



What can we do together that we cannot do apart?

Kaleider | A Plan | 2015 - 2018



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 engage creatively with some of the greatest challenges of our time.

We want to create extraordinary, human centred experiences that help us all towards a better understanding of ourselves and our world. By definition we cannot do 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

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

In The Kaleider we bring together academics, climate 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.

The landmark IPCC report (April 2014) by the UN's climate panel states scientists are 95% certain that humans are the dominant cause of climate change.

The world is in ongoing fiscal crisis and the only reparatory narrative we hear is one of growth – there is no metaphor for eternal growth anywhere in the natural world.

Our dependence on oil to enable us to live as we do in the “western world”, increasingly a lifestyle others aspire to, is unsustainable at best.

Kaleider will not halt the arctic sea ice melt. We will not slow the effects of climate change. We will not invent a replacement for money (although we may give it some thought). We will not solve the fair distribution of water across the planet and we will not create a new energy source (although we may give this some thought too).

What we are going to do is create some brilliant art.

We have a sustainability plan because that should be the status quo. But this is not a proposal for a green arts company. We will not evangelize about climate change, or peak oil – people can and will continue to do this. We think campaigning plays a vital role in changemaking. But we are not on a campaign.

What we are going to do is create some wonderful experiences.

The Creativity Pipeline

A process for production

Creativity follows a fairly straightforward process of production (fig 1). 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. You might then duplicate that product and distribute it. A developed culture of creativity relies on excellent processes to facilitate every stage of this model.

idea development production product distribution

Fig 1

Creativity exists in a constant tension between openness and quality (fig 2). 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. We 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 way side. 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”. 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.

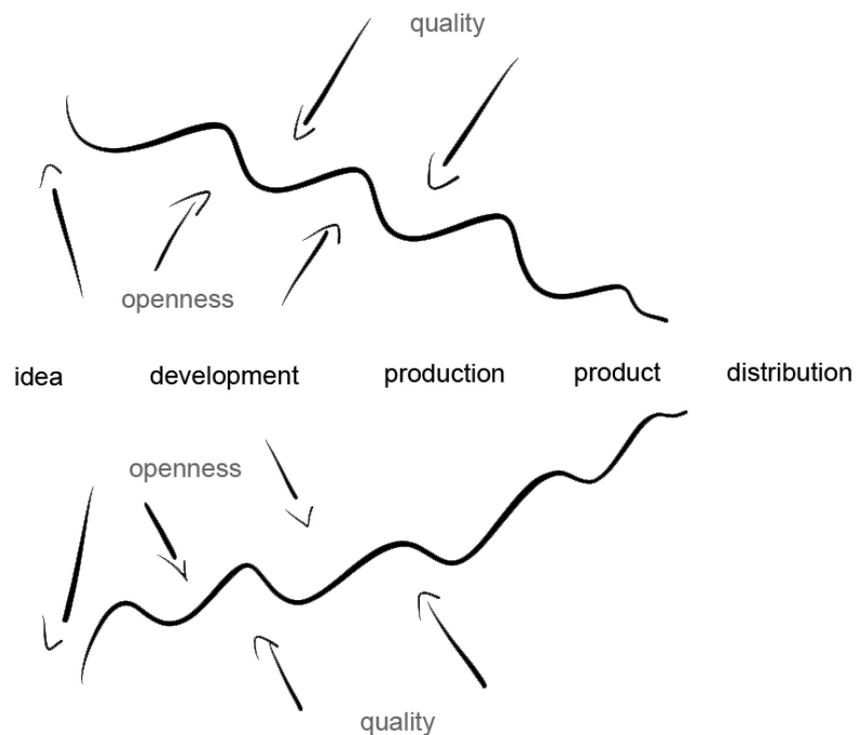


Fig 2

It is a tough proposition, but one that anyone embarking on any creative journey is dedicated to. Anyone investing resources in the creation of anything wants to believe the outputs are going to be valuable, often before they invest, and in this way it is all too easy to fall back to the literal pipeline, where we over-plan what is coming out the other end before we invest and so close down the model too early.

Kaleider is dedicated to finding and iterating the best possible processes to enable the emergence of extraordinary experiences, products and services out of the creativity pipeline.

There are other contextual challenges outside the control or influence of the organisation that impact this task. Some are local and impact the administration and delivery of activity, these are addressed in *The mechanisms we need to achieve this*; and some are amongst the toughest challenges the world faces. Kaleider is dedicated to holding its gaze on these very tough challenges. This means creating processes by which we can turn and face them without petrifying in their heat.

The Kaleider

A production studio

Out of The Kaleider will emerge new experiences, products and services, many of which will be innovative and disruptive. They may be across 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.

It is our experience that the public love to be interrupted with newness and innovation, and to be able to step into the unknown. Audience feedback from these quality experiences, which challenge artform traditions, has been overwhelmingly positive, even when they find the form hard to define:

“I loved this afternoon and will puzzle over its impact for quite a time, an extraordinary experience which I was both privileged and thankful to have been a part of, such fun but not just that, a strange and lovely

connection with a stranger and then lost and gone like death and snow
and blossom blown away almost as if it had never been and yet...
Thank you and to your team.”

Audience member – You With Me

“[You With Me] was such an amazing experience! Never done anything
like it! Still trying to work it out!”

Audience member – You With Me

“The Money. Cash on table. The splendour of the Guildhall.
Democracy. Impossible to define. Brilliant.”

Audience member – The Money

We aim to increase the number of products, experiences, and services that can emerge from The Kaleider by becoming a hub for co-located individuals and companies. As such the studio will produce products, experiences and services across multiple platforms and art forms and reach audiences in different contexts regionally, nationally, internationally and digitally.

As Kaleider’s production studio brand grows in strength we can create works of greater scale. Works like *Ancient Sunlight* and *Fananimate* will reach much greater audience figures than work we have been able to deliver to date. The ability to operate at both intimate and epic scales is a key ambition of the studio.

“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.

How will we do this?

Holding space for the emergence of ideas

We will establish and hold a space for the emergence of excellent ideas that respond to the world's greatest challenges.

From 2015 to 2018 we will invest core resources at the idea end of the creativity pipeline. We believe if we can establish a diverse mix of people and companies working on excellent ideas in the studio then emergence will occur. We know that a vital element in achieving this is establishing excellent information exchange and positive flow between knowledge and imagination.

We will establish a studio; a physical space that is accessible, dynamic and attractive to artists, academics, climate scientists, young people and creative technologists.

We will continue to work hard to establish a sustained partnership with University of Exeter and the Met Office so that the studio is run in collaboration.

We will establish a cohort of stakeholder residents (permanent residents) from the arts sector, creative technology, science and academia.

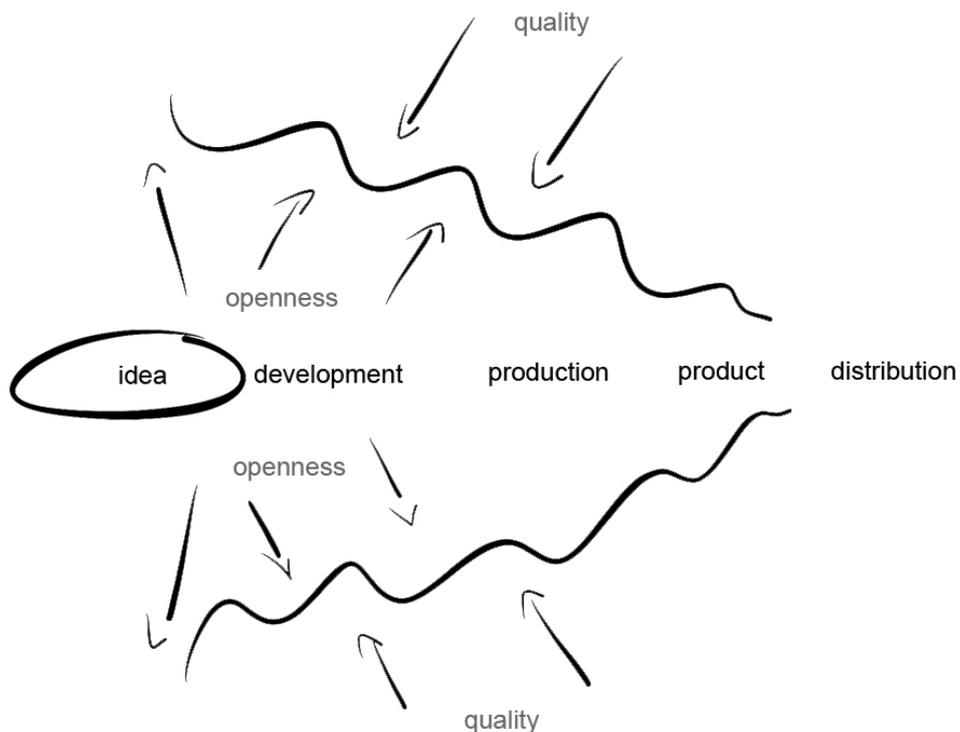


Fig 3

From 2014 we will grow a community of temporary residents and residencies providing a flexible studio environment for idea development.

We will open the studio up to non-residents to work, and for publicly accessible events.

We will open up the studio to young people whenever it is possible and appropriate to do so.

We know that different kinds of conversations happen over meal times. We will continue to curate artists' meals bringing people together to introduce them to others' work and addressing the needs of the community, whilst supporting an informal context for emerging ideas.

Kaleider Objectives	Key Performance Indicators	Yr 1	Yr 2	Yr 3	Notes
Objective 1: Establish and hold a space for the emergence of excellent ideas that respond to the world's greatest challenges	1.1 Establish Kaleider as a studio; a physical space that is accessible, dynamic and attractive to artists, academics, climate scientists, young people and creative technologists	1	N/A	N/A	Kaleider as a studio will launch at a 'Private View' in June 2014. The accessibility and attraction of the studio will be measured in the Objective 1 KPIs below.
	1.2 Establish a cohort of stakeholder residents (permanent residents), from the arts sector, creative technology, science and academia	12	12	12	We will strive for 50/50 balance between the arts sector and other practitioners
	1.3 Grow a community of temporary residents and residencies providing a flexible studio environment for idea development	8	10	12	We will strive for 50/50 balance between the arts sector and other practitioners
	1.4 Increased demand from	N/A	10%	20%	Increase in

	non-residents to use the studio on Open Fridays and attend weekly public events				average weekly attendance from Year 1
	1.5 Deliver programme of Lunchtime Talks on inspiring projects, which will be open to the general public	12	18	24	Number of Lunchtime Talks per year. We will also measure how many people access these Lunchtime Talks streamed live on the website
	1.6 Organise Teatime Talks, delivered by (whenever possible) and for young people after school hours	2	3	4	Number of Teatime Talks per year. We will also measure how many schools access these Teatime Talks via the website
	1.7 Reach additional audiences for Lunchtime Talks and Teatime Talks by streaming them into local Secondary Schools	35	50	75	Total number of students reached by streaming Lunchtime Talks and Teatime Talks online
	1.8 Hold 2 'Speed-up dating' events per year, bringing people together to introduce them to each other's work whilst supporting an informal context for emerging ideas	2	2	3	Partnerships emerging from Speed-up Dating events
	1.9 Evaluate efficacy of network accessing the Kaleider space by surveying Residents and members of the public who attend Kaleider events	N/A	N/A	N/A	Qualitative Evaluation

	1.10 Establish Steering Group of Kaleider Residents to help develop and manage the Studio	N/A	N/A	N/A	Qualitative Evaluation
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Supporting the development of ideas

We will establish a culture of support for the development of excellent ideas.

We will also introduce processes to aid the development of ideas:

We will hold regular lunchtime talks where the studio community (including public audiences) can hear about and help the development of ideas.

We will hold regular ideas labs to facilitate the development of ideas in structured workshops.

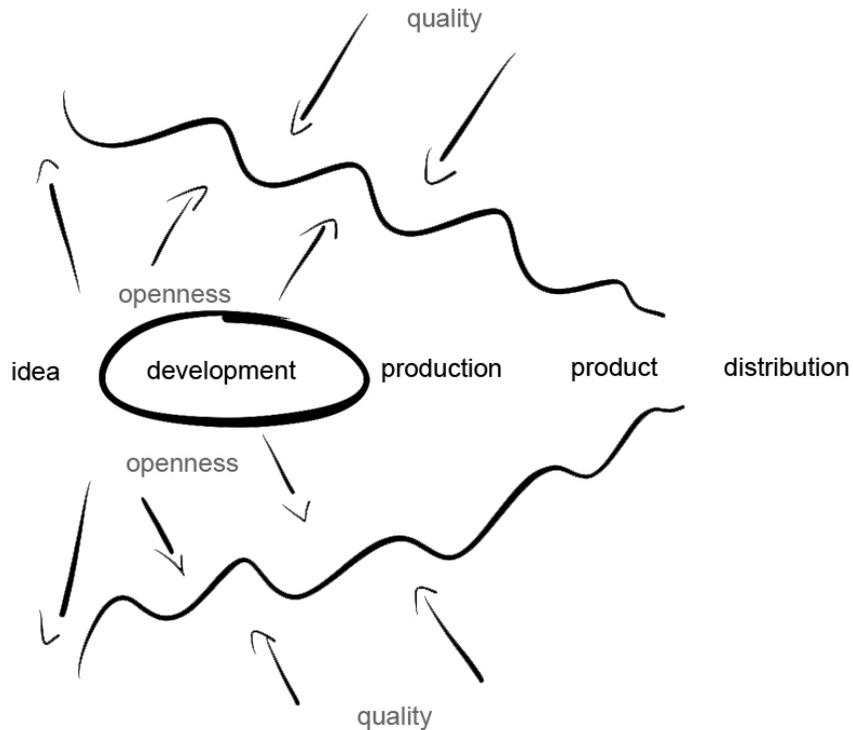


Fig 4

We will work with young people wherever we can to enable ideas to be tested, developed, and challenged, both aiding the development of ideas and supporting young people’s development.

We will continue to support “Kalissions” – spotting opportunities to bring people together who may not normally work together, or nurturing ideas at an early stage through providing resources. We will continue to grow our network in order to ensure we are bringing together the best possible people.

Kaleider Objectives	Key Performance Indicators	Yr 1	Yr 2	Yr 3	Notes
Objective 2: We will establish a culture of support for the development of excellent ideas	2.1 Hold 2 Ideas Labs events per year to facilitate the development of ideas in structured workshops	2	2	2	Ideas developed to production
	2.2 Enable young people to develop ideas and supporting young people’s development, contributing to their Arts Award	3	3	3	Number of Arts Award Portfolios supported
	2.3 Facilitate 'Kalissions', spotting opportunities to bring people together who may not normally work together, developing talent and nurturing ideas at an early stage through providing resources	3	3	3	Funding applications per year as a result of Kallissions

Producing the very best products across multiple artforms, platforms, and media

Moving ideas into production can be financially demanding, resource heavy and time intensive. Kaleider enters this time period in its development with limited core finance to invest at this point of the pipeline. However, idea development without a chance for ideas to meet an audience fosters frustration.

We will work hard to identify opportunities for additional resources in order to support ideas through to production.

We will work with partners such as Devon Libraries, Met Office, University of Exeter and other higher education institutions to find resources to support collaborative production.

Residents will have responsibility to develop ideas through to production but we will invest time and expertise in supporting residents where the ideas excite us.

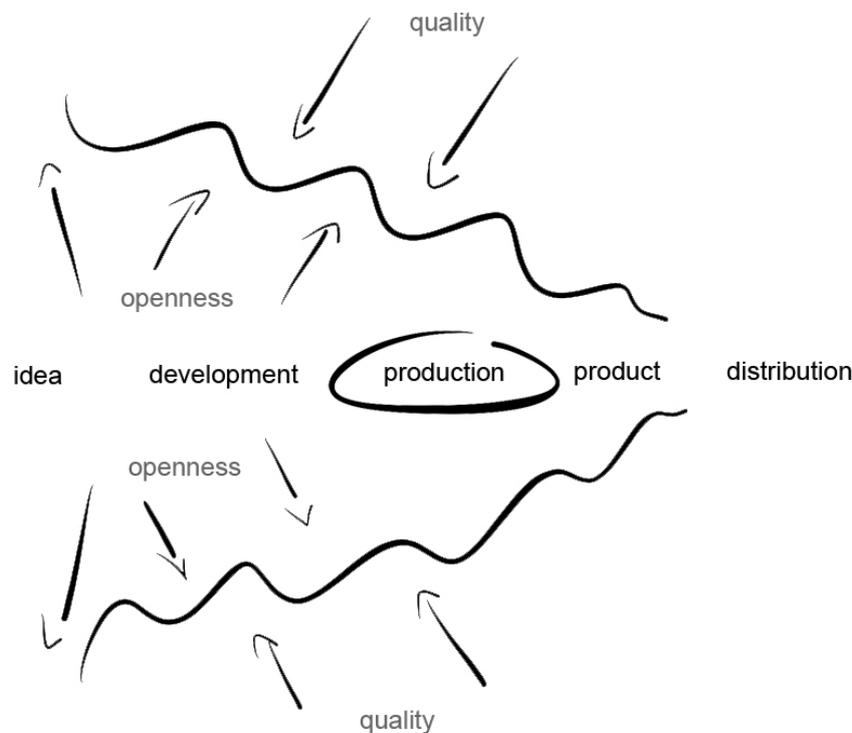


Fig 5

Through projects like *Fananimate* and the first two phases of *Ancient Sunlight* we are working with hundreds of young people - we will continue to offer opportunities for young people to be involved in the production stage of projects.

We will try to support a mix of commercially viable products, such as *Fananimate* or transferring *The Money* to Television, as well as non-commercial products. We will develop a business model where down-stream profitability supports the earlier stages of the pipeline, both financially and through brand association.

Where we support the production of less commercially driven product such as *Ancient Sunlight* we will work hard to identify commercial elements such

as distribution, productisation, and merchandise.

Kaleider Objectives	Key Performance Indicators	Yr 1	Yr 2	Yr 3	Notes
Objective 3: Produce the very best products, services and experiences across multiple artforms, platforms, and media	3.1 Make or support the making of new products, services and experiences	5	5	5	New products, services or experiences coming out of the Kaleider
	3.2 Engage young people from a wide variety of local primary and secondary schools or educational settings in Kaleider's work	9	10	11	Number of schools engaged in production of Kaleider's products, services or experiences (All activities can be used to support Artsmark application).
	3.3 Engage large numbers of young people in the development of Kaleider's work	750	2,000	1000	Number of young people engaged in developing Kaleider projects (large input from Fananimate and Ancient Sunlight)

Presenting high quality products to audiences

We will increase brand recognition for Kaleider and for projects coming out of The Kaleider. Work coming out of the Kaleider will be branded with a sensitivity: identifying lead artists, producers and collaborators so that production initiated by Kaleider's staff-team sits alongside that of other residents.

We will continue to work hard at identifying audiences for diverse products. A challenge for Kaleider has been that products produced to date target different audience segments. It is important that work coming out of The

Kaleider continues to accommodate diverse audiences, but this currently means developing new audiences for each product, which in turn requires high capacity. Developing a clear identifiable brand where audiences experience quality yet welcome difference is a key activity.

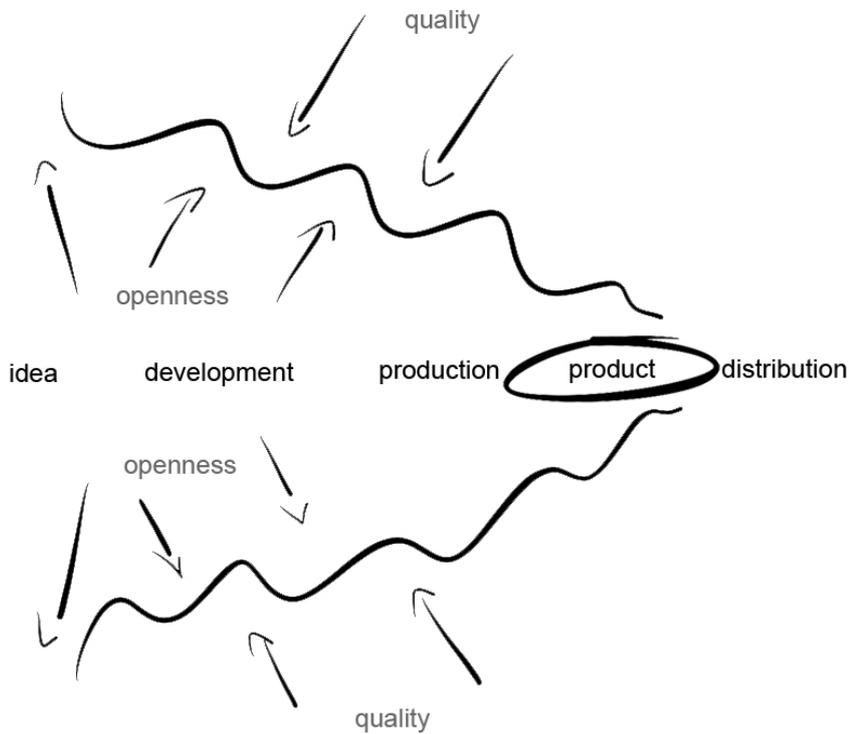


Fig 6

Development of larger scale projects which reach greater audience figures than Kaleider’s early work will help to develop brand recognition.

Kaleider Objectives	Key Performance Indicators	Yr 1	Yr 2	Yr 3	Notes
Objective 4: Present high quality products to audiences	4.1 Increase brand recognition for Kaleider and projects coming 'Out of the Kaleider', identifying lead artists or producers so that production initiated by Kaleider’s staff team sits alongside that of other	20%	40%	60%	Increase in Kaleider mailing list from beginning of Year 1 (same as Action 2.2 from Audience Development Plan)

	residents				
	4.2 Develop marketing tools to identify and segment diverse audiences for specific projects and send tailored messages to those segments	10%	15%	20%	Increase in 'Click-through' rate for tailored marketing messages from Year 1 (same as Action 5.2 in Audience Development Plan)
	4.3 Attract increasing audiences for 5 high-quality products, services and experiences (Bump for Ancient Sunlight in Year 2)	1,500	5,000	2,000	Number of people attending live event

Exploiting success and reaching new audiences and markets through distribution

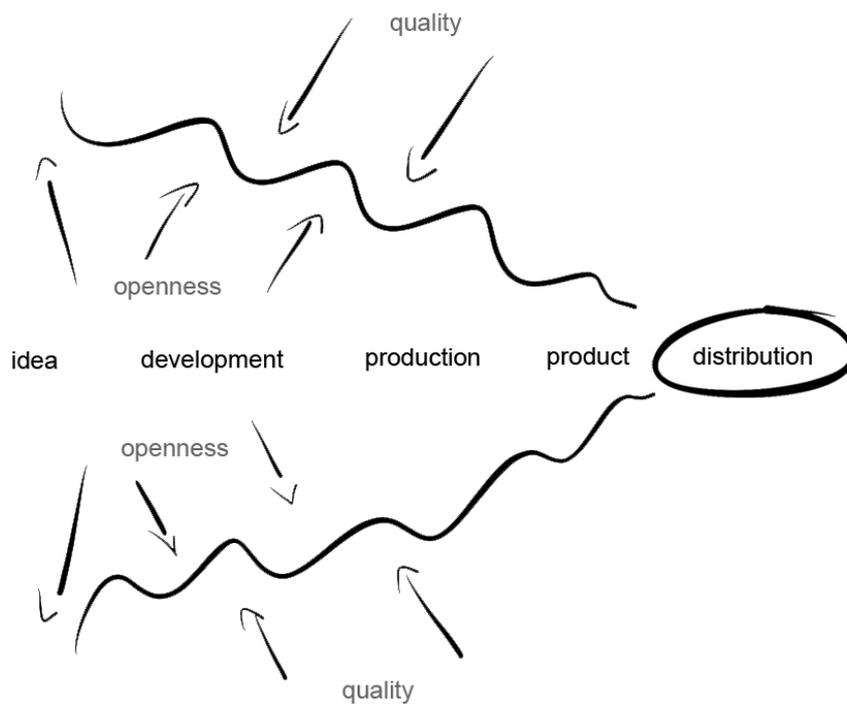


Fig 7

Distribution relies on high quality product distributed over an established network.

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.

Kaleider Objectives	Key Performance Indicators	Yr 1	Yr 2	Yr 3	Notes
Objective 5: Exploiting success and reaching new audiences and markets through distribution	5.1 Distribute 6 products, services and experiences to audiences outside of Exeter	2,000	2,500	3,000	Number of people engaging with projects via distribution

The mechanisms we need in place to achieve this

Kaleider is led by Artistic Director Seth Honnor. Seth has a 15 year track record of cultural sector leadership roles, innovation implementation, extensive team management and artistic excellence. He is on the Board of REACT and Exeter Cultural Partnership. He is an Honorary Fellow at University of Exeter, a long time collaborator with Watershed and PMStudio and founding director of Theatre Bristol. His work as a lead artist has received critical acclaim at Kaleider and previously his collaborative work as a Co-Director of Imitating The Dog has toured extensively internationally.

In addition to the Artistic Director, the Kaleider Team is made up of Peter

Vanderford (General Manager) and Emily Williams (Senior Producer). Peter Vanderford has worked in similar roles at Daisi, Exeter Community Initiatives and Theatre Royal Plymouth, and brings strong operational experience and understanding of the Exeter arts and education sector. As General Manager he provides financial, administrative and personnel support to the company team and freelance artists and contractors. The Senior Producer, Emily Williams has established herself as a leading creative producer in SW since graduating in 2010 and was accepted onto the Clore Emerging Leaders course in 2014. Emily provides strategic and practical support to all projects, overseeing other freelance project managers and producers as well as providing vital connectivity within the network hub. She also provides essential support to artists in the region. “We couldn't have done it without Kaleider (and we really mean that!)” *Kaleider Residents Theatre Rush on recent funding success*. Over the plan period we will nurture talent development in the Kaleider team.

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

Professor Tim Lenton: University of Exeter, Chair in Climate Science. Felicity Liggins: The Met Office, Senior Climate Scientist. Jay Milling: Chair Exeter Cultural Partnership, Exeter City FC, Exeter Daily. Jan Winter: Cultural Consultant with extensive CEO experience of cultural organisations and public office.

We plan to recruit more Directors within this period, including artists and arts professionals, financial, and legal expertise. The Board has a key role in advocating for the company, ensuring a strategic overview and providing a check and balance for key decisions.

Kaleider has a close working relationship with two of Exeter’s leading knowledge institutions: Kaleider is an Associate Company of University of Exeter, and in the process of formalising associations with the Met Office.

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 office 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, experiences and services 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 an unusually 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 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, recognising 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 received less money than it asked Arts Council England and Exeter City Council for so we will reduce the number of commissions and residencies funded from core and look to fund them within other project applications and opportunities.

Kaleider is actively engaged with partners outside the immediate arts sector, including REACT, University of Exeter, NESTA and the Met Office. This business model is based on a relatively small core fund supporting the conditions for exceptionally diverse and creative activity, which have the potential to lead to both artistic excellence and financial viability.

Over the period of this plan Kaleider will consolidate its relationship to The Met Office, University of Exeter and continue to develop its relationship with Devon Libraries deepening and broadening our investment potential.

We will keep core costs to a minimum. A development from the 2012 – 2015 period will see a removal of the Executive Management role to make room for talent growth within the rest of the team. The skillset remains with Jan Winter retaining her position on the board.

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 Senior Producer and General Manager
- Management accounts are produced every 3 months for company meetings and Board scrutiny
- All book-keeping is scrutinised 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 three 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 £130,000, through SITE funding (*Strategic Investment in Theatre in Exeter*) from 2012 - 2015. 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 has enabled the team to effectively navigate difficult cashflow and budgetary challenges over the previous period.

As well as successful financial management of Kaleider Seth has 14 years experience as a company director with ultimate financial responsibility. In that time he has fundraised for and successfully managed over £1.8M of cultural sector projects. He has several years of experience successfully managing annual budgets of over £250k, often with multiple income streams.

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.