there are still many people who will never go inside. At the very heart of Kaleider's mission is the desire to interrupt the realities of

people in the places and spaces they already inhabit in a meaningful way, including digital space. We want to take experiences of great quality in amongst the public rather than asking them to always come to us.

“Interruption” will stay at the heart of the mission: inviting residents and collaborators to create “interruptive gifts”. We are particularly interested in people who might not normally engage in art and see the success of our engagement inherent in taking work into public, non-delineated spaces. This approach necessarily helps us continually diversify our audience, interrupting lower engagers in their life context rather than always asking them to come to us.



Taking note

Kaleider's first three years (2012-15) were characterized by establishing the company and the company's place in Exeter, and the very particular aims of the three year Arts Council England funding stream that funded Kaleider in this formative period. The second three years (2015-18) were characterized by the success of The Money, a dramatic increased reach internationally, the establishing of a physical studio space and the development of a Resident community.

Our ongoing relationships with Met Office, HEIs, and Libraries Unlimited have been invaluable.

By the end of this planning period Kaleider will be ten years old. There are some specific things we want to achieve in this planning period that will be implicit in our activity but which warrant highlighting:

We want to increase the range and reach of products, services and experiences. We believe that what we produce is better in collaboration and that out of diversity we reach new audiences with new ideas in new contexts. We believe that we have the capability of producing more for more people. So we want to grow the company.

To do this we want accelerated financial growth. We will work hard in this period to grow in order that the size of our producing capability matches more closely our ambition and enables us to reach more audiences. We will focus on increasing earned income in order to invest in our Creativity Pipeline. This will mean a shift in emphasis of core resources from ideation and development towards production and distribution.

We recognize that we have an important role to play to develop the Exeter city region Creative Cluster and its network. We will continue to invest in this activity, and continue to search for external investment that recognizes the role we have to play in this area increasing productivity in Creative Industries and downstream economic value.

We have not invested heavily enough in telling Kaleider's story to the world. We recognize that it is not easy to pigeon-hole Kaleider, and we are comfortable with this. We would like others to be comfortable with our difference too and for Kaleider to have a more established reputation. We

want to increase local, national, and international recognition of Kaleider as a ‘go-to’ producer of brilliant creations.

We are not content to spend our lives working in an environment or manner that does not bring out the best in our staff team and Board, the best in our Resident community, the best in those we work with, and the best in our audiences. We will continue to invest in and work hard at being the best of ourselves and in supporting others to be the best of themselves.

Major channel investment in two non-tx pilots of The Money 2016/17



What are we going to do?

We are going to develop the Creative Cluster by supporting the emergence of ideas and talent

We're going to make a thriving multi-discipline network, international in its reach, driven from Exeter by Kaleider Residents

Kaleider's Residents make up the core of our broader network of individuals and organisations attempting to respond creatively to tough challenges.



To our Resident community we offer co-location hub space to work and meet others, producer support and facilitated processes for the development of collaborations & projects, and access to a dynamic network. We will develop and sustain this community in 2018/19 and beyond.

We will particularly support individuals and SMEs in the Creative Industries, producing connections between them and larger knowledge institutions such as the Met Office and Higher Education.

We see the diversification of ideas, stories, knowledge, and inspiration in our business as the foundation for the creation of meaningful products, experiences & services that connect with diverse markets. Our Residents already represent a great breadth of discipline and practice: visual art, photography, dance, installation, film, gaming, design, theatre, craft, street art, graphic design, digital making & creative technology, science, geography, humanities, learning, astrophysics, cultural leadership, peace-building, and printmaking.

From our Residents and our broader network we draw inspiration, skills, opportunities, information, knowledge, solidarity, friendship, challenge, criticism, review, research, and imagination. These combine to create new collaborations, new products, services & experiences.

We will continue to work to balance and broaden the diversity of disciplines represented amongst our Residents and in our network. And we are determined to re-double our efforts to increase the diversity of our resident community in order to represent more closely the demographics of our region and country.

We will continue to open Kaleider's Studio up to non-residents to work, and for publicly accessible events, making invitations to become a Resident and to Open Fridays in communities and contexts that we have not yet connected with.

Our current building is not fully accessible. We are committed to moving to a new, more accessible production facility in this period. We also want to substantially grow the creative cluster in the region and so being able to expand our creative hub to be able to have follow-on space for businesses to grow is key.

A new space will also help the studio be more public facing and enable greater ability for Kaleider to promote accessible public events.

Kaleider's diverse mix of talented individuals and companies working on excellent ideas in the studio, combined with positive flow between knowledge and imagination, drives the emergence of new ideas. We will continue to invest in the role of Studio Producer who will lead a culture of support for the emergence and development of excellent ideas.

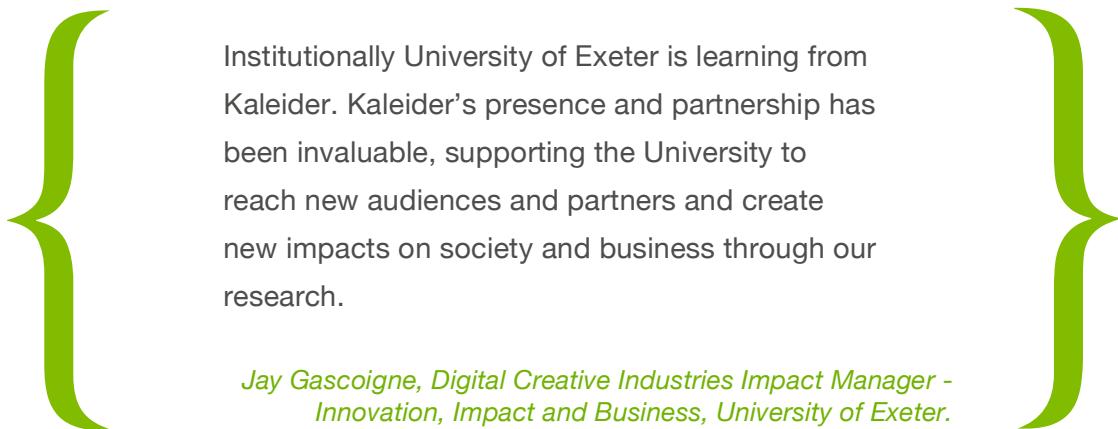
We will continue to work with Higher Education Institutions to develop opportunities for investment in projects that combine knowledge from the Academy and skills from the Creative Industries in the development of new products, services & experiences.

We will strengthen the corridor between Kaleider and Watershed (aided by our Executive Producer working from Watershed twice a week as a Resident), and seek partnership in any future regional Creative Industries programmes from Innovate UK, RCUK and AHRC

We will partner UWE on their new Creative Producer MA & host placements

We will secure a collaborative PHD on the role of Artist as leader and change-maker in cities

We will hold regular Lunchtime Talks where the studio community, including public audiences, can hear about and help the development of ideas.



In the last planning period we provided strategic leadership support to cultural hubs like Dartington, Port Eliot, Libraries Unlimited and Exeter Cultural Partnership. We will continue to help the region thrive.

Lost Weekend 2017

3 days

11 Artworks

7000 audience members



We are going to produce the very best products across multiple artforms, platforms & media for national and international audiences

Moving ideas into production can be financially demanding, resource heavy and time intensive. Kaleider continues to have access to limited core finance to invest at this point of the pipeline. However, we enter this planning period with a considerably more developed distribution model and network and therefore the potential return on investment is greater.

It is towards this end of the Creativity Pipeline that Kaleider is concentrating efforts in this planning period.

We will support projects where down-stream profitability supports the earlier stages of the pipeline, not confined to financial support, but through brand association and the diversification of network.

There is increasing demand for Kaleider's work nationally and internationally, particularly that led or conceived of by our Artistic Director. Investment from partners such as Norfolk and Norwich Festival, In Situ and Watershed enable us to make new works whilst generating income.

We will make PIG - a large transparent pig for public space, hanging inside is a sign that says: "This is a community fund, you can contribute to it if you like, and when you've agreed how to spend it you can spend it".

PIG has been commissioned by the European network In-Situ. This commission pays for the design and fabrication of the work. We will premiere it at Norfolk and Norwich Festival in May 2018 after which we plan to distribute it nationally and internationally.

We will produce Arch - a 3m high arch for public space, made two thirds of concrete and one third ice. It is surrounded by performers dressed as body guards, who stand with their back to it until it falls. Its drips, creaks and fall are amplified. We are seeking commissioners for the production of this work for 2019/20.

From the light of the fire, our dancing shadows is a project about the edges of immersion, interdependence, and the oscillation between one immersion and another.

It is an experience accessed in two equally rewarding ways. Up to 10 members of the public takes part in a Virtual Reality experience, wearing headsets. A public looks on and makes sense of the movements of the VR players as choreography.

...Our dancing shadows has been commissioned by Watershed and will premier in Bristol in 2018.

Over 2019 – 2022 we plan to increase the amount of ideas we can take through to production by developing new associations with national and international promoters, and with businesses that bring exciting contexts for new audiences and/or digital, such as Stagecoach. We will develop our ongoing relationships with Libraries Unlimited, HEIs and Met Office.

We are going to distribute our products to more audiences

We have had great success and reach promoting existing products in new contexts and to new audiences and we will continue to work hard to build on this success. Promoting existing work to new audiences in new contexts is where the company can achieve accelerated growth.

Seth is now an In Situ Artist. And we are in discussions with the prestigious



60,000 views for The Money
streamed live from Sydney
Opera House

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Paris based producer Ligne Direct. Working with international promoter/producer led networks such as these enable us to build in promotion considerations early in the development of work.

Photograph: Prudence Upton

The Money has played across the UK and 5 continents within a year and continues to tour with strong demand. We will continue to promote it nationally and internationally. The Money has brought the company reputation and reach beyond any other project.

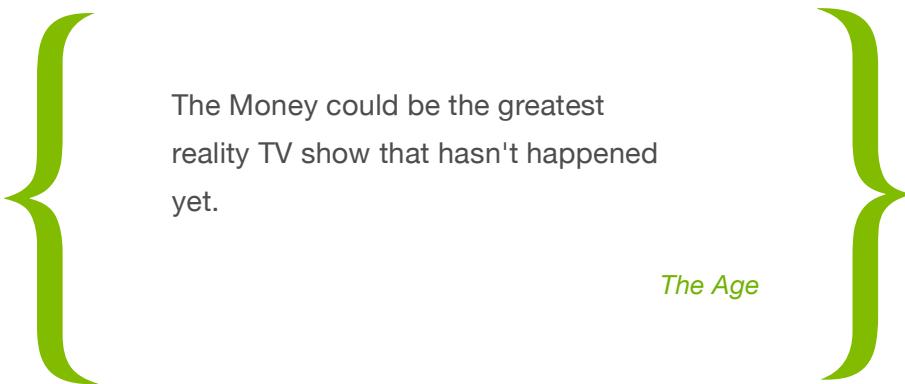
Our investment in the technology to livestream The Money has been very successful reaching ~60,000 views across 6 shows at Sydney Opera House. We will continue to extend the live performance experience for our audiences where that is appropriate.

We believe that we can get more value out of the live show and reach greater audiences than we are doing with our current touring pattern. So, as well as ongoing touring to festival contexts, we plan to run The Money, with an increased audience size, in a major city for a longer run, reaching high volumes of audience.

We will produce Listening Trees, our co-production with Residents Mercurial Wrestler, so that it is a robust product in our portfolio for promoters to buy. It has strong scope to meet audiences at festivals but also in more intimate settings such as care homes.

Our joint commission with Met Office, BellHouse by Roop Johnstone, has had great success in meeting audiences at Lost Weekend and Exeter Central Library where it was installed for two months. We will work with Roop to tour BellHouse to new contexts, such as craft festivals, libraries and conferences.

Buoyed is a project developed out of our relationship with University of Exeter's Department of Geography. It is an interactive, playful cluster of glass buoys that hang above head height, suspended by slender wooden stems. As you approach them, sensors trigger sounds of fishing boats, fishers and sea shanties. It was premiered in Hastings Fish and Wine Festival and subsequently was a hit at Lost Weekend in Exeter. We will work with the creative and research team to find new contexts in which to promote it.



We will continue to work hard at finding contexts where we can interrupt people in their everyday lives and gift them our artworks.

Work coming out of the Kaleider is branded with a sensitivity: identifying lead artists, producers and collaborators so that productions initiated by Kaleider sits alongside that of other Residents and commissionees.

We will continue to develop the national and international network through which we can distribute product. The majority of development will happen through the active distribution of products already made. And as new product emerges the network becomes more established and diversifies.

We will work across multiple platforms and digital to distribute products regionally, nationally and internationally.

The mechanisms we need in place to achieve this

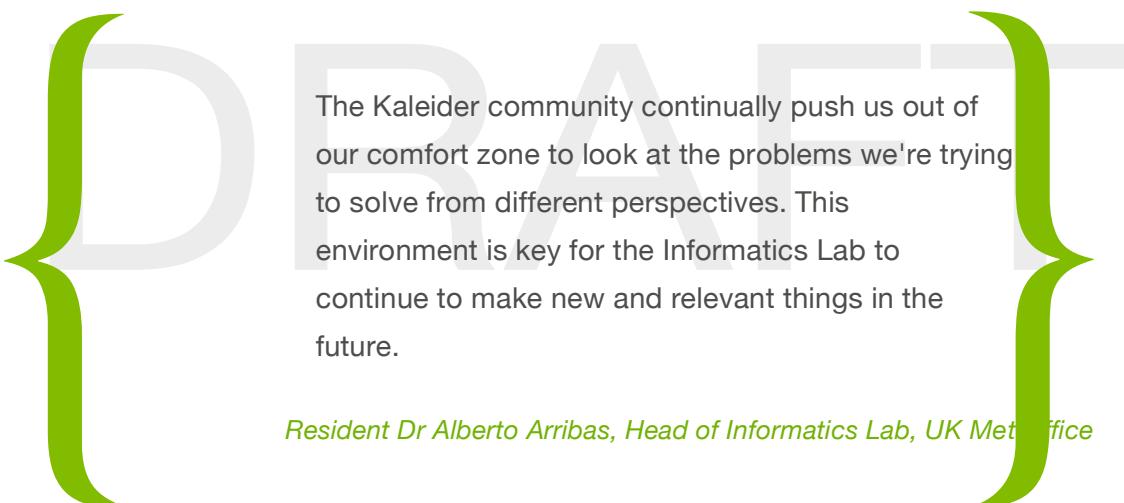
Kaleider was founded by Artistic Director Seth Honnor. Seth brings 20 years experience as an artist and producer in the Creative Industries. Executive Producer, Katie Keeler has over 20 years experience working in the Creative Industries as a producer and manager. Both Katie and Seth fulfill duties on other boards, Katie as Chair of Puppet Place and Seth as Chair of MAYK. General Manager, Peter Vanderford is an experienced manager and administrator and Studio Producer, Jocelyn Spencer Mills brings experiences as a producer, project manager and stage manager.

The company has recently appointed Naomi Ziewe Palmer as a Storyteller.

Naomi brings deep knowledge of creative writing as an FE teacher of that subject, as well as more recent experience as a communications and marketing specialist. She is assisted by Natasha Batorjis, on a paid internship as a storytelling assistant.

In this planning period we aim to grow our core Producer capacity in order to deliver an increase in production and distribution. Our aim is to create a virtuous circle where products, services and experiences distributed pay for the Producer capacity needed to take them to market.

In this period we are planning to move to a bigger production facility in the centre of Exeter. The vision is to develop a centre for the creation of new products services and experiences and over this planning period to resource the building appropriately for the caliber of makers we have in our resident community. We will also put strong emphasis on the accessibility of the space.



Kaleider is constituted as a company limited by guarantee, and the Board is strengthened by Directors drawn from Kaleider's key partnerships, Exeter University, the Met Office as well as from the business and the cultural sector as follows:

Mark Cotton: Cultural Consultant (Chair), Dr. Nicola Thomas, Senior Lecturer in Geography, University of Exeter. Professor Tim Lenton: University of Exeter, Chair in Climate Science. Felicity Liggins: Met Office, Senior Climate Scientist. Jan Winter: Cultural Consultant with extensive CEO experience of cultural organizations and public office. Stuart Robb, Entrepreneur – CEO of

Equiniti, Seth Honnor and Peter Vanderford.

The Board has a key role in advocating for the company, ensuring a strategic overview and providing scrutiny on key decisions and finance.

In this period we will apply to become a Charitable Incorporated Organisation.

Kaleider sees staff as its most important resource, and employs principles of good management practice for staff and resources within a robust legislative and governance framework. Terms and conditions of staff employment are based on creative industry benchmarks, and staff support systems, including supervision, appraisals and investment in development and learning, are embedded in company culture.

As a small company, a close working relationship has developed within the staff team, associate artists and producers, and the wider Board. Good communication is supported through regular team and company meetings and quarterly Board meetings. Kaleider's collaborative approach to making artistic work is also reflected in the company culture and practice of opening the physical studio space to the wider sector, through residencies, open office and the lunchtime talks programme.

The combination of open practice and clear management systems enables creative thinking and clear decision making, as it offers conditions for quality conversations, intelligence and interactions from a diverse range of people, while ensuring that there is an overall vision and framework to take ideas forward. Risk is well managed through Board scrutiny, staff understanding and management expertise.

Ensuring financial viability

Kaleider aims to develop a model whereby initial core investment supports the creation and production of products, services and experiences that are adaptable, can be scaled up or down, and are marketable to a broad and diverse audience base. The majority of the investment is focused on the core team who will develop projects, and manage a curated studio space where academics, climate scientists, technologists, creatives and young people can access work space and research and explore new ideas.

Kaleider has a broad network of partners and investors, both directly and indirectly influencing and benefiting the development of the company.

Kaleider aims to use core investment to:

- *Develop* work with a wide range of organisations and agencies to bring together different funding streams and resources.
- *Increase* income through national and international distribution of work emerging from the Kaleider approach
- *Grow* our relationship with different funders, including individual giving, science and digital research funds, and trusts and foundations, recognizing that these take time, capacity and personal attention.

Kaleider is a small and fleet of foot company that is very asset light. It makes work that engages with and meets audiences in different spaces, making it infinitely adaptable. It is therefore both able to take risk, and manage risk, in that ideas are formed around opportunity and diverse creative options, scalable up or down depending on funding and resources available.

Kaleider is certified by The Living Wage Foundation as a Living Wage employer. We employ at industry standard rates for all employed and freelance staff, and costs in performance fees for every piece of work developed. Salaries and payments are regularly reviewed and there is an appraisal and performance framework in place to ensure staff are supported in training, development and career progression.

The quality of financial controls monitoring and reporting:

- Yearly budgets are considered and approved by Directors at the beginning of every financial year
- Project budgets are developed and approved in consultation with Executive Producer and General Manager
- Management accounts are produced every 3 months for company meetings and Board scrutiny
- All book-keeping is scrutinized and prepared for end-of-year accounts by an external accountant

Kaleider employs good practice in all fiscal matters, including ringfencing

contingency funds and working towards a minimum reserves policy over the next four years. This will be achieved through good housekeeping on all costs and overheads, and increase of funds through fundraising and income generation as described above.

Kaleider has a track record of managing annual public funds of individually each company member has extensive experience of budget management and by working collaboratively with a small team, the General Manager is able to maintain control of the company's overall financial position. This approach enables the team to effectively navigate cashflow and budgetary challenges.

Conclusion

The dominant narratives in our society will continue to be dominant. We want to make art that interrupts these narratives. Not because we have a political stance on them, but because they are dominant and we believe that we can all learn by creating space for reflection. We want to make interruptive gifts; we want to create experiences where those dominant narratives are problematised for a moment; to provoke a moment of reflection; to tell a counter story; to design different narratives.

We will not create universal equality between men and women. Or stop child slavery. But we will provoke some thinking on how the future could be.

We want to create brilliant new experiences that help us turn and face some of the world's greatest challenges. And we want to create conditions for a culture, an environment, a studio, where others do the same.



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