



CREATIVITY IN THE UK

**MINUTES OF THE BOARD INFORMAL MEETING OF FESTIVAL 2022 LTD VIA
VIDEO CONFERENCE ON THURSDAY 07 APRIL 2022, 19:30 – 21:00**

(the “Company” and “Festival 2022 Ltd”)
(the “Programme” and “UNBOXED”)

Present:

Dame Vikki Heywood DBE (VH)	Board Chair, Non-Executive
Faraz Tasnim (FT)	Independent Non-Executive Director
Dr. Hayaatun Sillem CBE (HS)	Independent Non-Executive Director
Rob Smith MBE (RS)	Independent Non-Executive Director
Prof. Andrew Thompson CBE	Independent Non-Executive Director
Dr. Maggie Aderin-Pocock MBE (MAP)	Independent Non-Executive Director
Roger Lewis (RL)	Non-Executive Director, representing Wales
Dr. Bridget McConnell CBE (BMcC)	Non-Executive Director, representing Scotland

Observers Present:

Emma Squire CBE (ES)	UK Government, Department of Digital Culture Media and Sport (“DCMS”)
Carrie Cooke (CC)	UK Government, Department of Digital Culture Media and Sport (“DCMS”)
Matt Reader (MR)	UK Government, Department of Digital Culture Media and Sport (“DCMS”)

In attendance:

Martin Green CBE (MG)	Chief Creative Officer
Phil Batty (PB)	Executive Director
Ian Reid (IR)	Chief Executive Officer
Caroline McGrory (CMcG)	Chief Legal Officer
David Gray (DG)	Chief Financial Officer
Bea Hendry (BH)	Head of Programmes
Adel Al-Salloum (AAS)	Head of Creative Partnerships
Sam Hunt (SH)	Programme Director
John Darnbrook (DB)	Head of Business Integration
Laura O’Donnell (LO’D)	Assistant Project Manager
Laura O’Flynn (LO’F)	Governance Manager (Note-taker)

Creative Team Presenting Attendees

(item 2a):

Dr. Nelly Ben Hayoun (NB)	Creative Director, Tour De Moon
Dr. Frank Marchis (FM)	Senior Planetary Astronomer, SETI
Rob Povey (RP)	Producer, Moon Games / Talks
Nick Anderson	Producer, Moon Experiences

30/22 Welcome and apologies for absence

The Chair welcomed all present and noted that this was an informal evening dedicated to the Tour de Moon deep dive.

Apologies were received from Amali de Alwis MBE, Roger Mosey (RM), Priya Lakhani OBE, Liam Hannaway, along with Richard Walsh, Gerwyn Evans, Louise Hyland and Lucy Bailey.

31/22 Tour de Moon: Deep Dive

The Chair welcomed the Tour de Moon project team to the meet.

The team informed that Tour de Moon is a large-scale free public installation composed of immersive and live events in 3 cities – Leicester, Newcastle, and Southampton – and many more engaged through a Moon Convoy.

The team provided an update on areas including details of the following:

- Inspiration for the project: Why the moon?
- Target audiences, public engagement and widening participation
- Locations, venues, and dates
- Updates on each of the 8 programme strands
- Progress of the bursaries
- Communications and website plans

The Chair thanked the team for the presentation and felt it was incredibly inspiring and exciting. The Board discussions covered:

- **Cohesion of the programme and timescales:** The Board discussed with the team if they were content that all the components created from the 8 programming strands were solidifying within the short timeframe. NB felt it was an exciting moment for the project because the content received so far exceeded their expectations. NB accepted that there are thousands involved, which can be dispersed and present challenges, but TDM consider themselves as a multiverse – with hundreds of creatives working jointly with the passion realise creativity and create a radically imaginative project.
- **The format of Moon Talks.** RP informed that a wider range of voices will be featured in the programme to ensure this remains inclusive, from artists to policy makers, nightlife workers to the community. The Talks will facilitate discussion on topics such as wellbeing, climate, life beyond earth; encouraging active conversations. A blend of panellists and contributors will be used, with facilitated discussions. An example topic was given: *“What would it be like to skateboard on the moon, given the effects of gravity.”*
- **Communications plans.** NB outlined that they are focused on collaboration with media partners specific to the core target audience. It was also referenced that Moon Press is being released every new Moon cycle. The partnership with WeTransfer was given as an example and NB outlined engagement with Dazed and i-D. MG gave support to the team and confirmed the work underway with TDM to refresh the marketing strategy. It was emphasised that the positioning needed to resonate with the core audience demographic, but also where possible to reach out to a wider audience and to be inclusive to all.
- **Post-2022 life for TDM.** NB had started conversations with other known festivals to present Moon content. NB also gave an example of how the light projectors will be donated to a local club to help inspire further creativity. The



CREATIVITY IN THE UK

team will continue to support skills development and sharing of learnings to support legacy activities in the sector.

- **Inclusive audience engagement.** BM queried if the programme was restrictive to an 18 to 25-year-old demographic. The team confirmed that many of the live events in the three main cities are 18+, primarily due to venues. However, it was confirmed there is no upper age limit on the programme and that all would be welcome. The Moon Convoy was given as an example of an element of the project that would inspire all ages.

The Chair thanked the team once again for attendance and passionate for the project. The creative team left the meeting.

32/22 Internal Operations and Reflections

FT commented that the project had been communicated clearly, with energy and through an inspiring presentation that should be noted by the Board.

FT raised concerns over restricting the audience to 18+ and whether children are unable to attend. MG provided reassurance that the day activities on the Convoy will be available to all. It was confirmed that any event that is 18+ will be clearly marked on the website and at the venue, but that there would be an appropriate balance over the entirety of the programme available to the public. The openness to a demographic beyond 25 years old was felt to be an important part of the Board feedback.

HS extended this discussion further and felt unsure on packaging a 'target audience' in external messaging to ensure the project was truly diverse in age and representation. HS accepted that many from the target audience will want to engage but our challenge is to ensure individuals outside the core audience do not walk away not excited by the proposition.

The Board held a detailed discussion on the topic of the bursaries. The Board requested clarity on the level of assurance and was given details of the review being undertaken by the Executive of this strand of programming and how the key risks are being managed and mitigated.

MG outlined that overall, the bursaries had been an effective mechanic to engaging a wide range of freelance, early career and young creatives. It remains a risk there may be a small number of contract awards where work is undertaken but that work not publicly presented as part of the programme due to a variety of factors. MG confirmed to the Board that it is the responsibility of the management team to ensure that content is being reviewed and curated across all the ten projects. MG reminded the Board that 30 R&D projects were commissioned before being selected down to 10 and that this is a normal element of creative programming.

MG reminded the Board that the specific brief for TDM was to produce an event that would engage the critical demographic of 18-25 – the most notoriously difficult age range to attract. The democratic and pluralistic design of the delivery of the project and the specific choice of TDM was always declared to have elements of risk – but in his view it was the only way to design something that genuinely allowed young creatives to examine their future under the values of open, original and optimistic; this was a principle and a risk level that was agreed by the Board to be acceptable

when the commission was approved as one of the UK Government projects. It remains a critically important element to the success of the overall UNBOXED project of 10 commissions.

The Board requested further clarification on the Moon Talks. The discussion covered the extent to which the format, panel topics, contributors, and host would be appropriate curated and facilitated to ensure a balanced programme of debate, discussion. The Board were assured that whilst any live event presented risk the Tour de Moon team were aware of their responsibilities to manage the talks event programme. It was noted that the format would not only be just discussion but that artistic content would also be presented to audiences as part of the live event.

ES commented further on the talks programme and the risks associated with this programming strand. ES queried if the Board and the Executive share an aligned risk appetite for content.

A discussion was held that concluded there is a greater risk of with programming talks due to the free-flowing nature of the live event. The Board made clear that the expectations should be clearly set from the outset, it is the responsibility of the panel facilitator to ensure conversations are effectively managed, and overall, the programme of talks must reflect the UNBOXED values.

The importance of enabling free speech was highlighted. The criticality of remaining inclusive and welcoming of a wide range of viewpoints was also reflected on.

AT provided reflection on how to ensure an assessment of what is political forms part of the Board and Management consideration.

ES reaffirmed the requirement of UNBOXED to deliver to the strategic parameters.

RL supported the opportunities presented by creative risk when managed well.

The discussion affirmed that the Board and Executive recognised the challenge and risk of their curatorial oversight in a highly politicised world. It was agreed that the role of UNBOXED is to ensure a festival that maintained the principle point that it would maintain political neutrality as defined in the concordat between the UK Government and the Devolved Administrations and in line with the strategic parameters. The Board took the view that it would be impossible to ensure that participants did not vocalise their personal views on politics outside of the festival, but it was hoped that project commissioning and curating rationale would help to ensure that the festival could remain outside of that area of commentary. MG confirmed that this was a position that was clear to all ten teams.

The Board requested that the Executive monitor the development of this programme carefully, as is the case across the 10 commissions, and though the executive manage this in an iterative progress it was important to keep the Board and the primary funders appropriately informed throughout the process.

MA welcomed the talks an engagement tool to explore a universe of topics and discussion. The Board was pleased to hear so much STEAM language coming through from so many sources and knowledgeable scientists and asked if this could be more forefront in the marketing.



MG felt there was delicate balance in promoting the project to allow excitement to build to engage people during the course of the live event. There was a concern that an overpromotion of STEAM in the early stage might put off a younger audience.

The Board felt the project should contribute significantly to the education priorities of UNBOXED. The science dimensions of the programme were specifically highlighted as an advantage.

The Chair summarised the discussion of the Board and the Executive.

In concluding, the Chair noted the importance of the comments raised in both parts of the meeting and welcomed the active management of the project that is occurring to ensure TDM delivers for UNBOXED. The balance of curating content, managing a creative team, creating an open space for contributions from a wide network of creative individuals, and devising a lot of original work; makes the format of TDM extremely exciting but also a careful balance of risk. The Chair recognised the strategic direction to ensure TDM remains inclusive and open to all and is delivered in accordance with our commitments to our four Government funders. The Chair agreed to reflect with the Executive on this over the coming weeks and months.

33/22 AOB

No 'Any Other Business' was raised.

Close of meeting

The meeting closed at 21:00. The date of the next full Board meeting was confirmed as 21 April 2022 in Northern Ireland or online if unable to attend in person.

Distribution by email unless stated otherwise:

Board Directors
Board Observers
Executive Management Team

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