

future flow

FELLOWSHIP LEARNING EXPERIENCE DESIGN TOOLKIT



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About Future Flow

This toolkit is based on the work Future Flow, a year-long creative fellowship programme developed by Edinburgh Printmakers and Flow India and supported by the British Council.

The fellowship enabled participants to develop international cultural skills, grow their professional network, form new friendships across the world and enhance their CV to support future career aspirations.

In its pilot edition, Future Flow brought together 20 young curators from Scotland and India and was designed to develop curatorial and leadership skills through the co-production of a group print exhibition reflecting on Scotland and India's past, present and future relationships.

The fellowship programme worked with institutional partners like the National Institute of Design, India, Edinburgh Napier University, Edinburgh College of Art, and Queen Margaret University to realise and deliver its programme as a fully online experience.

Purpose of this Toolkit

The aim of this toolkit is to serve as a design-support for other fellowships working in and with a similar domain and demographic respectively. It outlines the framework adopted by the Future Flow programme including adaptations that felt necessary upon reflection.

It comprises of the fellowship outlay with corresponding discussion and activity prompts and scaffolds with a lens on both the thematic highlight as well as the fellows' experience and engagement as a cohort.

Fellowship Callout, Selection and Onboarding of Fellows

Open to applicants enrolled or graduating from partner institutions in India and Edinburgh, the call out sought a set of responses from aspirants to build an understanding on their overall motivation in the arts and awareness on the thematic lens along with capacities of collaborative work.

The probes in the application form included the following:

- Why are you interested in this fellowship and what do you hope to gain from it?
- What motivates you to work in the arts?
- This fellowship is centred around exploring India and Scotland's shared history with a diverse group of young people. What does this mean to you?
- What can you bring to a group of people from different backgrounds working collaboratively?

Applicants had the option of submitting either a written or video response of under 4 mins.

In a two-part screening process, applications were first assessed with the support of a bespoke rubric.

Assessment categories	Outstanding (5)	Strong (4)	Satisfactory (3)	Unsatisfactory (2)
Interest and takeaways from fellowship	Expresses a compelling interest in the fellowship and clearly outlines anticipated outcomes and impact on professional development.	Expresses strong interest in the fellowship and satisfactorily outlines anticipated outcomes and impact on professional development.	Expresses some interest in the fellowship and vaguely outlines anticipated outcomes and impact on professional development.	Expresses little interest in the fellowship and is unable to outline any anticipated outcomes and impact on professional development.
Motivation to work in the arts + Commitment to the fellowship (e.g., time, energy, and resource investments required)	Provides great evidence of the candidate's motivation to work in the arts and commitment to the fellowship.	Provides good evidence of the candidate's motivation to work in the arts and commitment to the fellowship.	Provides some evidence of the candidate's motivation to work in the arts and commitment to the fellowship.	Provides no evidence of the candidate's motivation to work in the arts and commitment to the fellowship.
Attitudes towards the past and engaging with other cultures	Provides a clear understanding of the benefits of multiculturalism, is well aligned to the values and goals of the fellowship.	Provides a good understanding of the benefits of multiculturalism, is aligned to the values and goals of the fellowship.	Provides a vague understanding of the benefits of multiculturalism, is somewhat aligned to the values and goals of the fellowship.	Lacks understanding of the benefits of multiculturalism and alignment with the values and goals of the fellowship.
Skills candidates hope to bring to the project	Provides a nuanced reflection and description of personal skills and strengths that would benefit the project.	Provides a good reflection and description of personal skills and strengths that would benefit the project.	Provides a vague reflection and description of personal skills and strengths that would benefit the project.	Lacks any reflection and description of personal skills and strengths that would benefit the project.
<i>Overall response</i>	<i>Outstanding</i>	<i>Commendable</i>	<i>Satisfactory</i>	<i>Weak</i>

Those shortlisted moved onto an interview stage with another set of scaffolded questions to further probe their assessment of their skills, understanding of the theme, commitment to the programme amongst others.

- **Tell us a bit about yourselves and what skills and experience you would bring to this collaborative curatorial process?**
- **What do you think are the 3 most important aspects of curating a print exhibition tackling themes relating to the industrial and cultural relationship between India and Scotland?**
- **Are you available for the whole of our timeframe?**
- **Can you tell us about a project you have worked on and the role you played to ensure its success? Did you encounter any problems? How did you fix them?**
- **Can you name 3 of your strengths and 3 of your weaknesses?**
- **What do you think will be the biggest challenge for you in taking part in Future Flow?**
- **What do you want to take away from Future flow and how do you see it helping you reach your career goals?**

A framework similar to the first rubric was utilized to finalise the cohort of 20 fellows.

Once the results were declared, a letter of agreement was drawn up between the primary project partner, Edinburgh Printmakers and the fellows and signed before the commencement of the programme.

Edinburgh Printmakers

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Future Flow - Fellows Letter of Agreement

This document serves as an agreement between

Flow India and Edinburgh Printmakers

This letter of agreement is effective from the 23rd May 2022 and will remain in effect until the 30th of March 2023. By signing this document you agree to participate in the Future Flow fellowship, and in doing so agree to the following:

- To take part in a supported fellowship to co-curate and co-produce an innovative print exhibition responding to Scotland and India's shared history and reflecting on our shared past, making sense of our challenging present and co-visioning a new and better future.
- To attend all online learning workshops to inform your understanding of how to collaborate online, India and Scotland's history, the art of printmaking, and the curatorial process. These sessions will be 2.5 hours long and take place in the AM BST and the PM IST. Meeting links will be sent to you separately.

Tuesday 31st May
Monday 6th June
Tuesday 7th June
Wednesday 15th June
Tuesday 21st June
Tuesday 28th June
Tuesday 5th July
Tuesday 12th July
Tuesday 19th of July
Friday 22nd of July

- To attend the two week summer school for four hours a day from the **25th of July to the 5th of August**. These sessions will be 4 hours long and take place at 9.30 BST and 14.00 IST.

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- That you inform the Future Flow Project Coordinator, if for any reason you are unable to attend any of the scheduled learning sessions or summer school dates.
- To ensure that you log on to all online sessions on time and commit to updating your learning journal after each session.
- To inform the Future Flow Project Coordinator if you require any additional support to enable you to participate in the fellowship, including the learning workshops and summer school.
- To work independently between August 22 to March 23 with support from the project team and specialist mentors; collaborating with other fellows to achieve the goals of the group, working to agreed upon deadlines and checkpoints.
- To keep your camera on for all zoom sessions and that you consent to being recorded on zoom for all of the online sessions.
- That images, video and sound clips of yourself can be shared with the British Council as well as, by prior arrangement, on social media and in the press.
- To treat other fellows with respect and consideration, to cocreate a safe space for conversation and collaboration. We reserve the right to terminate your participation in the fellowship if you exhibit behaviours out of keeping with our project values.
- To support the installation of the Future Flow Exhibition at NID in Ahmedabad and/or Delhi in February 2023 either in person or remotely. [Your specific role will be agreed during the summer school.]
- You will receive £250 / equivalent in INR on the day of transfer to support your participation in the fellowship. This will be paid via NID or Edinburgh Printmakers.
- If for any reason anything comes up that means you will need to terminate your commitment to the fellowship, you should inform Vicki Hesketh as soon as possible who will work with you to ensure that you hand over your work appropriately to ensure the smooth continuation of the project. Repayment of your bursary will be considered set against individual circumstances.

We are looking forward to working with you over the next ten months.

Future Flow | on behalf of Edinburgh Printmakers & Flow India

Future Flow Project Coordinator

Date: 23/05/2022

Name:

Signature:

Date:



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Fellowship Outlay

The fellowship programme consists of 3 core phases:

Learning Sessions

A series of 8 workshops spread over a period of 8 weeks with experts from diverse fields within the domains of exhibition research, curation, design and outreach.

- Develop a shared knowledge bank on how to research and develop a print exhibition.
- Enhance individual skills [collaborative working / exhibition research / co-commissioning / co-curating / communication]
- Deepen and grow Future Flow network.
- Agree and integrate project evaluation into each phase of the fellowship.

Summer School

A 2 week deep-dive to explore artists, styles and curatorial focus and processes of exhibition planning.

- Explore and establish a possible curatorial framework for the exhibition.
- Agree artists to be commissioned.
- Agree workstreams/working groups for Phase 3 of the project.

Exhibition Commissioning, Design, Production & Communication

Spread over 6 months, the cohort works in smaller groups, taking specific responsibility for different aspects of curation, commissioning, design and production.

- Establish working groups for each workstream to ensure successful delivery of the exhibition in Ahmedabad and New Delhi.
- Ensure appropriate project management systems and processes are in place to support each group.
- Design and supervise production of the final exhibition and related communication material.
- Oversee exhibition installation (supervised by teams on location).

Fellowship's Digital Toolbox

As a fully online programme, Zoom has served as the primary meeting platform supported by Mural for all individual and group activity and archive purposes. Flipgrid has been used strategically for video-based sharebacks and Slack and Whatsapp for ongoing communication within the fellowship and the cohort.



Flipgrid



Fellowship Orientation

As an online programme, the fellowship commences with a structured orientation session designed to offer a macro-view of the fellowship and create an environment for the fellows to know each other both personally and professionally.

The key scaffold used to facilitate the introductions between the cohort is the creation of the fellowship profile. Fashioned on popular social media profiles offering a professional and yet friendly peep into one's work and interest, these persona sketches act as a catalyst to kick-start conversations between peers.

'BUILD YOUR FELLOWSHIP PROFILE' PALETTE

Headline summarising who you are/ what you do/ what you are looking for

Covering the basics - education, location, pronouns, languages

I feel empowered because...

3 things in my professional bucket list

Success to me means....

Add other skills/ talents/ accomplishments you are proud of

What about this project excites you

What you want to bring to this project



Here's a palette of prompts for you to consider. Craft a fun and punchy profile! Once you are done, upload the file profile as a Jpeg or PNG on the Mural board.


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The interaction is further supported by other scaffolds like a Pecha-Kucha format introduction on both countries created by their respective fellows and further one-on-one chats organized like a speed dating set-up.


As a first step towards setting the fellows off on a collaborative journey to research and discuss a shared cultural heritage and respond to it through the commissioning of new art works by established and emerging artists in India and Scotland, a research prompt is provided to get them exploring works of diverse artists and printmakers working a variety of themes and techniques that they find interesting and /or may be intrigued to explore further.

EXPLORING PRINTMAKERS






What about their work interests you?



Select 3- 4 images



Links to recent projects

Organise and upload your research sheet on the Mural board. Paste all links directly on the board.











The orientation introductions and conversations are rounded by a series of reflective prompts for the entire cohort to consider:

- **What do you think are the potential strengths and weaknesses of this group?**
- **How do these pair with what you hope to take away from this fellowship?**
- **Any challenges that you may be anticipating and how might they be managed?**

Learning Workshop

The learning workshops are a series of sessions with experts from the field through which the cohort will develop a shared knowledge bank and individual skills on how to research and develop a print exhibition.

They are structured as 2 hour sessions with the following components:


				
Introduction & context setting  10 minutes	Experts input via a presentation or conversation with a key area of focus as per their area expertise  35 minutes	Q/A with fellows  10 minutes	Session specific deliberation that fellows engage with as a group task  30 minutes	Sharing and reflection  15 minutes

Each session offers a specific set of prompts to aid group discussions and dialogue that funnels back into session plenary. The sessions also leave the fellows with a set tools and structures to aid learning logs and journaling tasks.


These comprise of but may not be limited to:

- A prompt-guided session reflection
- A documentation of the session by a team of rapporteurs selected for this specific session. The technique and media of the documentation is left open-ended for the fellows to leverage their existing skill sets.
- Specific research and enquiry tasks related to the focus of the session.


PROMPTS FOR SESSION REFLECTION




Key takeaways from the session




Ideas/ concepts that stood out for me




Things I want to investigate further



What other conceptual connects do I see emerging?



Is there anything that I am unclear about?

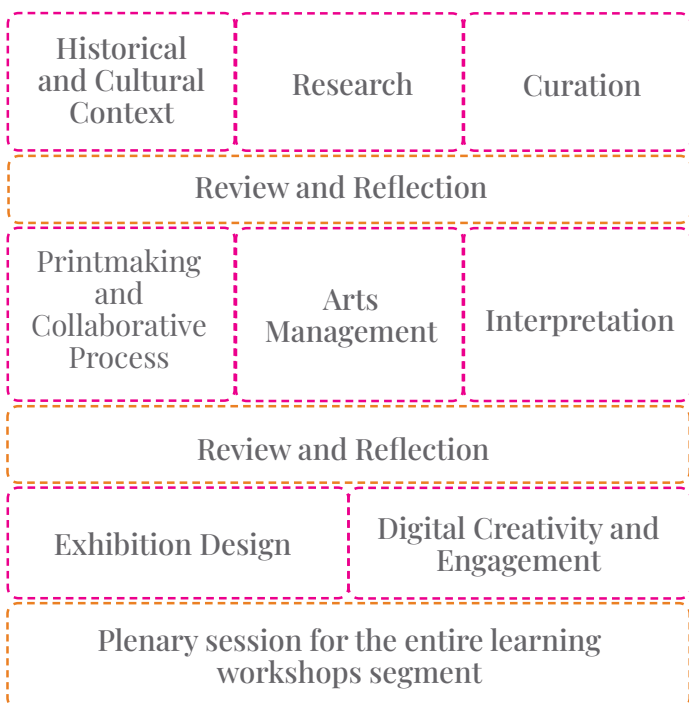


Have I gained/ worked on any skills?

With the help of these prompts, document your session reflection. Once complete, upload as a Jpeg or PNG on the Mural board.

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There are **8 expert interactions** in total. These are interjected by **2 reflection sessions** and a **plenary** at the end of phase.




Historical and Cultural Context




Unpacks the broader context of the thematic focus of the fellowship - What do we know about our shared history? Can we find out more? How can understanding our history inform our future?


HISTORICAL & CULTURAL CONTEXT



What are the starting points for any exhibition?



Critical questions artists could consider in making their work?




How can curators best work with artists to respond to the themes?

With the help of these prompts, document your group's thoughts on the Mural board.


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LEARNING LOG TASK- 1


Research and examine any art / museum exhibition for its historical context. Analyze the perspective/s the exhibit presents. Include...



A brief write up of your analysis:
 - What is the historical context of the exhibition?
 - What are the perspectives offered?



A few images of the exhibition



Any weblinks

With the help of these prompts, document your thoughts. Once complete, upload as a Jpeg or PNG with active weblinks, on the Mural


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Research




Examines the course of researching a public exhibition, unpacking the process of determining themes, making choices about focus.


RESEARCH



What kind of research one carries out to underpin the development of a curatorial framework?



How will one formulate a research plan and distribute research tasks across the group?



Critical questions one needs to ask artists as part of the selection process?


With the help of these prompts, document your group's thoughts on the Mural board.

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LEARNING LOG TASK- 2

Read the curatorial statement of Whitney Biennial 2022

<https://whitney.org/exhibitions/2022-biennial#exhibition-about>



What do you think would have been some of the critical deliberations between the curators and artists during the planning of this?

Note down your thoughts.

Document your thoughts and upload as a word file or an image file on the Mural board.


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Curation




Outlines processes and key considerations that inform practice of curating an interesting public exhibition.


CURATION




What strategies and structures one might bring into play in the making of their collective project- how to make time for exchange, and to allow share themes and questions of interest and solidarities to emerge?



How should one collaborate to frame their curatorial approach?



How will one consider the audience?




How will one ensure the exhibition represents the artists' voices, speaks to its audience, and innovates within the form of printmaking?

With the help of these prompts, document your group's thoughts on the Mural board.

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LEARNING LOG TASK- 3

Read "What About Responsibility?" by Peter Eleey from 'Ten Fundamental Questions of Curating'. Ed. Jens Hoffmann. Milan: Mousse, Italy. 113-119. Print.




With reference to the essay, share your thoughts and reflections on what you think you need to be mindful of as a young curatorial group developing the exhibition.


Record your thoughts on Flipgrid

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Printmaking and Collaborative Processes

 Provides a brief introduction to the different printmaking processes, building an understanding of emerging innovations and how that in turn might inform curating and commissioning of a print exhibition.

PRINTMAKING & COLLABORATIVE PROCESSES



What are the most important things to consider around printmaking processes as one curates and commissions the exhibition?




How might one encourage experimentation and innovation in printmaking?


With the help of these prompts, document your group's thoughts on the Mural board.

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Interpretation

 Offers perspective on innovative interpretation frameworks, facilitated deliberation on what to consider when interpreting exhibitions for diverse audiences in today's world.


INTERPRETATION



Who do you want to engage with and in what way? Why?



How will you approach the interpretation of your exhibition?




What does good look like in terms of interpretation for you?


With the help of these prompts, document your group's thoughts on the Mural board.

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Arts Management

 Offers an overview of arts project management, along with tools to deliberate how to approach a curatorial project of this nature.


ARTS MANAGEMENT




What are the key components of producing a successful exhibition?




What is the value one wants to create?




How will one collaborate to develop a project plan?



How will one ensure all project tasks are delivered and milestones are met?



Importance of communication? How will one ensure effective communication takes place at all levels?




What does one need by way of support to deliver this project?


With the help of these prompts, document your group's thoughts on the Mural board.

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Exhibition Design

 Presents perspectives on how to approach exhibition design and its practical implementation, examines the 'concept to execution' transition.

EXHIBITION DESIGN



How will you ensure the technical needs of your exhibition are fully considered in making choices about the curation of the exhibition? What will your checklist include?



What do you think could go wrong? How would you address it?

With the help of these prompts, document your group's thoughts on the Mural board.

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Digital Creativity and Engagement



Investigates the possible pathways of an exhibition of this nature to have a digital life reaching audiences everywhere as well as in person exhibitions in Delhi and Ahmedabad and subsequently in Scotland.

DIGITAL CREATIVITY & ENGAGEMENT

How will you build an online exhibition experience?

What kind of digital content will you produce?

How will you make this interactive for all the audiences?

What skills do you think you need to develop to deliver this?

Can you make your visitors (online and in person) feel something? What do you want them to feel?

How can you design interaction into the experience?
Aim for cyclical engagement: a prompt, a response, a creative exchange...

What are your ultimate aims? Sharing? Insight? Crowdsourcing?

How much work is it? Do you have capacity? How can you design the engagement to give you high return for low effort?

With the help of these prompts, document your group's thoughts on the Mural board.

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Review, Reflection and Plenary Sessions



The Review & Reflection and Plenary sessions give fellows the platform to share back their research tasks, reflect on their takeaways from individual sessions and focus on specific ideas for further discussion and deliberation as a cohort. The sessions are open format wherein the fellows are nudged to take the lead and allow for the conversation to build organically.

The plenary session leaves the fellows with a key prompt to assimilate their learnings towards drafting their preliminary thoughts towards a plausible curatorial framework.

DEFINING PARAMETERS OF DEVELOPMENT

On the basis of the various provocations presented so far and your response to the session assignments, use this template to draft out your preliminary thinking around the curatorial framework of the exhibition and shortlisting of artists.

Audience profiles and engagement

Thematic form & structure:

Simple

Complex

Clustering of themes/ideas

Innovation in printmaking styles and processes

Location & logistics of artists

Critical commissioning questions for artists

Structure your draft as a set of google slides, adding any further parameters as you see appropriate. These will be used as the starting point of Phase 2 of the Fellowship, the Summer School.

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Summer School

The Summer School is a continuous 10-day immersive learning segment.

Through a combination of scaffolded discussions and self-led explorations, the fellows utilize this period to achieve the following:

- Explore and establish a possible curatorial framework for the exhibition.
- Arrive upon an artist longlist and shortlist and draft of communication to artists
- Agree workstreams/working groups for Phase 3 of the project.
- Development of Terms of Reference for each of the working groups
- Preliminary Budget Mapping
- Development of communication piece announcing your exhibition project

Each day's session is for a duration of 4 hours with a half hour break in the middle. A macro timetable for the entire duration allows the fellows to keep circling back to monitor their progress against the goals set out at the start of the summer school. In this phase, they are encouraged to actively assume agency as they work with one another through the various processes of the fellowship.

Through the duration of the summer school, a variety of tools and prompts are introduced to draw focus to diverse aspects needed for the project to develop.

Below are a few that have been explored in the context of this project. They have been included in this toolkit to serve as examples of how a cohort might think about these aspects.

Mindful Collaboration

An output-focussed fellowship whose primary mode of interaction is online, requires continuous attention to collaboration and the conditions that facilitate the same. Thus adequate time needs to also be set aside for the cohort to build mindfulness around their interaction and engagement with one another.



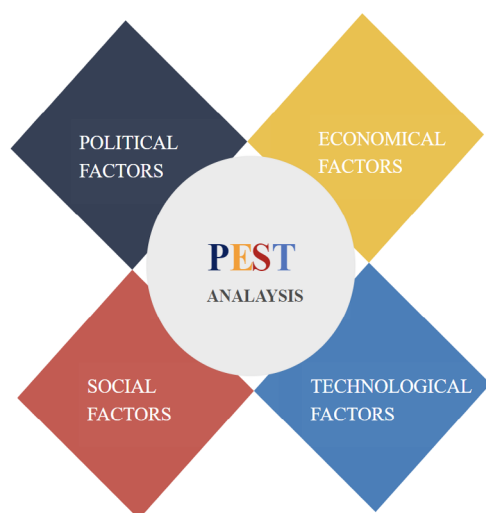
The En-Role Cards developed by HuddleCraft offer 12 archetypal roles to explore. When embodied by different peers and group members, at different moments within a collaborative process, they can help groups free their positions, see things differently, support one another and function better together. Each of the role cards offer

information of skills, dispositions and behaviours these roles are likely to demonstrate.

Know more about En-Role Cards [here](#).

Project Analysis

A multiple-partner international fellowship resulting in a physical exhibition, showcasing works of artists from possibly across the globe needs a careful and considered assessment of all the factors impacting such a collaboration and final presentation. Fellows need to be familiarized with appropriate tools that guide them to think through and map their assessment in the planning stages of a project of this nature.



PEST is a commonly used analytical tool to assess external macro socio-economic factors related to any particular project or business situation. PEST is an acronym for Political, Economic, Social and Technological. A PEST analysis helps one determine how these factors will affect the performance and activities of one's project / business in the long-term. It appries planners of the possible risks, opportunities, influences, and limitations. It can be combined with other tools like SWOT to map a clear understanding of a situation and the related internal and external factors.

Know more about PEST analysis [here](#).

Risk Awareness

Commissioning, Planning, designing and producing an international exhibition involves a lot of moving parts in the process of development and increases the chances of a variety of external factors and situations having an undesired impact on the delivery of the project. In such a situation it is imperative to build awareness of the various risks the project may be susceptible to and think through the possible pathways of mitigation.

Risk management is not about trying to stop these unforeseeable situations from happening, rather is about how to manage, mitigate and reduce the impact of these risks. Crucially, Risk Management is about having a plan of how to deal with situations should they arise and about adequate planning to minimize the occurrence of these risks.

There are a variety of risk assessment tools available in the public domain, specifically for the Arts Management sector.

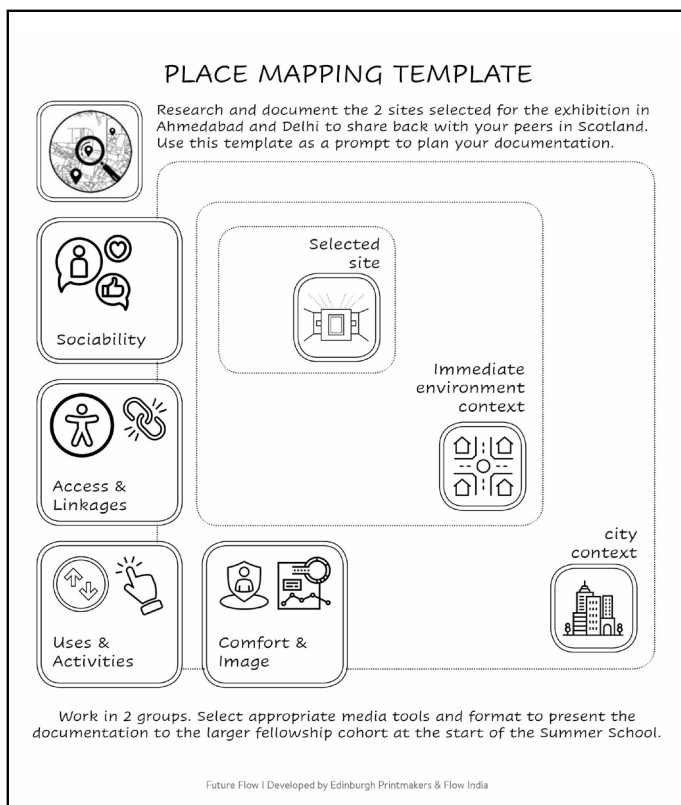
Know more about risk management [here](#).

Fellows are primed towards thinking about risk management using a simple mapping tool that can be applied to the different phases of work / working groups etc. as relevant.



Place Mapping

Producing an internationally traveling exhibition requires the development team to build an understanding of the macro and micro conditions of the environments where the exhibition will be showcased. Fellows are thereby provided with a specific prompt adapted from a wider placemaking and mapping framework to investigate and document their findings about the places and spaces they will be exhibiting in.

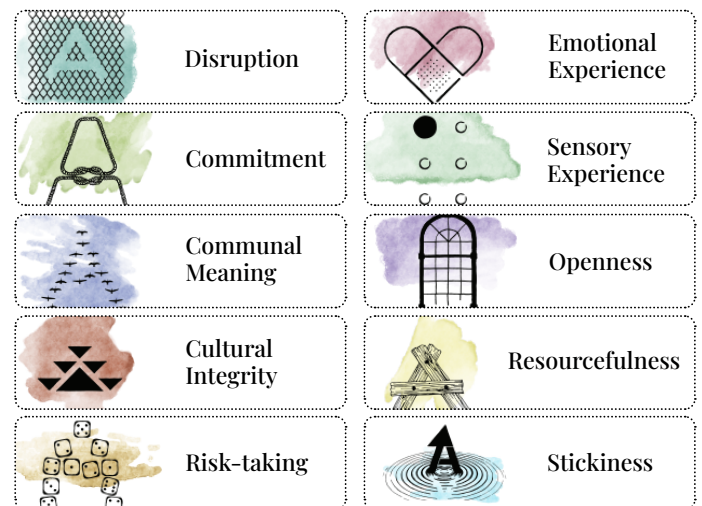


Working in groups they produce a comprehensive presentation to build a wider group understanding of these environments and identify the gaps that need to be addressed.

Artist Evaluation Rubric

Researching and arriving at a longlist and subsequently a shortlist of artists as a collaborative exercise can be a challenging task with each individual working with a different set of considerations. Fellows are guided to collectively develop their own evaluation rubric, thinking through various considerations and their weightages in the process of evaluation.

For example, these could include a set of artist-defined attributes observed in artistic processes and products that contribute to the work's artistic potency and effectiveness in commenting on / contributing to social and civic issues.



Adapted from Animating Democracy's framework, Aesthetic Perspectives: Attributes of Excellence in Arts for Change, such a framework offers curators vocabulary to stimulate thinking about or to describe the unique characteristics of socially engaged art and a tool for communicating with media and critics in developing press materials, story pitches, and messaging around projects.

Know more about the framework [here](#).

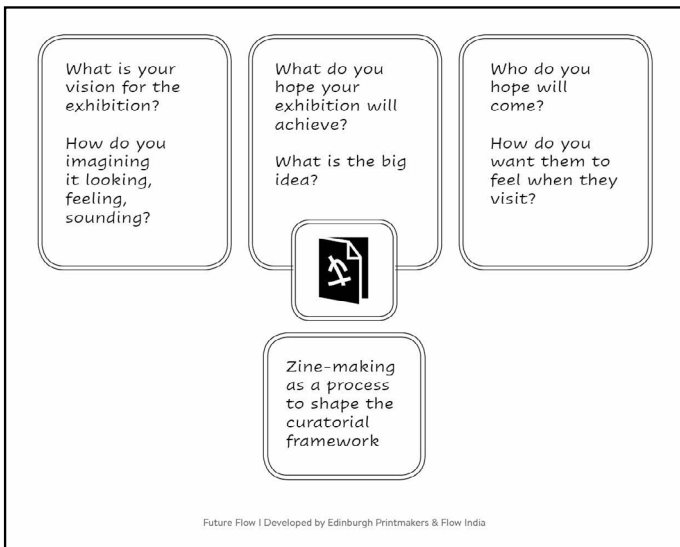
The summer school also activated visual making prompts to stimulate individual and group thinking around the curatorial themes.

Zine Making

Zines, self-published print booklets, are increasingly included in university and college syllabi and studied or made by students. Most zines present an author’s interests, beliefs, and experiences. Zines can offer students a sense of ownership that other types of writing, especially classroom writing, do not provide. Zines also introduce students to multimodal, or multigenre composing, within a single document. Including zines as part of the curriculum also models for students a variety of vehicles for meaning-making, and can provide a more broad spectrum of identities and experiences with which students can relate.

- Chelsea Lonsdale, *Libraries and the Academy*, Vol. 18, No. 4 (2018), pp. 737–758. © 2018 by Johns Hopkins University Press, Baltimore, MD 21218.

Fellows work collaboratively to create a range of digital/phygital zines with the support of a simple prompt and in process give form to their preliminary curatorial ideas. These are then reviewed and deliberated upon as a wider cohort.



End of Week 1

By the end of the first week of the Summer School, fellows arrive upon their shortlist of artists and commence the process of reaching out to them. This requires them to research contact information, plan and draft a range of communication around the following:

- **Scoping letter establishing first contact with artist**
- **Interview template for a preliminary online call (if the artist is interested to know more about the project)**
- **Commissioning brief**

Skill Review

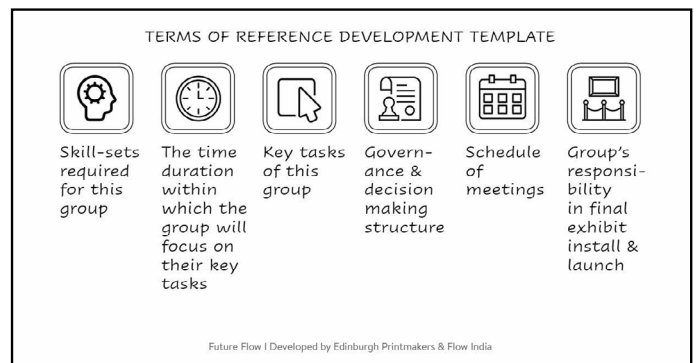
At this stage, fellows are encouraged to review their knowledge and skill buildup so far in the fellowship. They are encouraged to self evaluate and map their understanding using a simple table.

Knowledge gained	Skills gained		New knowledge and skills yet to be gained
	Hard skills	Soft skills	

End of Week 2

In the second week, the fellows brainstorm on the creation of possible sub-groups within the cohort that takes a lead on specific segments of work towards exhibition development. These can be but not limited to: Artist Liaison, Communication and interpretation, Exhibition design, production and install, overall project management.

Working in smaller groups fellows first think through the various terms of reference that each of these groups may have. This is then shared with the wider cohort. This mapping allows fellows to estimate the sequence and flow of tasks and the time commitment required both individually and as a group. This understanding allows them to plan and commit their time and resources effectively.



Exhibition Commissioning, Design, Production & Communication

The final leg of the fellowship is a 6 month time period wherein the fellows work independently and in the sub-groups created to commission artists, design and supervise production of the final exhibition and related communication material. At this stage, each group is assigned a specific mentor to guide and review their work progress and support them through various trouble-shooting situations that arise. The fellows present at exhibition locations oversee the final installation.

Minutes of Meeting

This phase kicks off with the establishment of project governance and communication protocols between the working groups and with other stakeholders. Remote collaboration necessitates fellows to use a range of tools to manage coordination between themselves and ensure work progress despite divergent time commitments within each of the groups and the cohort as a whole. Below is the Minutes of meeting template meticulously drafted for all meetings during this phase.

Minutes of meeting template

[NAME OF TEAM] Meeting DD/MM/YYYY In Attendance: Minuters: Agenda: <i>Group members to add issues that need to be discussed with an understandable title</i> Intro – Check actions and attendance <i>Copy and Past the action points of the previous week here and ask each member to report on their progress.</i> <ul style="list-style-type: none">• [Agenda Point 1]• [Agenda Point 2]• [Agenda Point 3] Minutes: Intro – Check actions and attendance <i>Ask each member to report on their progress following the action points of the previous week.</i> <ul style="list-style-type: none">• [Agenda Point 1] <i>Discuss the point on the agenda</i> <ul style="list-style-type: none">• [Agenda Point 2]• [Agenda Point 3] <i>Any other Business</i> Actions Summary: <i>Copy and paste any uncompleted actions from part 1. of the minutes (last week's actions) here as well as all actions arising from the other agenda points. If some Action Points are not assigned, you can include them in the weekly email and ask for volunteers.</i>	
Action Points	Person assigned to do this
1.	
2.	
3.	
4.	
5.	
6.	

Artists' Contracts

The first crucial task of this phase is the drafting, finalizing and signing of the commissioning agreements with the selected artists after a series of conversations with them. Fellows assign themselves to work with different artists as their relationship managers to streamline and take the conversation forward in a structured manner. During the shortlisting phase, each of these conversations are recorded on zoom with the artists permission such that others in the cohort are able to review later and contribute to the discussion around the final selection of the artists they will be working with.

Drafting and finalizing contracts with artists is the next step. Fellows orient themselves to a given template and adapt the same for each of the artists.

The components of a typical contract can be accessed [here](#) for reference.

Artist - Artwork Information

Once the artists are formally commissioned and commence their work, fellows then liaise further to collect more specific information which will inform the broader curator premise and design of the exhibition. A master document is created to feed in artwork specific information from each artist.

Artist	No. of words
Artist liaison	Dimensions (cm and inches)
Artwork / Series title	Framing requirements
Themes	Specifications for mounting
Case study/ Narrative of project (What community/ region/ language/ artstyle is being represented, if any?)	References
Printing process	Orientation and viewing distance
Materials / Media	Additional information

In addition to an overall project plan, workflow management tools such as Asana and Trello are recommended for use to capture individual availability and track group dependencies to meet key milestones respectively.



The master project plan also clocks the schedule of sessions with group mentors and full cohort meetups for key decisions and overall project updates.

Fellows' Skillshare

In the early stages of this phase, fellows are also encouraged to do a skills share/showcase with one another. This allows the wider cohort to know what skills each fellow brings to the table and possibilities of leveraging the same to meet wider project goals. This can be in the form of specific project or course assignment showcase where fellows have the opportunity of discussing their specific interest areas, what informs their work and how they would like to develop and expand their skills further.

Exhibition Design, Production and Install Work Plan

Once the artists have a draft approach/image of their work in place, the Exhibition design, production and install group begin the more specific work of designing the exhibition for each of the venues selected. The group develop a more specific work plan leading up to the final install and preview.

Tasks

Install related

Space planning

Framing

Content for exhibition graphics

Exhibition graphics: print-publication

Exhibition graphics: spatial- Banners, title wall, wall/floor text, captions etc.

Exhibition area treatment: walls, partitions fabrication and painting

Artwork installation including related media hardware

Special installations /elements for exhibition viewing and engagement

Lighting

De-Install related

Vendor finalization

Supervision of artwork installation and packing

Supervision of gallery deinstallation and clean-up

Social Media and Outreach Plan

In parallel the communication and interpretation group work on the exhibition's website, its social media calendar and outreach plan.

Structuring the social media content starts with outlining a set of key messages.

These are related to:

- The programme is a whole
- Key partners involved
- Funders/sponsors as applicable
- Exhibition information - what, where, when
- Curatorial message including information on artists

Fellows devise a format to feed in content for social media for reference of all stakeholders involved.

Date
Content focus
Platform/s for dissemination
Image graphic
Caption copy
Hashtags
Tags

The outreach master calendar tabulates:

Date	Nature of event and location as applicable	Time	Event name
------	--	------	------------

Each outreach event plan further documents:

Brief description
Purpose
Date and timings
Event format
Venue/hosting information
Stakeholders involved
Event collaborator as applicable
Logistical requirements

The preview requires a dedicated event flow for circulation with all stakeholders (partners / funders, collaborators) involved.

Date	Time	Activity flow
Location	People involved	Additional information / instructions

Audience Engagement

Fellows brainstorm on multiple devices by which they can capture audiences' response to the exhibition. This can be done using a range of tools, be it a traditional visitors' book or more interactive physical or digital means by which audiences' understanding and attitudes can be clocked. In its digital form this could be a simple digital tablet-based survey that visitors respond to while exiting the exhibition. Physical versions can consist of simple colour-coded prompt cards that are physically sorted / tagged / tabulated by visitors, strategically placed at specific locations within the exhibition. Phygital solutions could include prompts in the physical space that require visitors to respond digitally (For eg. photograph the artwork in this exhibition that resonates with your perspective on the relationship between individuals, communities, countries, and post on Instagram with the hashtag *#FromWhereIStand.*)

Exhibition Documentation

Fellows plan and commission photography and videography of the exhibition install, opening and key outreach events. This requires an estimation of output formats, equipment to be purchased / hired, human resources required and costs towards final editing and packaging based on related references researched and compiled by them.

Tracking Budgets and Estimates

Parallel to this entire stage is the imperative task of developing and managing a master and detailed budget sheet.

The master sheet includes:

Artists' fees
Artists' production costs
Artwork framing costs
Exhibition installation costs (for multiple venues)
Transportation costs including insurance (international and domestic)
Customs fees for international transportation as applicable
Costs towards exhibition reception and outreach
Project documentation
Team travel and accommodation for installation

Each of the above categories are further broken down into detailed budget sheets which are maintained against expenses made with corresponding invoices in place. An approval protocol is set in place wherein all estimates are first reviewed and cleared by the finance team of the primary project partner before expenses are authorized. This ensures the entire programme is executed with due diligence and all documentation is clearly in place for any future audit purposes.

This toolkit has been developed by **Flow India** for the Future Flow Fellowship in collaboration with **Edinburgh Printmakers**. The project team can be contacted at-

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