

Peripatetic Group Project Report Extend Leadership Programme 2014-2015

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Introduction

As part of the Extend Leadership Programme 2014-2015, the Peripatetic group project sought to: explore the role of Artist as Leader; creative leadership; how both influence approaches to change within educational and learning environments; and the impact of this research on the development of our own practice. We aimed to better understand creativity in the context of leadership through a range of methodologies which included desk-based research, a series of interviews with professionals, collective writing, and hosting an exploratory event with potential young leaders.

From our research we worked to develop a number of outcomes including group collaborative writing, an artist's commission (see appendix), a short film (see appendix for link) and a research website (still under construction).

Our final report includes:

- Research Methodology
- Areas of Enquiry
- Outcomes
- Learning

The appendix (situated at the end of the report) contains supporting material created and collected throughout the project.

Research Methodology

We conducted our research using a multi-method approach, with a particular focus on creative methodologies. Throughout the course of the project, we undertook the following research activities.

DESK-BASED RESEARCH

Following the first Extend residential, we began our project with each of us undertaking research into examples of individual and organisational leadership, which we believed reflected our group approach, alongside reading different theoretical approaches to leadership in practice. This individual research established a strong foundation for our first group residential and allowed us to determine a number of key principles for the collective group, which would inform the direction of our project.

INTERVIEWS WITH CREATIVE LEADERS

Following on from our desk-based research we began to identify key individuals working in the creative sector who we recognised as strong examples of creative leaders, believing they would provide leadership insights by answering our research questions. Across the group, we interviewed 27 professionals working in the cultural sector. We specifically sought interviewees who we believed employed a creative leadership style and aimed to understand more about their individual approaches through a series of questions we had collectively developed (see Appendix 3). Following our individual interviews, which were transcribed, we came together and gathered a range of themes, ideas and approaches, based on the responses of the interviewees, which then informed and directed the later stages of our research.

COLLABORATIVE WRITING

As a way of creatively exploring our research further, and as a route to begin establishing our own individual and group responses to the research, we developed a series of short collaborative texts. The project group responded to a number of key themes that had emerged from our research (reading and interviews) which we had established as shared values. These themes were Honesty, Risk-taking, Playfulness, Meaning-making and Collaboration. The process we took was to systematically author 250 words in response to the texts we received from each other. In relay the collaborative texts were created across the group. (See Appendix 4.)

ACTION RESEARCH-CREATIVE LEADERSHIP EVENT WITH YOUNG PEOPLE

As a group, we were keen to create an opportunity to share our project with other groups of people in order to present some of our own learning, share and try out democratic leadership approaches, and create opportunities to investigate this learning further through open discussion. Keen to explore the possibility of

an action-research approaches we invited twelve young people from Bristol who we identified as aspiring creative leaders to join us for an evening of informal presentation, performance and discussion. The event allowed us an opportunity to further examine our existing work and to create a conversation on leadership, vision, values and beliefs that would help us continue to reflect on the impact of shared creative leadership in real ways.



September 2014, Group visit to Liverpool – research methodology discussed and agreed

Areas of Enquiry

At our first meeting, our group devised the working name of Peripatetic; it describes the values that united our work, which we observed often fell outside the conventional museum or gallery education setting and, more often than not, involved working with people with under-represented voices. With shared values in mind we set out to investigate, explore and problematise the notion of 'creative leadership,' a theme which flowed through all of our work. For us the 'creative' leader tended not to define themselves as holding any kind of hierarchical position within their organisation or own practice, but typically had a strong vision and set of values. We were interested in exploring the impact of this approach to being a leader and how it might successfully contribute to ~~in~~ our own leadership development.

Throughout the project we explored the notion of the artist as leader and sought out existing approaches in order to develop our own understanding of the role of creativity in leadership. As part of our research, we worked to explore two ideas: the first of vision and the second of influence. Across the group we collectively agreed that maintaining vision, whatever this may be, is a hugely significant aspect of leadership. We wanted to explore its relationship with influence and their concurring impact on values and beliefs; within individual practice, across organisations and in wider communities and societies. We aimed to explore leadership as a significantly complex idea; rather than the leader holding all the power, influences, vision or value. We asked the questions, 'is it possible that leaders can work in ways that enable power, influence, vision and value to be co-created and shared? As a group, this idea of shared leadership and a 'democratic' style was inspiring and it led us to develop ways of working that focused on collaboration, collective approaches and co-authored research activities. Through these research approaches, we aimed to answer our primary research question

In what ways does creative leadership present a viable methodology and encourage the sharing of power/bring about effective change within cultural education?

Alongside this, our activity also focused most significantly on the following of our original secondary research questions:

What is the role/or nature of the 'Artist' in a leadership position?

In what ways do we maintain vision (and overcome barriers) whilst working?

Who owns the vision and the influence? (And what impact does this have?)

Does our investment in other people's vision create a potential for leadership democracy?

Outcomes

At the very early stages of the project, the group agreed to a focus on tangible outcomes that would be based on our research, and that could be shared as widely as possible, was an important aspect of the project. We undertook the following activities as a route to share our learning both within our group and to wider audiences following the completion of the project.

PROJECT BLOG

In the initial stages of the project, the group agreed to contribute to an online blog as a way of sharing learning, research and individual activity between meetings. This was used, to a greater and lesser extent

throughout the project to share research, reflect on ideas, provoke group discussion, and act as a means of tracking and evaluating our own learning experience as part of the extend project. At different times the blog was more useful than others – overall it was a way of sharing our findings and organising them chronologically. (See Appendix 2: www.peripateticgroup.wordpress.com)

CREATIVE COMMISSION

Through our research and collaborative writing, we began to establish both group and individual responses to external ideas on creative leadership and our areas of enquiry. Following on from this, we wanted to further challenge the idea that we could share these responses and processes and this resulted in commissioning an artist to interpret and reimagine our writing and research in a creative way. It offered a further experimental approach and tested the ideas of shared leadership and co-owned values by creating an opportunity where another creative professional could be involved in our research. Vanessa Kisuule, a young spoken word poet from Bristol, was commissioned by the group. Based on our research, Vanessa produced two new pieces of writing (see Appendix) and her work will be available as part of our research website.

FILM OF OUR RESEARCH EVENT: A CREATIVE LEADERSHIP CONVERSATION

It was important that we captured the experience of the creative leadership conversation research event and the ideas and responses that came from it. We agreed the best way would be through the production of a short film. The footage shot during the event was interspersed with reactions and comments made by the young people who attended providing immediate reflection and evaluation. (See Appendix 6.) Prior to the event we decided to invite everyone involved to sign a Creative Commons document enabling co-ownership of all content produced during the evening, including the film, making it available for all of the participating young people to access and use in any way they saw fit. The film will also be available as part of our research website.



Creative Leadership a Conversation –sharing event in Bristol

RESEARCH WEBSITE

In addition to our project blog (an on-line 'sketchbook') we wanted to develop an outcome from the project more suitable for an external audience that could showcase each of the different aspects of our project as well as our group and individual learning. We agreed an external facing website would enable us to achieve this and we made a final commission to Edinburgh-based design agency 16K to create a website identity for us. The framework they provide will enable us to upload our findings in an accessible way. The website will include all of our research and outcomes including interview excerpts, collaborative writings, event film and commissioned poems. We hope to 'distribute' this published work widely across the sector and beyond.

Learning

Our extend group project provided the opportunity to work collaboratively to establish our understanding of leadership within our own individual working contexts. In attempting to answer our research questions we undertook a range of different approaches and established key learning outcomes through the project experience. The following were the most successful areas of learning for our group.



Regular group Skype meetings enabled us to maintain strong channels of communication

GROUP WORKING AND COLLECTIVE LEARNING

Working as a group on a shared project enabled us to really explore our individual ideas, while having the opportunity to really examine our common interest in the democratisation of leadership, the role of all those involved in the creation of art and the application of creativity to leadership models. Working as a group provided a significant opportunity to really trial theories and ideas we were learning about as part of Extend and provided valuable and effective peer learning and support.

COLLABORATIVE WRITING

The concept for our collaborative writing was to shape our own individual and collective responses to the research we had undertaken and to begin to find ways of responding to our research questions. The group collaborative writing also allowed us to individually start to shape our sense of our own leadership styles and the components that would enable each of us to be successful in that. It was a challenging and creative way of moving our research forward and provided a point of change within the project as it encouraged us to experiment and take greater risks. We actively aimed to collectively share a response to a set of values and to be completely open about what might emerge from that. (See Appendix 4.) It encouraged us to seek out a creative commission and to allow others to question our thinking and join our leadership conversation.

CREATIVE COMMISSION

The artist commission enabled us to see our research played-out, reimagined and challenged. It was an extremely important part of testing the role of the artist as leading the construction of values and beliefs, as well as the meaning of shared leadership and co-authored approaches. For the artist, this opportunity gave her licence to be playful and experimental in a way that she said she hadn't been before. The timing of this commission was significant as Vanessa was trying and testing some of the similar issues we were facing in our project. For us, as a group, it chimed with some of our early conversations around shared and co-authorship. (See Appendix 5)



Vanessa Kisuule performing at our sharing event in Bristol: "Creativity is the sneeze teasing the back of your nose"

CREATIVE LEADERSHIP CONVERSATION EVENT

We were keen to host an event and to share our project with young people who are actively engaged in the creative sector in Bristol, through studying, working or creative internships. We devised an informal two hour session, planned to lead to the production of new co-created material, with the aim of challenging our own learning and finding ways to further investigate our key areas of enquiry. We were overwhelmed by the positive reaction to our invitation.

The young people commented that all kinds of things brought them to our event, namely their "curiosity", the idea of an "open discussion" and, that we, as creative professionals, wanted to hear what they had to say.

"I was instantly made to feel welcomed with easy going laughter and encouraging smiles that really set the tone for the evening. It was inspiring to hear from Vanessa – and I guess, from a variety of Creatives who had contributed to the project and influenced the basis of what Vanessa's spoken word piece stemmed from. The night was both thought-provoking and comforting. Hearing from so many people who have shared experiences in the creative industry and simply understood was reassuring and encouraging, and being able to do so in the relaxed company of such a lovely café host and people was the cherry on top – thank you! Would definitely take part in it again." Emma Morsi, event attendee

INDIVIDUAL LEARNING

Alton Brown

Taking part in this project has been one of the most valuable and positively challenging things that I've done during my career in the arts. What I've valued the most has been having the opportunity to share and learn from the new relationships that have developed within our group. The inclusive style of leadership adopted really allowed me to feel as if my views and contributions were valued by all, in addition the dialogue between myself and the wider extend group helped to totally demystify the view I held of leadership which has had a major impact on my approach and practice.

Nicola Gilcreest

When I started I had little idea of what to expect and no experience of working in this dispersed, collaborative way. The research project, from the start, encompassed each of our interests in an inspiring and generous way, resulting in a group project has turned out to be truly more than the sum of its parts.

Along the way there have been challenges for all of us but we kept the vision and between us put in the hours. The process has been rewarding and I am really pleased with what we have achieved together.

Each person has brought unique insights, patience, hard work and generosity to the project. I have learned most from the other group members. Through the interviews, concepts and practices have been demystified and I believe it will have a big influence on my future practice.

Kate Self

I have found the group project work to be invaluable professional development. It has been a challenging, rewarding and a truly unique opportunity. Working together with a group of talented creative professionals from around the UK with very different experience and backgrounds has been hugely beneficial. From its

inception to completion we have maintained strong channels of communication, each of us had our say as and when (and by whatever means suited). The result is a rich and vital body of work that I am proud of.

Fiona Smith

The group project was the most rewarding aspect of the Extend experience for me. It created a way to challenge my thinking about leadership and it helped me really define what I believe about my own leadership, the way that I work and the relationship that has to the people that I work with. It has helped me understand how successful sharing leadership and vision can be. The opportunity to work with my group has been hugely significant and will change the way that I approach my own practice.

Kamina Walton

My involvement in the Extend programme has been hugely beneficial on many different levels. The group project has: exposed me to a range of different experiences and perspectives on education, learning and leadership; challenged my previous inability to delegate – something that I now feel much better equipped to do; involved me in a genuinely collaborative leadership process which has been invaluable in terms of my approach to leadership in the future. Through our group research I have had the added benefit of positively expanding my network of creative women leaders across the SW region along with the gift of an event sharing our learning with young people in my own city. All in all this has been an incredibly valuable experience.

Appendix

1. Group activity and timeline
2. Project Blog
3. Interview Questions
4. Creative Writing Commission Brief
5. Creative Writing Commission Poems by Vanessa Kisuule
6. Creative Leadership – a conversation. [Film from the sharing event](#)
7. Website Commission Brief
8. Event Invitation
9. Financial Breakdown

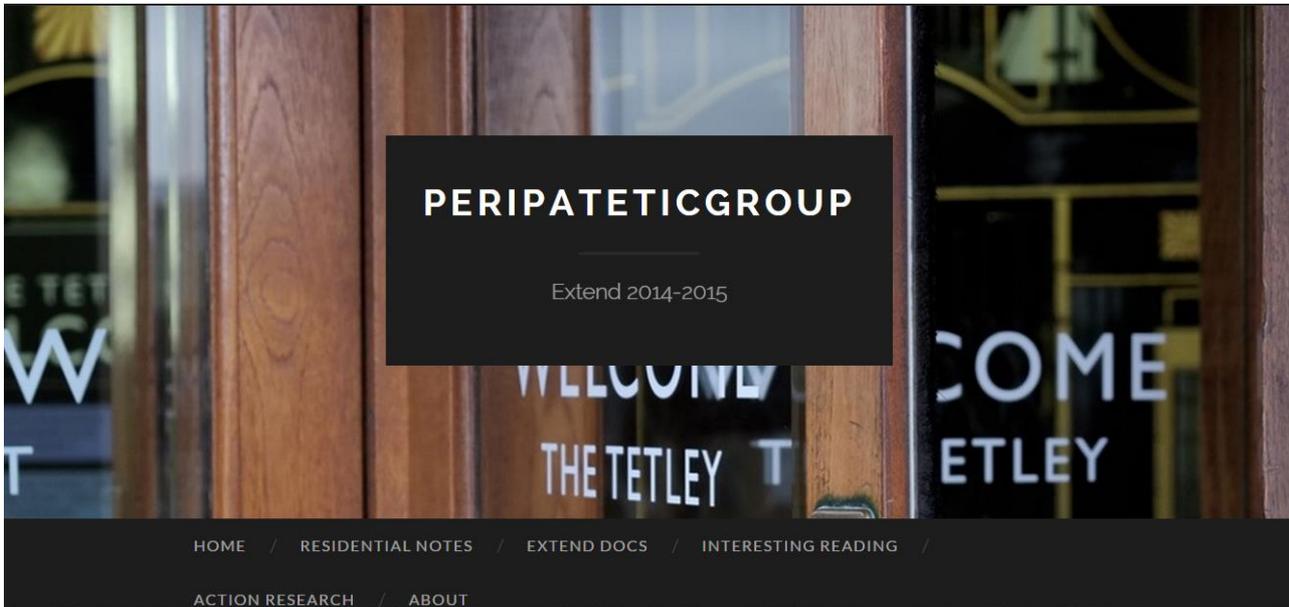
APPENDIX 1: GROUP ACTIVITY & TIMELINE

<p>Extend Residential 1 June</p>	<p>Group is formed – spend time getting to know one another and finding common ground. Set-up initial contact with each other – start getting excited about a group project together. Set-up project blog.</p>
<p>Group Project Residential, Liverpool September</p>	<p>Group spent three days living and working together to develop project work. Took turns to share personal research, started to make a plan of action and outline our research plans</p>
<p>Primary Research October – November</p>	<p>Group works individually on research – conduct a series of interviews with creative professionals – use blog to post and share research.</p>
<p>Group Project Meeting, London December</p>	<p>Half of the day was spent reviewing initial research – drawing out parallels and shared findings. Hillary was invited to join this session as a critical friend – we shared our ideas and work to date and asked Hillary to advise and make suggestions on our next steps.</p>
<p>Extend Residential 2 January</p>	<p>Time spent finalising plans for a group presentation. Devised activities that would enable us to share our work to date as well as get feedback from extend course staff and peers as to how to proceed project work.</p>
<p>Group Project Weekly Meetings February – March</p>	<p>Regular use of Skype enabled good communication channels despite geographical distance. Work on creative writing. Devise and issue Creative Writing Commission. Arrange Skype meetings with spoken word artist commissioned to create work for us to use in our sharing event. Devise and issue On-line / Design Commission.</p>
<p>Sharing event March</p>	<p>Friday 20 March, 6.30-8.30pm, <i>Creative Leadership a Conversation</i> 12 young and aspiring creative leaders join us in Bristol. We divide the session in to part presentation our of project part performance of our commission and part discussion and feedback on our project work and also the challenges and observations by our young audience. The event is documented and a short film is made about our experience.</p>
<p>Final Project Meet Up April</p>	<p>Group meet to bring research to a close. Presentation of findings is discussed and resolved.</p>

APPENDIX 2: PROJECT BLOG

A tool for sharing research, interesting reading, planning and preparing for workshops and residential meetings.

<https://peripateticgroup.wordpress.com/>

A screenshot of a WordPress blog post titled "Friday Itinerary". The browser address bar shows "https://peripateticgroup.wordpress.com". The post is dated "DECEMBER 2, 2014" by "KATESELF83" and has "1 COMMENT". The content is structured as follows:

11-12.30
Catch-up and sharing
Each group member takes it in turn to present their research to the group
10 minutes allocated for presentation and discussion – how is research going?
Highlight key areas of learning that we could offer the group project / final piece.

12.30-1
Lunch break

1-2.30
Shared findings / consistencies
Can we identify them? How can we articulate / plot them?
Revisit our primary question
Revisit our group update feedback

2.30 – 3
Comfort Break

3-4pm
What have we learnt?
Discuss what shared learning we have experienced
Discuss how we might present these to the rest of the group.
If a form for the final outcome is suggesting itself to any of us?
Who do we see as our audience?
What kind of profile would we like our research to have?
How might we approach the group presentation at the January residential?

APPENDIX 3: INTERVIEW QUESTIONS

Q1: What underpins your practice as a leader in a creative field? How would you describe your approach?

Q2: What is the most important factor to your success as a leader?

Q3: Is there something unique you think you bring to leadership as a facilitator of creativity/as a creative practitioner?

Q4: How important is change to you in the work that you do? How do you recognize it, know it is happening and measure it?

Q5: How do you use creative methods, approaches and values to ensure you can be an effective agent for change?

Q6: How do you measure the impact you might have as a creative leader on individuals, your organisation and the sector?

Q7: How much of your practice is specific to your environment? How does it affect you as a leader?

Q8: What do you think are the key attributes and skills that are helpful to successful creative leadership in learning and education?

Q9: What projects have you worked on that have had the best outcomes and why?

Q10: Who or what inspires you?

APPENDIX 4: CREATIVE WRITING COMMISSION INVITATION

Dear Vanessa,

I am very inspired by your work and delighted that we will get to collaborate with you. I've actually seen you perform either in London where I lived for a while, or in Birmingham which is my home city and where I am now living once again and I was mesmerised...

In Birmingham there seems to have been a huge increase in performance and spoken word in the last five years with young performers developing and performing their style and talent encouraged by the work of organisations such as Beatfrees, Apples and Snakes, Little Miss Creative, Writing West Midlands and the mac to name but a few.

As an art form spoken word and performance poetry lends itself to so many kinds of venues, its informal, resource-light but impact-heavy and can feel pop-up and agile. For us as part of our Cultural Leadership programme, the idea to commission you has come from a number of places:

The desire to be creative

The desire to be inspired

The desire to create something new

The desire to tell the stories of others

The desire to hear other voices

Comissioning a new piece of work as part of this process feels like it's the most creative gesture there is.

At each stage of our journey we have worked **collaboratively** with each other in different ways – first finding **common ground**, exploring each other's **experience** and practice.

From this we were able to pull out avenues to explore more in-depth. As we moved into the **research** stage of our project we selected a series of creative leaders to meet and **interview** about their own experience and work. These were fascinating to do and I think all of us got something invaluable from this experience.

We **shared** our findings with each other and once again by pooling our experience we were able to create a large list of values, ideas and **commonalities** that we observed in all of our interviews. From the large list we created a smaller, condensed list of five key values; **honesty, risk-taking, collaboration, meaning making** and **playfulness**. These values led to the production of a series of short texts.

We took each of the values in turn and wrote a response to them based on our own experience and research. As part of a presentation we gave in January, as a group, we chose one of the texts read aloud. Feedback and reaction to this further confirmed our desire to **commission something new** – something that would once again **re-use** some of our own material, process it and then **re-present** it to us once again, **mirroring** the collaborative, **systemic** way of working that we have **nurtured** as a group since we started working together in May 2014.

I hope the material that you receive from us acts as a creative starting point to join in with the work we are doing.

Kate

APPENDIX 5: CREATIVE WRITING COMMISSION POEMS BY VANESSA KISUULE- PERFORMED LIVE AT SHARING EVENT

SNEEZE

-cheek pop-

-sniff-

-sniff-

-cheek pop-

-raspberry-

-gasp-

- preparatory sneeze-

Creativity is the sneeze teasing the back of your nose

The ping of the microwave, the light bulb above your head

The incessant urge to run your fingers along a smooth pebble

Or forage for hidden treasure in a pile of rubble

Creativity is bubbles

You're never too old to chase them

Imagine the little worlds

You could build inside those airborne circles of light

-pop sound-

But of course

You cannot hold on to these feelings, these compulsions

These spasms of pure, liquid joy

They come, all jelly legs and beaming smile

Sometimes they stay a week, a few days

Usually less

Seventeen minutes, 4.5 seconds

They don't close the door on the way out

You'll feel a draught of grief in their absence

But soon you will be chasing after the next

The next whiff of

-sniff-

The slightest hint of

-clap-

The faintest whisper of

-click-

Did you blink?

Well then you probably missed it
But another will be along soon
Creativity
Is activity
The active action of opening your eyes and ears and pores
To the awe and horror and slip and squelch of
Whatever might come waltzing or crashing towards you
Creativity speaks in spit balls
In Esperanto
In Huvaguv, in long extinct tribal dialects
It vomits all the colours in the Dulux chart
Rainbow soup, best served screaming hot
Creativity is a spectrum of the sensory
Senselessness
Sunsets that blush pink as Turkish delight
The rev of an engine
Teeth against earlobe
The Velcro pull of ice cube from dry lip
The constellation of gum circles on pavements
Creativity screws up its face to see how it might feel
If its nose was suddenly compelled to bear hug its eyebrows
Whilst its mouth folds out into a multi storey
Origami towerblock with paper lattice work
Windows and paper dolls waving from
Dog eared balconies
Creativity deviates
Goes off topic, off script, off road
Creativity flings its shoes off
And demands that you suck its toes
Creativity is the visceral rip of plaster from
Wincing skin
Creativity is ouch
Creativity is sigh
It has a high pain threshold
It will grin and bear it
Lie down and think of England

And many other lands besides
Creativity is red earth clinging beneath nails
Tundra and tumbleweed
Glitter and apple pips
A lemon wedge in a baby's mouth
The slow, succulent kiss of teeth
The fickle dance of a candle's flame
The grown adult still wishing on stars
You know who you are
Creativity is the drip of a tap,
The steady beat of a bored pupil's
Feet under a desk
Restless, noisy, shapeless
It's a rhombus, an oval and a hexagon
In an illicit all weekend threesome
Why do we spend so much time and energy
Rationalising or defining this?
We may as well try to house time
Inside our cupped palms
Take a net and chase the moon around its orbit
Hoping one day it will stop and catch its breath
We are breathless from running
Running after solutions and explanations
And validation
Ease the wringing between your shoulder blades
For we are not destined for finish lines
There are no signposts on the horizon
We follow the crumbs of compulsion
The *-stamp, stamp, stamp-*
Of the fists in our guts
The gusts of a wind, wild and nameless
Carry us
We cartwheel, we jitterbug, we moonwalk
Into this
Breathe
Let the sails of your lungs lead this

Creativity is the toe tickling the precipice
The gasp of air that whistles past your body
Before you land in deep, icy waters
But it's the jump that's the thing, isn't it?
Not the landing, nor the breaking of the surface
The jump
The moment before the moment.
-sneeze-

WORTH (OR UNTITLED)

How do you put a price on this?
The kids who forge worlds
With a language they glued together
From the belly of the arts and crafts cupboard
Who made wands with pipe cleaners
And pipe dreams from paper planes
Believing audaciously
That they were the authors of their destiny
The illustrators of their horizons
Eventually it comes to this
The kids who drew the best pictures
Weaved the most delicious stories
Will get taller as their world shrinks
And their renegade Cat's Cradle minds
Will be used to sell fast cars, lipsticks and oven chips
To us the slow loris slug gut nation who
Eat and eat and eat
Yet still can't shift the weight of
Unshakeable emptiness
How do we put a price on this?
A generation told to box up their pointe shoes
Snap their pencils and easels into firewood
Hang up their guitars and place muzzles
Over the songbirds in their chests

Creativity can't dance to the sound
Of growling stomachs
The irregular gnash of the landlord's teeth
How do we put a price on this?
The tenacious burden of artist cliché
The pouting brat who wails
As his crayons are snatched away
We are told this is an indulgence
A luxurious bath of butterscotch privilege
We can no longer lounge in
On the taxpayer's wallet
I suppose they imagine
A gaggle of fifteen year old wasters
Fucking about in GCSE drama
An easy A for playing pretend all day
The archetype of the tortured artist
All stale cigarette smoke and velvet disdain
Who supposedly thrives on the crumbs of the breadline
Writing love poetry to poverty in watery ink
Fallacies that make me itch with frustration
There is no glamour in struggle
You cannot paint glitter across
The eye of a thunderstorm
Worse than the roar of suffering
Is the silence of resignation
How do we put a price on this?
The heavy lidded, foul mouthed boy
Whose English teacher
Dismissed him like chalk dust
Who was told that words were a currency
That did not belong to him
Though he spits bars of fire
That sound like a dictionary's pages
Parting like the red sea
The teenage girl
Who only knows the ease of trauma

Through dance and music
Coaxed from the barbed embrace
Of sharper rituals of release
Only the beat of drums remind
There is talk of frivolity
Funding of glorified pastimes
As if we had forgotten
The ammunition of artistry
How the first tongues to be silenced
In lands of autocracy
Are those of the writers and artists
The voices who fling resistance
Across the ripped canvas of their country
The acrid smoke of burning books
And lost legacies
Still burns in our generation's nostrils
So please no more talk of
Hobbies
Art is not a hobby
But a life raft
Without it we drown
Or worse we float
Alive but aimless
How do we put a price on this?
The people that create culture
Who christen our experiences
Mould meaning from curdled chaos
We burn this fire to incite the warmth
Of connection and understanding
Today
We wake up to the crackle of dying embers
But we have found kindling
In sparser times than this
Trust in this
Find solace in this
Live in unwavering knowledge of this

Know that this is a matter of humanity
We cannot afford
To put a price on this.

APPENDIX 6: Creative Leadership – a conversation: Film from the sharing even

tabs



Creative Leadership - a conversation

from Paul Gilbert PLUS 3 days ago / (CC) (BY) (NC) (ND) ALL AUDIENCES

[Film from the sharing event](#)

APPENDIX 7: WEBSITE COMMISSION BRIEF

Extend WordPress Design Agreement

This agreement summarises services to be provided by you in respect of the above programme. This agreement is made effective as of 26 March 2015 by and between The Peripatetic Group (representative Nicola Gilcreest) and 16K DesignWorks.

1. Summary of services

In agreement with the *Extend 2014/15* Peripatetic Group you will:

- Use the group's Design Brief to develop a Design Proposal of how you will deliver the work by end April 2015.
- This will be developed in discussion with Peripatetic Group members.
- Timing. The service will be completed timely in accordance with the schedule agreed in the Designers Proposal with the Peripatetic Group.
- Ownership Rights. All work produced including domain name, graphics and is the property of the Peripatetic Group.

2. Client Responsibilities

The Peripatetic group will provide the Design Brief, liaise with the designers and provide content (text). Accreditation. The designer(s) will receive a credit in the final website and can add the Peripatetic Group/Extend to the client list and add the work to their portfolio.

3. Fee payable

A fee of £300 will be paid to you inclusive of design, production, VAT and other expenses.

4. Payment terms

Payment will be made on receipt of invoices. Payment can be made in one advance instalment and by the 29th of March. You will need to quote a PR number in your invoice which the group pre, Nicola Gilcreest will supply you with.

Each invoice must state 'Peripatetic Group Design' in the title. Your invoices should be sent to: Rose Heelas, Operations Manager, Engage, Rich Mix, 35 – 47 Bethnal Green Road, London E1 6LA and via e-mail to Dawn Cameron, Extend Programme Coordinator: extend@engage.org

Please sign below and return one copy of this agreement. By signing below, I acknowledge that I understand the terms of this agreement.

5. Supplier

Name (s) Mr. Paul Galbraith Date 26/3/2015

Signature



6. Background Information

The Peripatetic Group is an action research group of 5 mid career professionals, working across the UK and supported by *Engage in the Visual Arts* on the *Extend Leadership Programme 2014-15*.

On the programme we have investigated Creative Leadership through interviews, reading, seminars and mentoring. As part of this process we ran a sharing event for potential young leaders on 20th March that was filmed to create a short piece that we would like to share online.

We want the designer(s) to produce graphics for our wordpress site.

7. The designers will

Design graphic images illustrating key tabs and words identified below.

Provide some technical support to ensure the satisfactory completion of the web project.

8. Technical Requirements

Our research is text heavy but our audience are primarily creative practitioners. We want to maximise the visual with cleverly designed typographic images while giving prominence to the written word.

Content Overview & Graphic Design Elements (in italic)

Name of Wordpress site - Creative Leadership; A Conversation

Static Elements: Designed Header *Creative Leadership; A Conversation*

9. Pages

Overview (index))/ Research/ Reading & Links/

Graphic for Post Categories: *News/ Opinion/ Ideas/ Reflections/ Interview*

Graphics for possible sub-pages or post categories: *Collaboration, Playfulness, Honesty, Risk taking, Making Meaning*

Graphic for *Contributors* (could be a post tag or page)

10. Audience

Young Artists and Creatives aged 16 +, early and mid-career professionals; Engage members <http://www.engage.org/> who work in the visual arts; freelancers looking for professional development, researchers, people working in any creative field looking to lead people or projects and seeking inspiration. We like the handling of text on Allofusfirst.org but something fun and arty that still says 'slightly serious research' would be lovely.

11. Schedule

Completion of the project by end April 2015.

12. FFI Contact

Nicola Gilcreest

E: ngilcreest@gmail.com / nicola@outoftheblue.org.uk

M: 07581408443 or work 01315554604

APPENDIX 8: EVENT INVITATION

Creative Leadership a conversation

Friday 20 March 6.30 – 8.30pm

Café Revival, 56 Corn Street, Bristol, BS1 1JG

Places are FREE but limited, so booking is essential

Join us for a special **young people's event** of **spoken word** performance, **discussion** and **creative activities** exploring ideas around Creative Leadership. **Informal, friendly** and **inspiring**, the event will be documented, one outcome being a short film. There will also be plenty of food, drink and cake.

You get to see a specially commissioned live performance by Bristol-based spoken word artist **Vanessa Kisuule**, network with others, and gain valuable insights into how creative leadership is significant to you.

We are a group of creative professionals who have been part of a year-long course, **Extend 2014-15**, exploring creative leadership. We've programmed this event to share our research with you and hear what you think.

RSVP to Kamina at kpix@blueyonder.co.uk or text her on: 07752447819

Peripatetic Group Project Report
Extend Leadership Programme 2014-2015

APPENDIX 9: FINANCIAL BREAKDOWN

BUDGET OVERVIEW - Peripatetic Group - End of Project Summary				
CATEGORY	SPENT		% OF TOTAL	ON TRACK?
Residential September				
Accommodation	456			Yes
Train travel	234.6			Yes
Taxis	8.6			Yes
Subsistence	201.69			Yes
Left luggage	6			Yes
			28%	
Residential December				
Room Hire	150			Yes
Travel	173.4			Yes
Sustenance on the day	55.9			Yes
			12%	
Sharing Event March				
Accommodation @ YHA	73.03			Yes
Travel	200.08			Yes
Room Hire and food	185			Yes
Subsistence	88.74			Yes
Activity Materials Cost	40.49			Yes
			18%	
Outcome Production				
Commission (Vanessa Kisuule)	800			Yes
Design	300			Yes
Filming (Paul Gilbert Fee)	300			Yes
			32%	
Travel to group meet April	211			Yes
			6%	
Total	3484.53		96%	Yes
ANY OTHER OBSERVATIONS	None			