



Core Business Plan 2018-22 REVISION DRAFT 8

PRIORITIES

"The world belongs to all of us, but most of all it belongs to young people", Chinese proverb

"We all agree that we should take care of our family...the real question is where does our family end?" Wendy Harpe

"What the world really needs is more love and less paperwork", Pearl Bailey

PLANNING

"Plans are nothing: planning is everything", Dwight D. Eisenhower

"Planning all your moves in advance - that is organised despair", from Bruce Lee

ART

"Sublimity in art is achieved through repetition", from John Ruskin

"We have no art - we simply do everything as well as we can", Balinese proverb

"All the world's a game and we are merely players", from William Shakespeare

CHANGE

"Real change, if it is to come, will arrive on a bicycle", from Ivan Illich

"The real revolution is always concerned with the least glamorous stuff", Alice Walker

**For the period from April 2018 to March 2022
December 2017**

INDEX 2018-22

Preface	page 3
1. Introduction and Summary	page 4
1.1 Historical Background	page 4
1.2 Policy	page 4
1.3 Executive Summary	page 6
1.4 Small Capital Building Programme	page 12
1.5 Appeal to Ombudsman	page 13
2. Operations	page 14
2.1 Governance	page 14
2.2 Stakeholders' and Partnerships Development Plan	page 15
2.3 Staffing	page 17
2.4 The Cultural Programme Overview	page 19
2.5 Youth Arts	page 23
2.6 Accreditation	page 30
2.7 A Strategic Youth Arts Centre	page 30
2.8 Kinetic Theatre	page 31
2.9 50 th Anniversary	page 36
2.10 Initiatives and Developments	page 38
2.11 On-going Cultural Events and Activities	page 39
2.12 Income Generating Events	page 40
2.13 Gallery	page 41
2.14 Media & Publications	page 41
2.15 Archiving	page 43
2.16 Partnerships	page 45
2.17 National Portfolio Goals	page 45
2.18 Measuring Quality	page 49
2.19 Administration expenditure	page 51
2.20 Overheads expenditure	page 53
2.21 Cultural Programme expenditure	page 53
3. Revenue	page 54
3.1 The Key Challenge – increasing revenue	page 54
3.2 Revenue Grants	page 54
3.3 Earned Income – Hire of Space	page 57
3.4 Aspirational Earned Income – 'Black-E Promotions'	page 60
3.5 Other Income	page 62
3.6 Project Funding	page 62
3.7 Marketing	page 63
4. Financial Forecasts	page 64
4.1 Trading Forecasts - Budget Summary	page 65
4.2 Risk Analysis	page 66
5 Objectives and Targets	page 67
Appendix 1 – Small Capital Programme	
Appendix 2 – Black-E ACE Expression of Interest	

PREFACE

This document contains the core of the Black-E's current 4 year business plan (2018-22), focussing on the Cultural Programme and the financial outlook. Earlier plans also contained additional information. This information may now be found on the website <www.theblack-e.co.uk>

we don't stop playing because we grow old - we grow old because we stop playing

we are all generally agreed that we should take care of our family... the real question is where does our family end ?

we are the food we eat - we are the games we play

1 INTRODUCTION AND SUMMARY

1.1 Historical Background

The Black-E was launched almost 50 years ago (on Monday 27 May 1968 to be exact). And what might have seemed almost fortuitous at that time can now be seen as essential ingredients in determining the character of Britain's first community arts project. The proximity of the Black-E to Britain's oldest established African-Caribbean community - and to Europe's oldest Chinatown - has meant that cultural diversity is celebrated as a natural phenomenon.

The siting of the Black-E adjoining a residential neighbourhood and yet close to the city centre has meant that both residents of the city and visitors to the city find it accessible - and it is natural that playgroups, youth arts initiatives, and community enterprises should take their place alongside concerts, performances, events, and exhibitions.

The choice of a home and base in one of the finest 19th Century buildings in the city, together with a commitment to both preservation and renovation, has provided a re-affirmation of the natural links between the past and the future.

The fact that the Black-E has been an artist-led organisation since its inception has shaped a project where creating works is as natural as presenting works. The balance of the staffing, with women taking a leading role from the earliest years, has meant that the Black-E has evolved a natural commitment to women and the arts.

And the use of the word "Project" to describe the Black-E has confirmed a commitment to sharing experience and "spreading the word" through advocacy and example by way of tours and publications.

1.2 Policy

The creation of contexts (both social and environmental), which encourage an improved and meaningful relationship between artists and communities for the creation, presentation and promotion of contemporary work of high quality and originality.

This means that the Black-E is committed to:

a) access – both providing access and improving access to the artist and for the artist, and for those individuals and groups already involved in the arts as well as for those with no previous involvement with the arts – for example by the provision of workshops both as part of the ongoing programme and in conjunction with residencies and performances; by establishing an on-going dialogue between artists and their audiences through repeated visits and work, and by running seminars, residencies, etc. which enable artists to meet and work together.

b) positive action – in relation to artists who are discriminated against - and in relation to communities and individuals who are discriminated against or disadvantaged - in order to provide opportunities for such artists, communities, and individuals to give expression to their experience, their needs, and their aspirations, and in order to celebrate their achievements and rediscover their history.

c) education (learning and unlearning) and training – both by and for artists – and both by and for communities and individuals – with a view to improving performance,

understanding, and communication.

The creation of opportunities and contexts which enable people to actively participate in creative activities - a participation based in "doing" as well as "viewing" - in order, amongst other aims, to further democratise the arts. Indeed, since democracy rests on the creation of a common language, and since the arts remain among the most restricted of languages, such involvement aims to promote democratisation not only through a shared understanding of these languages but also through growth and development in the languages themselves.

This means the Black-E is committed to:-

a) the creation and exploration of forms in which "audience" participation is fundamental.

b) experiment – in order to make a contribution to the research and development, which is essential if new forms and techniques are to emerge to give expression to the worlds of today and tomorrow.

The recognition and valuing of cultural diversity

This means the Black-E is committed to:-

a) promoting work which reflects the experience and concerns of those groups within our society, whose voices have been marginalised, anthropologised or ignored.

b) programming across the spectrum of creative activities – the fine arts, the popular arts, the performing arts, the making arts, creative and co-operative games, contemporary media, and traditional crafts – in order to promote and develop harmony rather than hierarchy between forms, and additionally to promote and develop cross-fertilisation and positive interaction between forms.

c) a perspective on the arts which is local, regional, national, and international – in order to stimulate and develop a sense of cultural and geographical inter-relatedness and variety.

From all the above it can be seen that, in committing itself to exploring and recreating the relationship between contemporary society and the contemporary artist and between contemporary society and creative activities and opportunities, the Black-E is committing itself to a two-in-one duality - to the development of communities and to the development of artists.

In terms of communities, then such a commitment is based on a recognition of the role of the arts in community development: every community issue is also an issue to be explored through the arts. In terms of artists, then such a commitment is based on the complementary recognition that - only given the opportunity - everyone is an artist.

And if all the earlier text had to be summed up in seven words ?

CREATIVE OPPORTUNITIES FOR ALL - QUALITY AND EQUALITY

1.3 Executive Summary

Background

The Black-E is close to Liverpool's city centre, as well as Britain's oldest African-Caribbean community and Europe's oldest Chinatown. It was launched in 1968 as the UK's first community arts project, and is dedicated to young people, to cultural diversity, to participation, to innovation, to providing access to artists and communities, to undertaking positive action and education by and for artists, communities and individuals.

In October 2010 The Black-E officially re-launched following completion of a ~£6m redevelopment programme of its premises - a former 19th century Congregational church once known as 'Liverpool's Third Cathedral' - funded by the Arts Council Lottery, Millennium Commission/Big Lottery, ERDF, corporate sponsors, and individuals. This capital redevelopment very significantly, increased both the profile and the accessibility of our work, increasing its scale, making new partnerships possible, increasing the range of work presented, and increased the numbers and range of people participating, as audiences, as participants, users, and as hirers.

One of the most exciting features of the redevelopment has been the use of our unique multi-purpose in-the-round Main Space with 2 overlooking balconies, accommodating 550 and suited to artistic and sporting promotions, exhibitions, conferences, fairs, receptions, etc. A high level of disabled access, compatible with DDA requirements, and including the installation of an evacuation lift doubling as a goods lift, serving the 6 levels from lower ground-floor to roof, also formed part of the redevelopment. The magnificent Dome ceiling was repainted, and the Dome restored as the main entrance.

The Main Building Programme (2004-2010), however did not complete all necessary building work, and was also unable to commence very desirable exterior work. The Small Capital Programme (now nearing completion) will have important outcomes in both these respects from 2018-19 onwards.

Operations

As outlined to ACE officers in meetings since July 2016, the 35% reduction in ACE funding has had significant effects in terms of both staffing, and the cultural programme.

Restructuring Staffing

The expenditure on staffing during 2013/14 was ~£173,000, and in 14/15 it was ~£155,500. The budget currently (in 17/18) is ~£126,681. The aim is to develop sources of income in order to increase this budget.

This Business Plan is based upon ensuring that all essential elements of staffing responsibility are sustained. This includes – Cultural programme; Hires; Finance and Accounts; Fundraising; Maintenance and upkeep of building, and Technical.

In these challenging circumstances, the Trustees have determined to keep the staffing structure under review during the period of this new 4 year business plan, and to make such adjustments or changes as are appropriate to ensure the evolving staffing structure mirrors the requirements of the developing use of the building and Cultural Programme, as additional funding is raised.

Reducing overheads, building, general and administrative costs

In 14/15, the budget for overheads, building, general and administrative costs was £92,430 (Administration and General - £29,100; and Overheads - £63,330).

This has been cut over the last three years. The current budget (17/18) is ~£86,420 (Administration and General £27,720; and Overheads – £58,700). NOTE - this does include £5,000 new expenditure set aside to repay the Liverpool City Council loan provided as part of the Small Capital Building Programme from 18/19 onwards.

Cultural Programme

Youth Arts

The in-house Youth Arts programme for 2018-22 will continue to programme weekly activity (albeit at ~40 weeks per year rather than 52) for Kinetic Theatre and other sessions, including more intensive programming over half terms and school holidays.

Activities, identified in detail at the conclusion of the Youth Arts section 2.5, will be at some 75% (£15,000) of 2014-15 levels (£20,000), consequent on a 50% reduction (£10,000) in investment from 2012-15, since raised by 25% (£5,000) following a decision in 16/17 by the Trustees to use reserves. Resident artists, in company with visiting artists, will continue to be resolute in their determination to be upbeat and positive in their delivery of the reduced programme. We are confident that the 2018-22 programme will be extended and developed during the 4 years.

In addition, a number of artists working on the Youth Arts programme may agree to reduce or relinquish their fee in exchange for areas and resources of the building to be made available for their rehearsals, training, and research and development. A volunteering programme will seek to engage with performing and visual arts students

(for example at LIPA) to contribute to the Youth Arts programme. Trustees and former resident artists will use their contacts and networks to increase the pool of artists available for the Youth Arts programme.

After School Project with children with neurological conditions

A major initiative over recent years has been our unique arts programme for young people from lower socio-economic backgrounds also challenged by neurodevelopmental conditions. This programme has been undertaken in partnership with ADDvanced Solutions (<http://www.advancedsolutions.co.uk/>), with The Black-E providing the arts programme for the youngsters, & ADDvanced Solutions providing support & advice for parents/carers. The aim is to further develop this programme during the 50th Anniversary celebrations & to do so under the banner 'The Power of Neuro Diversity'.

Following an initial project supported by Awards for All from September 2017, the Black-E will develop its use of digital video with a range of groups of disadvantaged young people – with the support of future fundraising. The A4A grant has enabled the purchase of a basic video training, production, and editing set up.

Kinetic Theatre

Dancers are familiar with the pattern of 'one step backwards, followed by two steps forward', and this is the pattern which we aim to reproduce over the next 4 years of the Kinetic Theatre Programme. The ACE investment in Kinetic Theatre from 2018-19 will continue to be ~£20k p.a., (NOTE: a reduction of 54% from the 2012-15 annual investment). In this context, the mantra '**improvise, adapt, overcome**' (also used in earlier Business Plans) becomes a practical obligation.

The plans for 2018-19 include - at least one residency by an International Circus company, with performance/s and workshops - at least one outdoor performance by professional performers and the Youth Circus, followed by workshops - at least 40 weeks of circus workshops (ground-based and aerial), covering a broad range of skills - and liaison and collaboration with the North Circus Venues and Promoters Network.

Gallery

We are confident of maintaining standards during 2018-22. Details of prospective Gallery plans are in section 2.11. We will be seeking project funding for the Gallery. All 2018-22 exhibitions and art works will be revenue neutral in relation to direct project costs. However, it should be noted that following cuts to the Gallery budget since the ACE 35% cut, we aim to use some income from the proposed future annual Xmas shows to increase the budget slightly.

Publications

'Women, Art, and Society: A Tribute to Virginia Woolf' by Judy Chicago, was the most recent Black-E publication.

A designated fund of £10,000 has been secured and is available for future publications. The book next in line for publication, is based on the highly successful '30-Something' exhibition, created to celebrate The Black-E's 30th Anniversary and the following 30-

something years

We also aspire to complete a publication documenting The Black-E's work in the area of participatory theatre (Living Model Theatre).

Archiving

During 2012-17 much of the on-going creation of the on-line Archive and the on-site Archive has been undertaken in partnership with volunteers, and this will continue through 2018-22.

In terms of available digital information on the on-line Archive the aim is not so much to document history (though the Archive certainly does that) but to offer 'A Gift of Ideas'.

The Black-E aims to submit a National Lottery Heritage Fund application in the near future.

Partnerships

Very important to The Black-E is our very broad range of partners and partnerships. These include: revenue and project funders, people who make donations, regular hirers and one off hirers, artists and Companies, organisations that share the building – eg Company of Friends 3 days a week and the local Chinese community every weekend, and also agencies & networks such as Curious Minds, COoL, and Merseyside Play Action Council.

Measuring Quality

Making judgments about the quality of art is notoriously problematical. However, both the use of Quality Metrics and Audience Finder surveying results will enable us to explore and quantify both the quality of audience and participant experience, and improve the quality and quantity of feedback.

Revenue

Revenue grants are vital in providing both:

- a) life support and
- b) leverage in securing project grants for individual events and series of events.

Revenue grants serve to provide a basis for stability and sustainability, usually over a period of 3 to 4 years. Most importantly, in addition to supporting artistic activity, such grants also contribute to life support in relation to overheads and support costs, including staffing, insurances, building maintenance, administration, financial and IT services, etc, etc.

The Black-E has two core revenue funders, Liverpool City Council (LCC) and Arts Council England (ACE).

Liverpool City Council has a long history of supporting the Black-E, originally (and for some 40 years) through the Children Directorate, Liverpool Youth Service Department. Arts funding from the LCC commenced in 2009-10 (through Culture City) with a 2 year funding agreement, for £50k in 2009-10, and £75k in 2010-11. The City remains

committed to its support of The Black-E, and the organisation has had continuing funding at £67,500 (2011-12), £60,000 (2012-13), £58,200 (2013-14), and £55,872 (2014-15) - the decline reflecting the Council's cuts to all Regularly Funded Arts Organisations since 2011/12 following Central Government cuts. The City Council have also provided a loan of £100,000 towards the £590,000 Small Capital Programme undertaken from 2015, for which repayment terms are 20 years.

The City's annual support has remained at £55,872 in 15/16, 16/17 and 17/18. With the new Liverpool Region Mayor taking over some responsibilities and sharing others with local authorities, we are hopeful of positive new developments during the next 4 years.

Arts Council funding for The Black-E also has a long history, and commenced over 40 years ago. Significantly, the Arts Council has supported the capital redevelopment programme with a grant of £1.2m. More recently, the Arts Council confirmed an uplift in grant of £43,157 from 2012-13 as part of the National Portfolio Organisation scheme. This meant funding totals for 2012-13, 2013-14, and 2014-15 were initially confirmed as £170,000, £173,910 and £178,432.

However, in terms of 2015-18, ACE approved an NPO settlement of £110k, amounting to a cut of 35% (£60k) compared to the application for a standstill grant of ~£170k. At the same time ACE also approved a Small Capital Fund grant of £450k which, and with partnership funding, this has supported a £590k building programme, primarily to complete important elements of the earlier programme including making the outside more attractive and inviting.

Hires

During 15/16 to 16/17, due to the Small Capital Programme, Hires income growth has not continued - however this was expected and so was included in the previous Business Plan following the outlining of this specific impact being spelt out within the ACE Small Capital application.

However, following the completion of the Small Capital Programme, areas will become more attractive and new rooms will become available, providing a basis for some moderate increases within income from Hires.

Hires will therefore remain a key area of unrestricted income for the Black-E into the future (usually around 15-20% of total income).

17/18 Budget	18/19 Forecast	19/20 Forecast	20/21 Forecast	21/22 Forecast
50,000	52,000	54,000	56,000	58,000

New and Increased Income Generation

During most of December 2017 the Black-E is trialling a new method of income generation. We have explored a new partnership – with Drops of Light – who will be producing a 'Panto' – Beauty and the Beast. It is a major 'hire' and includes a share of the box office such that a 20% box office success rate would mean about a £27,000 share of the net income coming to the Black-E. We will be reviewing its success or

otherwise in January, with the aim currently of organising other similar ‘fundraising’ activities in future years. We will also review and explore this idea in terms of looking at how such activity in future will be more culturally diverse. Such an increase in income will enable increases in expenditure for staffing and the cultural programme, as well as for overheads (where other largescale cuts have been made).

Other large scale initiatives will include fundraising through larger trusts, charities and foundations. For example, the Esmee Fairbairn Foundation’s ‘pivotal point’ stand in its Arts funding stream.

Other income

Other income derives from a mixture of: Ticket Sales, Sales of books/dvds/publications/archive, etc, Commissions, and Donations. Further, following the completion of the Small Capital Programme work, we aim to develop at least one fundraising and income-generating event each year - and to do so on the basis of partnerships.

Fundraising

Fundraising continues to have two different and important aims.

The first aim is that of increasing Revenue income - the concept of seeking long term support – on a two or three year basis – from such sources as Trusts and Foundations. The Black-E has a track record of success in this area – in the past such support has been received from the Lankelly Chase Foundation (£45k), from BBC Children In Need (~£72k), and from Lloyds TSB Foundation (£22,000 over 2 years).

The second aim is that of raising income for specific projects and work. This fundraising can also include budget lines for contributions to staffing and overheads that cover a proportion of ‘core costs’.

Fundraised income continues to be sought from a variety of sources in relation to both: the youth arts programme, and the cultural programme (such as Kinetic Theatre, and archiving).

We aim to have clear annual targets and goals for such fundraising, but realise in the current economic climate, that fundraising has become significantly more competitive.

Fundraising for Youth Arts and for Kinetic Theatre are important priorities for 2018-22, as well as developing support for Core costs.

Marketing

All the above income streams require a revised and robust marketing strategy (as well as the fundraising strategy already referred to) if the targets are to be achieved. This marketing strategy will be updated annually during 2018-22. Attached to this Business Plan is our revised 2018-22 Audience Development Plan. This Plan, together with the 2018-22 Single Equality Action Plan (SEAP), will be regularly reviewed, coordinated and monitored, and up-dated by the management team, and by Trustees, at their meetings.

Financial Forecasts

The Financial Forecasts for each of the four years 2022-22 show a position of Income equalling expenditure and therefore a break even result each year. The aim of increasing funding and generating income to rebuild both elements of the Cultural and Youth Arts Programme cut, and the reduced staffing levels, during the next 4 years - is also shown in the income and expenditure figures.

Objectives

The final pages summarise the main objectives, targets and performance indicators for each of the four years 2018-22.

1.4 The Black-E Small Capital Building Programme

The building work has been ongoing at the Black-E alongside both our Hires programme and Cultural Programme. Following further preparatory work with our Architects KKA and Quantity Surveyors Youdan Briggs, practical building work began early in 2016.

A great deal of very important work has been completed including:-

creation of x2 fully equipped functions rooms in Annexe, redeveloped child friendly Kitchen, redeveloped Studio facilities, restored/improved toilets, flooring laid to lower balcony, stairwell flooring completed, decorations improved, additional storage capacity created, etc.

Additional emergency/priority work and unexpected work has also been completed including:-

newly installed comprehensive CCTV system to meet revised LCC licensing requirements, comprehensive repair and refurbishment of boiler, drainage and damp proofing in basement, etc.

The priority now (for 50th Anniversary Year) is the completion of exterior work including:-

restoration and repair to stonework, repair restoration and repainting of existing railings plus fabrication and installation of missing elements (gates, etc), creation of guide rails for access, etc.

Due to the additional costs of the emergency/priority and unexpected work referred to above, some remaining but important elements of the original programme (lighting, LED display, etc) will no longer be possible within the original income and budget.

The Black-E's Relationship Officer has been informed of this situation and the plan is to apply to the Small Capital Building fund once it re-opens for an estimated further ~£100,000 to complete the original programme of work.

(Please also see Appendix 1)

1.5 Appeal to Ombudsman

The Appeal to the Ombudsman followed the Black-E's earlier Complaints regarding maladministration within ACE's NPO decision making processes in 2014 for 2015-18 revenue support.

Upon receipt of notification in July 2014 of a 35% cut, the Black-E sought to establish all information and details that had led to this decision. A 1st Stage Complaint was made (August 2014) to the Arts Council using the ACE Complaints Procedure for that round of NPO awards. This Complaint was rejected. A Second Stage Complaint was then made to Verita, resulting in a qualified apology from ACE.

A Complaint was then submitted by Louise Ellman M.P. to the Parliamentary Ombudsman in respect of maladministration, gross maladministration, and bias.

Throughout these Complaints the Black-E has not complained regarding the cut itself. The Black-E has complained regarding maladministration, gross maladministration, and bias during the decision making processes. Without the serious flaws within the processes that the Black-E has spelled out in detail with significant evidence, the NPO funding outcome would we believe have been very different.

A response from the Ombudsman is expected in Spring 2018.

2 OPERATIONS

This chapter deals essentially with all aspects of the expenditure side of the organisation (other than marketing which is dealt with in Chapter 3, Revenue), i.e. with staffing; the cultural programme; events; administration and overheads.

2.1 Governance

The Black-E is both a registered charity (Registered Charity no. 501 859) and a limited company (Registered Company no. 0105 6472). The current Black-E Trustees/Directors are:

1. Beverley Glean
2. Wendy Harpe
3. Chris Allen
4. Bertha Benjamin
5. Tom Burke
6. Jimmy Cullen
7. Sue Eyo
8. Ithalia Forel
9. Father Robert Gallagher
10. Gan Green
11. Bill Harpe
12. Jemima Khalli
13. Stephen Knox
14. Xia Lu
15. Carol Malcolm
16. Namrom
17. Maria O'Reilly
18. Khadija Paul
19. Maria Paul
20. Father Nicholas Postlethwaite
21. Charley Sealey

The Trustees bring to their responsibilities a combination of experience, skills, and qualifications in the following areas: voluntary sector management; information technology; business management; equal opportunities; cultural diversity and race relations; local government; building construction; security; dance & dance education; human resources management; accountancy and book-keeping; legal; education and training ; youth work and youth offending provision; health, sports & well-being; media; performing arts; visual arts; drama; and artistic direction.

The Trustees have established sub-Committees to deal with the capital programme (Building Sub Committee), finance (Audit Sub Committee), and staffing (Personnel Sub Committee). The Acting Company Secretary is Bill Harpe. Legal Services are provided by Thos. R Jones & Sons (Liverpool). PDT Solicitors (West Sussex) provide advice in relation to employment law and personnel matters. The auditors are B W Macfarlane LLP Chartered Accountants (Liverpool). The architects and quantity surveyors appointed by the Trustees in respect of building redevelopment are KKA (Liverpool) and Youdan Briggs Partnership (Liverpool).

The Trustees meet quarterly, for a full day on almost all occasions. Trustees receive reports on all aspects of the cultural programme (which are approved or amended as appropriate) and also key elements of the current capital programme (the Building Sub Committee has delegated powers). A quality management approach to the outputs in respect of the cultural programme and capital programme ensures that these are measured and assessed against the objectives of the business plan. Trustees take responsibility for ownership and approval of the business plan, management accounts, and all policy documents.

The Building Sub Committee meets regularly (as appropriate) to oversee the completion of the capital programme. The Personnel Sub Committee meets as required.

Future Objectives

The Trustees' aim remains to ensure that they are representative in terms of gender, race, disability, and class - and that they possess collectively the experience and the expertise to exercise their responsibilities as "keepers of the vision", and to provide the organisation with "affection, protection, and direction".

2.2 Stakeholders' and Partnerships Development Plan

There is a broad spectrum of stakeholders, some of whom are long established and others who have come on board in recent years. Stakeholders are those individuals and organisations with a synergetic ('working together') relationship with The Black-E.

The 'reach' or locations of stakeholders is now something of a diaspora, with stakeholders living around the corner from The Black-E and also living thousands of miles away. At its most basic, we accept the definition of 'stakeholders' as those with an interest in the success of The Black-E.

The following is a summary of stakeholders and partners, together with aims for strategic development.

Trustees - the keepers of the vision

- aims, to continue to maintain and recruit a body of culturally and socially representative Trustees with appropriate expertise and experience and a commitment to the core aims

Staff - the practitioners of the vision

- currently dedicated and committed with a high level of core expertise and experience but significantly under staffed - aim, to generate funds to recruit and appoint towards a more appropriate, increased staffing level

Adult participants

- generally rich in understanding (and a potential pool for Trustees)
- generally limited financially - aim, increased involvement as volunteers and advocates

Children and Young People

- hugely supportive (potential pool for Apprentices and Young Trustees)
- aim, increased involvement as volunteers and in promotional and fundraising events

Arts Council

- revenue & capital funding - immediate aim, following completion of the Small Capital Programme, improve access to, contact with, and visits from Council members & DCMS, to promote greater understanding, and promotional support
- longer-term target, to assist with ways of acquiring secure funding commensurate with and appropriate to the potential scale and range of operations.
- immediate and medium term aim - support through Grants for the Arts for artists and organisations re work based in The Black-E; - support for opportunities which become available within Strategic Fund grants

Liverpool City Council

- revenue funding & commissions - supportive (members and officers), but currently limited financially - aim, greater assistance with promotion (conference, publicity for events, visitor guides, etc) and increased collaboration.
- The Black-E has, during the last 3 years, contributed Youth Circus performances for the City's Festival Programme on a partly commission basis, that is, the City have covered some of the additional project costs. Aim, for this support to continue.
- Regarding the capital support that the City is providing, The Black-E is repaying the loan for Small Capital Programme over the next 20 years.

Other funders, Trusts etc

- revenue funding aim - eg Esmee Fairbairn Foundation - to secure additional funding for elements of overhead costs (eg staffing).

Other funders, Trusts etc

- project funding aim – currently includes St James Place Foundation, Hemby Trust, Baily Thomas Charitable Fund, Passionist Fund, and MPAC (Merseyside Play Action Council) - to secure additional funding for elements of the cultural programme and also contributions towards overhead costs (eg staffing).

Other funders, Individuals

- supported by some 30+ named individuals over the last two years - aim, to secure additional and increased funding from a greater number of individuals.

Regular hirers

- the aim is to secure an increase in regular and guaranteed income through an increase in the number of regular hirers.

- Company of Friends, office on fourth floor, use of gallery and studio or Chamber Theatre space 2-3 days a week, 4 or 5 performances of new work each year. They also help with the cleaning and tidying of the parts of the building that they use.

Arts and social organisations

- an extended network including memberships and informal associations (eg COoL, Merseyside Dance Promoters Network, Circus North Venues Network, Merseyside Play Action Council, and WOW), locally, regionally, nationally, and internationally - target, to establish and increase closer mutually beneficial and supportive links with arts and social organisations committed to common values and aims.

Progressing our relationship with Curious Minds during the next four years

There are several different ways that The Black-E will seek to continue to work with Curious Minds during the next four years – for example:

- in assisting its work regarding the inclusivity of the arts (eg in terms of gender, race and disability),
- in promoting and spreading the word regarding opportunities for Young People,
- attending and participating in events, and
- keeping up to date with areas such as Arts Awards and Artsmark.

2.3 Staffing

A clear if flexible hierarchy has operated within the organisation since its inception, and this team-based approach is basic to present and future operations. An element of work-share pervades both the ethos and the practical timetable: everyone has specific areas of responsibility; everyone contributes to the cultural programme; and everyone, regardless of status, contributes to hosting and reception duties.

However, given the scale of the building for which the staff are responsible following the official re-launch in October 2010 (the re-launched building has increased in operational scale by over 60%), there are now two distinct but inter-related areas for which the staff are responsible: *the cultural programme, and the building, the yin and yang of the re-launched Black-E*. This new reality was recognised in the appointment of a Hires Manager.

The core team works in partnership with and supervises: part-time workers, sessional and project workers, apprentices and trainees, interns and student placements, and local, national, and international volunteers.

Senior members of this core team are responsible for fundraising, marketing, youth engagement, and business plan development and implementation.

Staff also contribute to a key element of the Black-E's ethos – they may all act as teachers and/or mentors for young people. For example, the Finance Officer may pass on basic skills in book-keeping and accounting. In return, the staff also benefit and learn from young people.

A detailed breakdown of the core staffing identified to deliver this business plan, is set out in the table on the following page.

This Business Plan is based upon ensuring that all essential elements of staffing responsibility are sustained. This includes –

- Cultural programme
- Hires
- Finance and Accounts
- Fundraising
- Maintenance and upkeep of building
- Technical

While maintaining the ethos of working as a team and mentoring young people, etc, The Black-E will be increasing the level of volunteering, placements, apprenticeships and interns. Black-E Staffing (as well as Black-E Trustees) will remain representative of the Diversity of Contemporary Britain.

<u>Permanent Posts</u>	<u>No. of Staff</u>	<u>Salaries</u>	
		<u>17/18</u>	<u>18/19</u>
	Need 10 (current 6.3)		
Director	1 (.8)	24,000	24,000
Deputy Director	1 (1)	26,000	26,000
Manager - Development	1 (.8)	16,000	16,000
Hires Manager	1 (.6)	12,480	12,480
Finance Manager	1 (.8)	13,600	16,000
Reception – Administration	1 (.8)	10,400	8,000
Cleaning	1 (.5)	5,616	5,616
Website Maintenance	Freelance	3,600	3,600
Admin and Website	.6 (.2)	2,340	2,340
<u>Sub-total</u>		<u>114,036</u>	<u>114,036</u>
Employer's Pension Contribution		1,000	1,000
Employers National Insurance		2,000	2,000
<u>Sub Total</u>		<u>3,000</u>	<u>3,000</u>
Accommodation – Staff & Visiting Artists Volunteers Expenses		9,000	9,000
<u>Running Total</u>		<u>126,036</u>	<u>126,036</u>
Youth Arts Assistant (within Youth Arts and Kinetic Theatre budgets)	.6 (.6)	5,850	7,800
Building Maintenance (within Hires expenditure)	.8 (.2)	3,120	4,160
<u>Total</u>		<u>135,006</u>	<u>137,996</u>

In these challenging circumstances, the Trustees have determined to keep the staffing structure under review during the period of this business plan, and to make such adjustments or changes as are appropriate to ensure the evolving staffing structure mirrors the requirements of the developing use of the building and Cultural Programme, as additional funding is secured.

2.4 The Cultural Programme Overview

Introduction and Summary

Notwithstanding the ongoing economic constraints, the proposed cultural programme - in a transformed building, improved further through the current Small Capital Programme and allowing both for larger-scale events and activities, and for the simultaneous presentation of different events and activities – continues to offer “more than before”. The Black-E offers memorable and outstanding art experiences - in memorable and outstanding settings.

The cultural programme brings to life the words ‘A World In One Building’. As ever, The Black-E is both a factory and a shop window - a producing house and a receiving house - celebrating and exploring cultural diversity - and with young people at the heart of the programme.

The Black-E is a Combined Arts organisation, leading in the areas of the Youth Arts and Kinetic Theatre Programmes. Many other associated elements of our Combined Arts Programme have direct project costs met in whole or in part by project grants, commissions, sponsorship, and generated income.

A significant aspect of our cultural programme in 2018-19 will be the Celebration of our 50th Anniversary. In addition to the 50th Anniversary Celebrations Programme itself, running from April 2018 to March 2019, all elements of the cultural programme overall (as presented in the following summaries will contribute to this Anniversary. .

An equally significant aspect of the 2018-22 cultural programme will be a range of Initiatives and Developments. These Initiatives and Developments may sometimes emerge as surprises. But more often than not they have organic roots.

Following this introductory overview the detailed elements of our culturally diverse programme will be presented as follows :-

:

- 1) Youth Arts Programme
- 2) Kinetic Theatre Programme (contemporary circus, dance, physical theatre, drama addressing social issues)
- ?) 50th Anniversary
- ?) Initiatives and Developments
- 5) Income Generating Events and Performances (including potentially high profile events, themed events, festivals, and on-going cultural events, activities and collaborations)
- 6) Gallery
- 7) Media and Publications
- 8) Archive
- 9) Partnerships

At the heart of the cultural programme is diversity. This is not a recent add-on, but a defining feature of all aspects of The Black-E over its 49-plus years. The diversity of the staff (artist led), and of the Trustees, reflects the diversity of society in England. The

cultural programme reflects the diversity of artistic practice (with contemporary practice also informed by the past, for example by African and/or Chinese cultural traditions).

Further, in terms of Diversity – so central to the operations and work of the Black-E - Goal 1 within our Single Equality Action Plan states ‘The Black-E will continue to demonstrate high level strategic support for Equality and Diversity, and Human Rights. The SEAP document should be read alongside this Business Plan. The Proposed Programme of Work (outlined in this Plan) is central to achieving this goal, and maintaining the current mix of both staff and Trustees is also very important. ‘Enabling’ and providing opportunities for people, families, and groups from lower socio-economic communities who are normally excluded from arts participation and engagement, is also a major commitment.

Audience and participants engaged in the cultural programme are demographically diverse - or, as described in down-to-earth terms by journalist Philip Key’, who found The Black-E to be “generally full of characters not in the least bit arty-looking, and bursting at the seams with a truly assorted audience, black, brown, Asian and white, young and old, poor and well-to-do”.

At the heart of the cultural programme, is also a commitment to make the arts relevant to people’s lives, to involve and enrich communities through newly-found engagement in the arts, and to promote work which gives expression to the concerns and aspirations of communities, particularly communities of women, often confronted by exclusion, disadvantage, and discrimination. This commitment is also not an add-on, but a defining feature of The Black-E over its 49-plus years.

Engagement is promoted through ambiance and context (The Black-E retains the feel of a welcoming and accessible community project) as well as through programming (which embraces cultural diversity through cultural variety - cookery, fashion, hip hop, jazz dance, contemporary dance, poetry, and painting). Parents and grandparents, who themselves often participated in activities as youngsters; continue to participate in the cultural programme whilst also supporting events in which younger members of their families are involved. The fact that some arts activities are game based (witness the ‘Dotto’ exhibition in the Gallery) draws in participants who might (at first) not easily engage in conventional arts workshops. A sporting and athletic element to the programme draws in visitors who then go on to engage with the arts.

Engagement is also promoted through both innovative and traditional cultural activities addressing Health and Well Being, including mental health issues, neuro diversity and developmental issues, and issues and challenges specifically experienced by women.

The multi-faceted elements and initiatives which The Black-E uses to promote engagement are wide ranging, thought-out, sophisticated, and down-to-earth. They provide a sound basis for extended engagement in the transformed building, where the new Main Space and the new rooms in the roof (now added to by new rooms in the Annexe following the Small Capital Programme), offer opportunities for engagement on the most spectacular of scales and on the most intimate of scales. (See separate

Audience Development Plan).

All the elements already referenced - 1) to 9) above - inter-relate, and cross fertilise. This is especially true in that Young people participate not only in the culturally diverse youth arts programme but in virtually all events of the overall cultural programme including workshops, so providing the broadest of bases for their artistic lives as children, and also for their future development as adult participants in the world/s of the arts. Also, collaborative working and networking means that visiting artists and companies are stimulated by the in-house programme (for example, the weekly games sessions, or the exploration of a particular theme) to undertake new initiatives or explorations, while The Black-E artists are stimulated into new areas by the work of visiting artists or companies. Finally, while significant elements of the cultural programme are necessarily and appropriately determined months or years in advance, space is always allowed in the programme for spontaneity, improvisation, and for ideas and projects to emerge.

Elements of the youth arts programme are determined through consultations with young people, who grow accustomed not only to developing their artistic capabilities (through wide ranging arts workshops, etc.) but also to shaping and determining cultural programmes and explorations. Encounters with visiting artists or companies produce ideas for innovative projects which are then realised. In essence, a musical metaphor for The Black-E is as a jazz combo, improvising upon chosen themes - rather than as a classical ensemble playing from established scores.

A summary analysis of the programme follows, but first a brief summary of the Cultural Programme from the current year (17-18).

2017-18 – the Current Year

Finally, the current year has been and continues to be a very busy year. It has included the following Cultural Programme achievements, as well as continuing the Small Capital Programme building work, and developing hires.

As a Tiger in the Jungle (September 12-20th)

Three performers (2 from Nepal and 1 from Vietnam) asked questions about life – love –poverty – greed, using spoken word, movement, circus and ceremony. They told the story of how against the odds they survived their childhood and created their own destiny.

Black to the Future Concert

Sugar Dean and Ray Quarless worked with the Black-E t put on a very successful concert involving local black singers and musicians.

Art for Heart – The performance of ‘Declaration’ provided a ‘curious, colourful and candid exploration of ADHD, Mental health and Diagnosis.

KLF - 23 years ago Bill Drummond and Jimmy Cauty burned £1,000,000 ! They came back to Liverpool for 3 days of activities in August, including at the Black-E on August 23rd. Bill also then performed with them on Friday 25th at the Florrie.

Light Night

1148 attended during the evening at the Black-E. The Black-E hosted 'Rock Around the Clock', an evening of family friendly workshops and performances. The evening included – i. Cabaret from The Shadows; an international ensemble of artists specialising in an electrifying blend of clowning, music, comedy and dance. ii. Lantern making workshops for all ages in the Gallery space. iii. Family-friendly circus and aerial workshops for all levels followed by a 20-minute aerial and silk performance by resident artists; and iv. Mersey Swing Presented: Lindy Hop and Charleston

WOW: 3 Festival events were held at the Black-E during May. These included: Time for Action! took place on May 6th and included – Raoul Martinez, Yasmin Alibhai-Brown, Franchesca Martinez and Akala. And on May 20th, WOW held the second, Publishing event at the Black-E as part of their Festival. It included the finals of a Pulp Fiction competition.

Edward Murphy Life Celebration – Merseyside Network for Change and the Black-E organised an evening of activities to celebrate the life of our past Chair of Trustees in October 2016.

Mental Health Day – The Black-E partnered Advanced Solutions in organising cultural and artistic activities for mental Health Day.

Neurological conditions project – we have continued to run this unique project throughout the year.

Partnerships – A wide range of different ongoing partnerships have been entered into, some over many years, these include with: Advanced Solutions, WOW, MDI, Kantern Theatre, Merseyside Youth Federation, Rare Dance, Collective Encounters

Youth Circus out and about with the City Council – Black-E Circus performances have taken place at Aintree Racecourse, Bold Street Festival, Liverpool International Music festival, and

Archive - there are now 245 items on the online archive – this is following 6 years and 15 weeks of work on it online. Nothing is yet on it for Black Dance, Bill will begin this soon. We will start work on a new application to the Heritage Lottery, primarily for elements not included previously.

Still to take place include:

Beauty and the Beast Drops of Light are taking over the Black-E Main Space for almost the whole of December 2017 to put on a Panto.

Creative Media Project – The Black-E has gained funding from Awards for All to run two creative media projects using video. These will happen from January until June 2018.

Royston Maldoon (March 2018 ??)

We have an agreement in principle to work in partnership with Tanzmoto Dance Company (Herm Mohan and C.Thomas) to promote and produce performances of “Crossing The Lines” (works by Royston Maldoon) at The Black-E together with associated workshops.

2.5 Youth Arts

This programme engages both with:

- (i) young people who choose to be involved in the arts (for example to participate in the dance classes, or in circus and aerial theatre workshops); and with
- (ii) young people who have not made that choice but who are drawn in for other reasons and then become engaged with the arts.

The aim, for both groups of young people, is to give them what they want, what they need, and what they never dreamed of. Another aim - taken from the rhyming wisdom of The Last Poets - is to give young people “affection, protection, and direction”.

Youngsters already with an interest in street dance for example found their horizons extended (and sometimes their lives changed) through a visit to a performance by Ailey II (the youth company of Alvin Ailey American Dance Theatre), and meetings with the dancers. Youngsters with an interest in singing and an enthusiasm for Beyoncé were surprised to find that they also enjoyed an evening of opera at the Philharmonic, in addition to a performance by Gill Scott-Heron. For others the attractions of an immense inflatable airbed (surely the largest in the UK if not in the world!) draws them in - and then they go on to discover and explore the arts activities, as well as improving health and well-being and physical and gymnastic skills on the airbed.

Built into the foundations of the Youth Arts programme are:-

- themes
- games

Themes

The importance of themes is not unique to the Youth Arts Programme. Themes hold the cultural programme together across the spectrum of varied and culturally diverse activities.

If the theme, in a Youth Arts Programme is ‘potatoes’ then the artists and the youthful participants are likely to be involved in creating and making potato songs and dances, potato prints, potato games, potato poems, cooking potatoes in various ways, and exploring the history of the potato in dramas and exhibitions.

A theme is usually chosen by the resident artists, though on occasions themes are chosen with or by the youngsters themselves. A theme may be - social / political (comedy) - social / scientific (sleep and dreaming) - material (wax) - procedural (chance) - natural phenomena (rainbows) - geographical (India) - etc. The

exploration of a theme may draw upon a range of art, crafts, and media (including the fine arts, the practical arts, the popular arts, the electronic / digital arts), as well as sporting and scientific contributions. A theme may be explored over weeks, months, or years.

Games

Games are a language which young people understand and enjoy. Games have played a vital part in the Youth Arts and Playscheme Programme at The Black-E since the beginning, and continue to do so today.

Key elements of Black-E Games are summed up below -

The current Audience Development Plan 2018-22 includes the following text:

The ubiquity of games

Youngsters who may not choose to join in singing, acting, dancing, or painting will more often than not join in a game. The Black-E continues to develop a unique body of arts-based culturally diverse games (which are fun and often additionally involve sporting skills and challenges) which engage youngsters in unexpected arts activities. (see our publication, 'Games for the New Years: A DIY Guide to Games for the 21st Century').

The text below is from the early Black-E publication '7.UP'

“HIDE AND SEEK: IT’S ALL IN THE GAME

FOR SEVEN YEARS THE BLACKIE HAS BEEN PLAYING AND INVENTING GAMES – GAMES WITHOUT WORDS, GAMES PLAYED IN THE DARK, GAMES FOR SPECIAL OCCASIONS, GAMES UPSIDE DOWN, AND GAMES INSIDE OUT.

MAYBE YOU’LL RECOGNISE HERE A GAME YOU’VE PLAYED, OR A GAME YOU’D LIKE TO PLAY...

A GOOD soccer or basketball player can convey with their body that they are going to move to the right when in fact they are going to move to the left.

A good chess player can persuade an opponent to prepare for an attack from a knight when the real attack is coming later from a bishop.

A good card player can project an inscrutability which serves almost perfectly to conceal their hopes, intentions and ‘hand’.

The games we grow up with and enjoy, (from blind man’s buff, and hide hide-and-peek onwards) are actively concerned with learning to not communicate. And if, as the song says, “It’s all in the game” then these games may have a deeper and more lasting effect on us than we think.

At the Blackie – where staff and friends can nevertheless be found playing chess, football, basketball and cards – the energy has gone into inventing games based on communication. The weekly staff games (for staff and friends) cost £607 over the years 1970-75 for some 245 sessions.

Such an exploration is just a beginning. But it may be that just as “we are the food we eat”, so also “we are the games we play”. In that case the invention of communication games (which are not ‘non-competitive’, but are fiercely competitive of the best the group can achieve) may be an important activity. It may have implications for the study of peace (the language of non- communication games is the language of war); and for employment (communication games are a metaphor for a society where what needs to be done is done by all). It may even be, if games were communication based, that telepathy would not be such a rare phenomenon.”

The only way in which the world we live in has materially changed in relation to games since that text was written is in video and computer games. Whilst there are free fun, learning, and sometimes co-operative games available on-line to youngsters (Sesame Street, CBBC) the overall emphasis in computer games, particularly from teenage years upwards, is very different. Crime, violence, warfare, sexism, and racism feature highly in many video games, with the rewards often going to the most violent and aggressive players.

Within this social and cultural context the exploration of creative and co-operative games - in which participants overcome challenges together, or create individual or group works which come together to form a family of works - becomes even more relevant. The Youth Arts programme for 2018-22 will, as ever, include culturally diverse singing and dancing games; drama, physical theatre, and circus games; craft and fine art games; storytelling and poetry games.

We will be seeking a project grant that specifically emphasises and has creative and cooperative games as a central element.

The Black-E’s Evolving Youth Arts Programme

2012-15 Programme

The 2012-15 Business Plan presented the Youth Arts programme, in summary, as below:

“The programme extends throughout the year with weekly sessions and workshops in culturally diverse arts activities, and through extended activities during school holidays - not less than 30 weekly sessions in term times, not less than 50 school holiday sessions, and not less than 100 workshops or classes per year. Large-scale events (not less than 3 per year) also feature in the programme, such as a promenade theatre event throughout the entire building for Halloween, or a social and musical event in the Main Space organised in large measure by young people themselves and with young people as performers. Trips (not less than 3 per year) to exhibitions and performances (featuring meetings with the artists themselves), together with exhibitions (not less than 2 per year) in the Gallery of young people’s work, also serve to extend the horizons and

confidence of young people. The drop-in option (The Black-E is always open to young people) serves to allow young people to rehearse, make use of resources such as the music technology studio, socialise with each other or with the staff (offering, in the words of The Last Poets, “affection, protection, direction”) and also to progress the youthful ownership of the building.”

The major initiative within the 2012-15 Youth Arts programme was the introduction, exploration, and development of circus skills (both ground based and aerial), alongside dance and physical theatre, in the unique and inspiring Main Space. Kinetic Theatre ‘took off’, an abundance of circus workshops (led by both resident and visiting artists), took place alongside dance and physical theatre workshops. The Black-E Youth Circus was born.

The examples selected below, together with one piece of feedback, give some flavour of the excitement and exhilaration of this period. After all outdoor performances by the Youth Circus the young performers led workshops for children and adults, assisted by resident circus artists.

i) NoFit State artists develop an ongoing relationship with the Black-E: visiting to undertake 9 day residency that included classes, rehearsals and performances; shorter visits; and general support and advice.

ii) River Festival – Youth Circus undertake 6 performances over two days, with audiences for each performance at around 200.

iv) Liverpool International Music Festival – (in both 2013 and 2014) 3 days of 3 performances/day by Youth Circus – many performance to audiences of at least 400-500 people.

Youth Circus train for a week with visiting ensemble Casus Circus, and perform a short circus piece as a curtain raiser

3) Youth Circus perform twice at the UK Youth Circus Network festival in Edinburgh, once for the Network (audience 120), and once in the Royal Botanic Gardens in front of an audience of 500.

4) Youth Circus Group performed at outdoor Belle Vale community event for an audience of 140.

5) Youth Circus perform at Stanley Park Festival- 3 performances

6) Bold Street Festival – 3 performances

7) Youth Circus train for a week with visiting ensemble Square Peg, and perform a short circus piece as a curtain raiser

8) Youth Circus train for a week with visiting ensemble Bella Kinetica, and perform a short circus piece as a curtain raiser

9) Youth Circus member Grace Neville-Evans trains for a week with Casus artist Emma Searjent, and performs an extended solo in advance of Emma Searjent's 'Jerk'

10) Youth Circus members, together with other youngsters participating in the Youth Arts / Playscheme programme, perform for parents, carers and guests at the end of every school half term and school holiday programme

'The Black-E's skylight performance and workshops provided a beautiful and inspirational element to the River Festival. The whole show was extremely professional and well managed from construction to de-rig. The young people involved were a real credit to the city and the Black-E as their performances were fantastic. We most certainly look forward to working with the Black-E in the future.'
Liverpool City Council officer.

The 2015-18 Business Plan presented the Youth Arts programme as follows:

2015-18 Programme

The Youth Arts programme for 2015-18 will necessarily be limited in comparison, particularly in the first Transitional year

The Youth Arts programme for 2015-18 will, however, be boosted in other ways. ...

The ADHD programme is funded by BBC CIN through to 2016, and funding to extend this highly successful and innovative arts programme for disabled youngsters beyond that date is being sought.

The engagement, in a pilot project, with the Weekend Arts College (WAC) has already added significantly to the involvement of young people in the contemporary arts at The Black-E. Discussions are taking place with the leaders of WAC (London WAC, Celia Greenwood and Liverpool WAC, Dove Ross-Williams) with a view to WAC Liverpool establishing its long-term home, including office facilities, at The Black-E. Such a move would add to the Youth Arts programme not only at weekends but also during the week.

In addition, discussions are taking place with Emerge Community Arts (Jamie Davies and Anna Lockwood) with a view to this disability arts project locating an initiative (both for young people and adults) at The Black-E, and also undertaking joint projects with The Black-E.

The in-house Youth Arts programme for 2015-18 will continue to programme weekly activity (albeit at ~40 weeks per year rather than 52 for Kinetic Theatre and other sessions), including more intensive programming over half terms and school holidays. Activities during the first Transitional year, 2015-16, as summarised below, will be (with 50% of 2014-15 funding available) at some 50% of 2014-15 levels.

- *not less than 80 Kinetic Theatre workshops and other associated classes in Transitional Year*

- *not less than 5 performances by the Youth Circus and young people (indoor and/or outdoor) in Transitional Year*
- *at least 1 Performance Trip (featuring 'meetings the artists' in Transitional Year,*
- *exhibitions in the Gallery of young people's work, serving to extend the horizons and confidence of young people, and often linking with the broader cultural and Kinetic Theatre programme – 1 in Transitional Year*
- *Arts Awards (a minimum of 5 in Transitional Year)*
- *Developing a two-way relationship with **Curious Minds** in Transitional Year*
- *Continuing weekly **Creative Programme with young people with ADHD** in Transitional Year (funded by BBC Children in Need)*
- *One or more **music and singing projects** in the Transitional Year, currently under discussion (funded by the Sally Morris and Kevin McIntyre Bequest for Music and Young People)*
- *Research and Development for Youth Arts production, 'Oh What A Lovely World!'*
- *The **drop-in option** will continue through the Transitional Year (The Black-E is always open to young people), allowing young people to rehearse, make use of resources such as the music technology studio, socialise with each other or with the staff (offering, in the words of The Last Poets, "affection, protection, direction") and also to progress the youthful ownership of the building.*

The 2018-22 Youth Arts and Education Programme will include several developments from the 2 previous three year Programmes.

2018-22 Programme

The Youth Arts programme for 2018-22 will remain necessarily limited in comparison to 12-15. The Youth Arts programme for 2018-22 will, however, be boosted in other ways.

The in-house Youth Arts programme for 2018-22 will continue to programme weekly activity (albeit at ~40 weeks per year rather than 52) for Kinetic Theatre and other sessions, including more intensive programming over half terms and school holidays.

2018-19 Programme

- not less than **80** Kinetic Theatre workshops and other associated classes
- not less than **5** performances by the Youth Circus and young people (indoor and/or outdoor)
- at least **1** Performance Trip (featuring 'meetings the artists')
- exhibitions in the Gallery of young people's work, serving to extend the horizons and confidence of young people, and often linking with the broader cultural and Kinetic Theatre programme – **1**
- Arts Awards (a minimum of **5**)
- Developing a two-way relationship with **Curious Minds**
- Continuing weekly **Creative Programme with young people with neurological conditions**
- One or more **music and singing projects**, (funded by the Sally Morris and Kevin McIntyre Bequest for Music and Young People); and

- The development of the Music Technology Studio, with regular digital audio projects and training with young people
- The Creative Video Engagement Project (funded by A4A) with excluded and disaffected teenagers, and then also further similar ‘to be funded’ work

In general terms this Programme will continue and develop over the remaining 3 years.

The Black-E will also be continuing to support the development of members of the Black-E Youth Circus. In the past, for example this has included Grace Neville Evans. We train young people, providing skills and also equipping them to apply to undergraduate courses to further their professional careers within circus/physical theatre.

Additionally, local and regional circus students and graduates are using the Black-E - for example for final shows, and also for contacts and research & development. The **drop-in option** will continue (The Black-E is always open to young people), allowing young people to rehearse, make use of resources such as the music technology studio, socialise with each other or with the staff (offering, in the words of The Last Poets, “affection, protection, direction”) and also to progress the youthful ownership of the building.

Regarding the Creative Video Engagement Project, the benefits below illustrate how the initial Awards for All funded project will enable the improvement in life chances and behaviour of particularly disengaged, disadvantaged and challenging young people. The Project will be managed by Maria Paul (Deputy Director) who continues to be the overall Coordinator and Artistic Director of the Black-E’s Youth Arts Programme. Further, the Black-E’s main creative media tutor for this project work has over 30 years of experience in this area of work. The following benefits will be gained by young people through participating in the process of video making - from choosing an idea, developing/researching, scripting & storyboarding, shooting (after training) and editing (after training):

- 1 Gaining confidence and self-esteem
- 2 Gaining new basic and transferable skills, experience and knowledge
- 3 Gaining new digital media skills, experience, and knowledge
- 4 Gaining empowerment
- 5 Gaining a voice, having more of a say
- 6 Increased engagement in positive activities
- 7 Increased contribution to their community, and wider society
- 8 Become a valued member of a group(s)
- 9 Improvement to their challenging behaviour

As well as becoming producers of short digital media programmes, the young people themselves become more critical consumers of mainstream tv and visual media.

2.6 Accreditation

In the previous Business Plans we wrote the following concerning our plans regarding Accreditation:

a) *“Clearly ‘the recognition of achievements’ is important. The issue to be addressed is how this recognition is achieved, and how much recognition should be given through formal accreditation.”*

b) *“The challenge is to find a form of accreditation which will complement, rather than conflict with or hinder, the model of youth arts work which The Black-E has pioneered. This model has young people and artists coming together to explore common themes, and to celebrate this common exploration through exhibitions, performances, presentations, and events.”*

The situation regarding Accreditation has moved on significantly since the above was outlined:

1) The Black-E undertook research and piloted Arts Awards with young people on a ‘unique thematic basis’

2) The Black-E has also now explored the delivery of Arts Awards in relation to circus and aerial skills

3) The success of 7 young people in gaining Bronze Arts Awards, and the approach that The Black-E has taken was illustrated very well by the excellent feedback from the moderator – *‘Inspiring staff and wonderful venue at the Black-E ! The passion and drive of the advisor and all staff I met was fantastic and has a huge impact on the young people who have taken part in Bronze Arts Awards. A mix of ages and portfolio formats, with half electronic (website) and half sketchbook style showed off their interest in circus skills.I am thoroughly inspired.’(Arts Awards Moderator)*

Each year we have enabled small groups of young people to not only gain arts awards and Explore and Discover awards. Groups of young people taking part in other activities at The Black-E have been supported to gain certificates - for example, many young people working with the regional Youth Federation have gained accreditation.

However, in the light of the major reduction in ACE funding, it is the case that delivering Arts Awards has not been inexpensive – for example taking 10% of the Youth Arts budget in some years. However, we intend to build further on our success in terms of Arts Awards during future years.

2.7 A Strategic Youth Arts Centre

The Black-E traditionally combined the in-house programme with a touring programme. This touring programme has resulted in collaborations and networking with youth and community organisations throughout the city and beyond. These collaborations and contacts provide the basis for drawing young people from throughout the city and beyond into what has already been named as ‘A Young People’s Palace’.

The Black-E remains uniquely positioned - in terms of location, facilities, resources, experience, and expertise - to develop into and be recognised as, a **Strategic Youth Arts Centre** for the City, and the surrounding region.

It remains an aspiration that The Black-E should be recognised as (but, more importantly, should provide services as and function as) a Strategic Youth Arts Centre for the region.

2.8 Kinetic Theatre Programme

The introduction to Kinetic Theatre is reproduced below from the 2012-15 Business Plan.

“All organisations, like plants, grow from a seed - from the original vision or aim of their creators - and growth elements from within this seed may only emerge years and years later. The original vision for The Black-E included both the establishment of a local radio station, and the acquisition of a circus big top tent for touring events and workshops. Their time may yet come. But there is now one growth element whose time has come. The original vision, in 1968, included the creation of ‘Kinetic Theatre’ - a theatre based on dance and movement in all its multifarious and culturally diverse forms, and embracing circus and aerial theatre.

This potential for Kinetic Theatre was realised for the first time in 2010 with the commissioning and completion of the Main Space, as unique to the North West as the Roundhouse is to London - an in-the-round arena with two overlooking balconies, accommodating up to 550, with both the head height and the rigging for circus and aerial theatre, and a semi-sprung floor with under floor heating, ideal for dancing.

This potential became practical from 2012-13, with an uplift in grant of £43,157 from Arts Council England as part of the National Portfolio scheme, and ring-fenced to cover the cost of new and increased arts activity developing the capacity to further create, present and produce our own work and establish ourselves as a key producing and receiving house for the North West with a specialism in dance and aerial work.

This said, the nature of the emerging Kinetic Theatre focusing on dance, aerial theatre and circus has been both entirely new and yet also marvellously predictable - cultural diversity, participation, innovation, education, and young people are already written into the DNA of The Black-E, and hence into the DNA of Kinetic Theatre.

At the heart of this combined arts form have been dance, aerial theatre and circus. Some events, performances, and workshops have focused on one or more of these forms. Others have already explored innovatory connections between these art forms and other art forms, for example partnering poetry and rap with trapeze work. The 1968 text, mentioned above, refers to the choreography of film and puppetry in relation to Kinetic Theatre, and to the contribution to be made through costume design, painting and sculpture. Today, we would add the contribution of digital and electronic media.

In other words, to quote from that familiar motto, The Black-E will, in a Kinetic Theatre

season, go once again 'Back To The Future'.

We may create works for today inspired by models from 16th Century France, when ballet emerged as a courtly spectacle, created to celebrate and commemorate important social occasions, performed in-the-round by a mix of professional dancers and musicians with participating courtiers (amateurs), and with spectacular scenery and chariot-floats drawn by costumed stagehands contributing to the action. We may create works for today inspired by the example of Serge de Diaghilev who, in the first half of the 20th Century, commissioned designers and composers previously unconnected with the world of dance, to contribute to the creation of contemporary works for his company, 'Ballets Russes'.

As is the case with all planning of The Black-E's cultural programme, participation will be an important element, and it is anticipated that each Kinetic Theatre season will have a theme linking all of the activities."

Given the Arts Council investment in support for Kinetic Theatre, the resulting 2012-15 programme was even more successful than might have been anticipated. The investment of ~£43,157 p.a. delivered a programme of high quality innovative international, national, regional, and local work which, in professional terms, might have been expected to have required a significantly larger investment.

A brief summary of the successes of the 2012-15 Kinetic Theatre Programme (ACE investment £43,000/yr) is provided below.

All of the visiting companies offered workshops and classes in addition to performances, often with young people going on from the workshops to share the stage with visiting performers. (Note: the circus and dance adventures and activities of young people are reported on in the Youth Arts section).

i) National Dance Theatre Company of Jamaica made their first visit to the City, mixing African and European traditions, folk dance, contemporary choreography and urban moves. There were also Master classes for students/professionals, and a fun class for children and associated educational exhibition created in-house. Audiences were drawn locally and city-wide, first time visitors came from Leeds, Manchester, and Blackburn. Staff and audience socialised with the company.

ii) Afrovibes Festival, first time in City. Sibikwa Indigenous Orchestra (high energy South African folk and urban dance and music) and 'Thirst' (powerful physical theatre conveying intensely spiritual journey). Including Township Cafe.

Second time in City. – Biko's Quest, Dark Cell and Mana were the award winning performances – thought provoking, reflective, turbulent, energetic and exhilarating.

iii) No Fit State Circus artists – 9 day residency that led to the Youth Circus performance – 'Standing on the Shoulders'.

vi) Casus Circus, have now brought two wonderful performances – 'Knee Deep' and the

solo 'Jerk'. Knee Deep - "Fantastic, and very human experience, interaction was unexpected, and spellbinding performances all around" (audience member). Jerk was a fusion of circus, dance, and drama – an intimate journey of a woman at the edge. iv Bella Kinetica performed – 'Life on Wheels', mixing aerial circus with roller skating, provided the audience with a new perspective on the enduring friendship of women.

v) Square Peg – 'Rime', an acrobatic performance, was based on Samuel Taylor Coleridge's epic poem The Rime of the Ancient Mariner

vi) Jonzi'D – together with Ivan Blackstock presented his latest work – 'Lyrikal Fearta' and 'The Letter'.

vii) The Youth Circus programme, as already outlined (pages 26-28 above), has included regular weekly workshops, and Master classes run by artists from the different circus companies named above, and by resident artists, culminating within indoor and outdoor performances.

viii) 'Married In Black', a participatory drama addressing social issues of inter-racial relationships through physical theatre and dance, performed at the Lantern Theatre and at The Black-E, and accompanied at The Black-E by an installation

ix) British Dance Black Routes, Liverpool Roadshow at The Black-E : in association with de Montford University Leicester and York St John University

A brief summary of the successes of the 2015-17 Kinetic Theatre Programme (reduced ACE investment, budget £20,000/yr) is provided below.

2015-16

SUMMARY - Experienced and professional visiting artists supported Talent Development with our young people and adults throughout the year, and included –

*Alula (aerial and ground based circus/cyr wheel),

*Emma Serjeant and her team who performed RED (aerial and ground based circus),

*Van Dan Huynh (dance, music and spoken word)

**We had two Youth Circus sessions a week, plus rehearsals in the run up to performances.*

Emma Serjeant, Lilikoi Kaos, and Carol Cates (Australian) merged music, circus and the colour red with unpredictable beauty and grace. A fascinating and feminine encounter of the senses. The three performers examined the varying connotations of RED. Using the strength of breath, the sensual touch of the voice and a combination of live and recorded music, this contemporary circus intertwined effortlessly with the voice in a startling presentation of human beauty. The team developed and rehearsed this new show 'RED' for a month at the Black-E, culminating in performances on February 12+13. The team also worked with young people from our Youth Circus.

Sage Cushman and Hugo Oliveria (US/Portugal) were resident at the Black-E for 6 weeks during the year devising and rehearsing a new circus/physical theatre piece - 'Portas' was performed as part of their residency.

2016-17

SUMMARY - Experienced and professional visiting artists supported Talent

Development with our young people and adults throughout the year, and included –

*Max Calaf – long residency including work with young people, as well as developing piece, work with adults and performance.

*Emma Sergeant – residency, work with young people, development and performance of work in progress.

*Sage and Hugo - residency, work with young people, development and performance.

*As well as two Youth Circus sessions a week, we had additional rehearsals in the run up to circus performances.

Max Calaf (Spain) Inspired by the Inuit festival of the melting of ice – the R@D piece Nalukatak explored the tension of living on ice and the long wait for the sea to bring fish. Through mixing physical theatre, object manipulation and trampoline art, Max veiled the different emotions life invokes in the Inuit people.

Emma Serjeant (Australia) - resident at the Black-E during the year, devising and rehearsing a new circus/physical theatre piece. This work in progress was performed. Sage Cushman/Hugo Oliveria (US/Portugal) were resident at the Black-E during the year devising and rehearsing a new circus/physical theatre piece. This work in progress was performed.

Kinetic Theatre Programme 2018-22 (reduced ACE investment, budget £20,000/yr)

The ACE investment in Kinetic Theatre in 2018-22 will be ~£20k p.a., a reduction of 54% from 2012-15 investment. In this context, the mantra '**improvise, adapt, overcome**' (also used in earlier Business Plans) remains a practical obligation.

International companies and artists

It is unlikely over 2018-22 that The Black-E will be able to host a visit by a company on the scale of the National Dance Theatre Company of Jamaica. Smaller, innovative companies will be sought out, and the prospect of performances by solo circus artists is being explored (a parallel to The Black-E's earlier 'Going Solo' dance project which was filmed by Granada TV).

Research and Development work has been undertaken, including at the Edinburgh Festival. One company of particular interest is Fauna (Berlin) a physical theatre organisation with 5 acrobats and a live musician. We are also interested in Acélééré by Circolombia (Bogota), and Circus Abyssinia: Ethiopian Dreams – though these are larger companies.

A further aim in 2018, is to have both Scarebeus (who have also always worked with young people) and Irie (Britain's leading dance theatre company working in the field of African & Caribbean dance fusion) at the Black-E, we have supported both in funding bids for their respective tours. Both will include workshops with Black-E young people and curtain raisers.

Much of the success of the 2018-22 programme may also be secured on the basis of strong professional and personal relationships with artists internationally, many established relatively recently over the last half decade.

Aspirations for the future include first-time engagements with solo artists and smaller companies.

The commitments for Kinetic Theatre programming for the year 2018-19 include:

- at least 40 weeks of circus workshops, both ground-based and aerial, including the aerial areas of silks, rope, hoops, tight rope and trapeze and the ground based areas of juggling, unicycle, hula hoop, diablo, stilt walking and plate spinning
- at least one residency by an International Circus company, with performance/s and workshops, and including an opening performance/s by the Youth Circus
- at least one outdoor circus performance, by the Youth Circus and professional circus performers, to be followed by workshops for adults and young people
- a tour by young circus performances to care and nursing homes
- on-going liaison with and communication through the North Circus Venues and Promoters Network.
- An aspiration, previously outlined to ACE (for example within the NPO 18-22 application), is funding to employ an experienced and qualified consultant. This consultant would undertake research to promote and strengthen the role of The Black-E as a national centre to train for and present aerial work.

Participatory Drama Addressing Social Issues Through Physical Theatre And Dance

The introduction to Participatory Drama below is reproduced from the 2012-15 Business Plan. *'The Black-E has pioneered participatory drama on such social issues as human rights, education, and housing. Documentation of this innovatory work is planned both for the on-line and on-site archive, as well as in a proposed publication.*

Now that the very significant diversion of energies and human resources away from the cultural programme and into the capital redevelopment programme is no longer required, we will re-engage with this element (much needed today) of our work. In particular, we are proposing to engage with this work in relation to women and the impact of violence, and the threat of violence, on women's lives.'

This aspiration was realised in 2014/15 with the production of 'Married in Black', an exploration and celebration of inter-racial relationships, in collaboration with the Liverpool based drama group Nwoko. This pilot production was directed by Maria Paul and choreographed by Sue Lancaster, with seed funding for this first stage secured from the Eleanor Rathbone Foundation. The creators gathered and used verbatim

accounts exploring the largely ignored subject of mixed racial relationships in the 70s & 80s through personal histories of local white women. Performances took place at both the Lantern Theatre and at The Black-E, and were accompanied at The Black-E by an installation.

A current social issue being explored within drama at the Black-E is women's mental health. Performances are planned during International Women's Week in March 2018 and March 2019, and Mental Health Week in October 2018.

2.9 50th Anniversary Programme: 'A CULTURAL OFFERING'

Liverpool's reputation is as one of the most important & exciting cultural centres in the UK. Liverpool City Council aims to further build on that reputation internationally, using 2018 (10th Anniversary of European Cap of Culture) as the moment to continue raising the bar & UNESCO City of Music is a central pillar of this. Our Ambition for Excellence bid is supported by Liverpool City Council.

The Black-E's 50th Anniversary Programme: 'A CULTURAL OFFERING' is outlined below. Key to the Programme are: international collaborations; creative case for diversity; talent development; & new opportunities for emerging artists. All in all it enables the once in 50 years celebration to provide for & create lasting developments for the Black-E, & for the city region, especially in areas of music.

PROGRAMME (All elements will be streamed & recorded)

MESSE DE LIVERPOOL

World premiere of choreography performed to world's first electronic mass by internationally renowned French composer Pierre Henry. Originally conceived & commissioned by Bill Harpe for Opening Celebrations of the Metropolitan Cathedral, & recently heard in augmented version by large audience at the Cathedral. We are in conversations with MDI & Bluecoat.

A RETURN BY MEREDITH MONK

Meredith Monk, connected from her early days to The Black-E, returns as now legendary musician, composer & singer. The residency will reach out to & engage with communities & other performers, & include a dramatic concert (headliner Meredith Monk), workshops for a variety of abilities, & a commissioned musical lecture by Meredith Monk addressing environmental issues.

BLACK IN-FUSION

The Black-E has always been close to Liverpool's Black musicians of the early years - to the new & up-&-coming hip hop, grime, & Afro-Fusion artists of today. Black In-Fusion will celebrate the work of international male & female artists (the likes of Runtown, Freshly Ground, Eric Wainaina, Ginger Baker's Air Force, Bongo Maffin, Les Nubian, Zahara, Asa) & up-&-coming artists in Liverpool, London, & Paris...Music workshops in our new studio with up and coming artists, concerts with renowned artists, engaging professional artists to lead & mentor throughout.

OH! WHAT A LOVELY WORLD (with acknowledgements to Joan Littlewood). Created by young people themselves. A company of young people from across the City, drawn together in partnership with other providers & involving professional artists to guide/lead/mentor, will explore the world today for them, focusing on their challenges, struggles faced, & how they are overcoming them.

Other Elements

For example – i) Agreement has been reached in principle with Fanchon Frohlich's estate regarding support for a retrospective exhibition of Fanchon's work (fanchonfrohlich.org/fanchon-frohlich-nee-angst-i/).

ii) The renaissance and re-launch of The Black-E in 2008, following completion of a major capital programme, provided the City with a unique in-the-round auditorium where aerial and ground-based circus productions became possible for the first time, and the Kinetic Theatre Programme was re-launched. This programme will be celebrated during the 50th Anniversary Programme, with distinguished circus artists Emma Serjeant, Sage Cushman, and Hugo Oliveira (www.emmaserjeant.com; www.sagebachtlercushman.com/; www.hugo-oliveira.com) on our wish list for returning workshop leaders and performers.

iii) Jalal Nurradin - Planning and discussions have begun regarding a joint residency by Jalal Mansur Nuriddin (<http://www.grandfatherofrap.com/>), Linton Kwesi Johnson (www.poetryarchive.org/kwesi-johnson), and a young contemporary poet, bringing together for the first time, and from different generations, two of the most distinguished poets from America and Britain.

iv) Chineka Orchestra - discussions have also been initiated with the Liverpool Philharmonic Orchestra and the Chineke Orchestra (www.chinwanoku.com/chineke-foundation) and Chineke Youth Orchestra, exploring the prospect of a first concert in Liverpool by Europe's first Black classical symphony orchestra. This concert would take place at the Philharmonic, with workshops at The Black-E, and would be promoted in conjunction with The Black-E's 50th Anniversary year, and with The Black-E assisting in the promotion of the concert.

v) We expect collaborations with digital artists to develop – in particular with Prof Paul Brown who has exhibited at FACT and is an artist and writer who has specialised in art, science & technology since the late 1960's and in computational & generative art since the mid 1970's (see <http://www.paul-brown.com/CV/cv.pdf>).

Our bid to ACE's Ambition for Excellence (supported by the City) is for £200,000. The Black-E is matching this with over £22,000 of its own resources. Additionally there will be other aspects of the Black-E's Cultural Programme centred on the Anniversary celebrations that will be supported by other resources.

The Black-E's 50th Anniversary Programme clearly aligns with the cultural story of the Liverpool. As outlined it is also bring established artists to the City and will enable local artists to gain a higher profile. The programme is certainly an exciting prospect, clearly

additional to our existing work, and would be welcomed by our audiences and communities, adds increased value to a wide range of the communities that we work with, and develops our arts programme in a meaningful way which also points the way to the future.

The Black-E have made the first application (an Expression of Interest) to Arts Council England (the text in full is Appendix 2) – this is part of a 2-stage process, and we have done so in partnership with and the support of the City.

2.10 Initiative and Developments

A significant element of the 2018-22 cultural programme will be a range of Initiatives and Developments. These Initiatives and Developments may sometimes appear as surprises. But more often than not they have organic roots.

Women and the Arts - Health & Well Being

During our 25th Anniversary Celebrations, we wrote : “The fact that the Black-E has been an artist-led organisation since its inception has shaped a project where creating works is as natural as presenting works. The balance of the staffing, with women taking a leading role from the earliest years, has meant that the Black-E has evolved a natural commitment to women and the arts.” This natural commitment has been expressed over recent years with.....

One such project was **aimed at woman in need** – ie. refugees and asylum seekers, migrants, elders who are isolated in their communities, and women from hostels.

The project aimed to

- i. bring the women together to **lessen isolation**,
- ii. enable a range of **health benefits** to be gained,
- iii) offer participatory **arts and cultural** activities,
- iv) provide culturally diverse **food**.

NOTE: The women’s children are looked after in nearby spaces in the same Black-E building, engaging in a range of creative, cultural, and educational activities.

We held 4 successful pilot events during May 2016. Feedback from the 40 women taking part included:

- A brilliant sense of community (Ella)
- It was different and original. I had a really good time. The food was good. (Susi)
- It brings the community together and promotes community cohesion (Kathryne)
- It’s a one of a kind, one off project. My child simply adores coming. (Melinda)

The activities provided were wide ranging and helped to ensure the success of the Pilot sessions. Within each session 40 woman from different parts of the community got together in a **creative space** (involving trampolining for example) and shared food together whilst having the opportunity to have **massages, reiki, and aromatherapy**. We were fortunate to have a **soap and holistic therapy** shop Lush, who gave their time each week to attend and offer **free hand and neck massages**. Whilst the woman

engaged with the **creative activities in the Main Space**, their children were in **The Gallery**.

Over the coming 4 years we intend to further our commitment to women and the arts, and to do so in significant measure through a programme addressing Health & Well Being. Engagement for this programme will reach out to women from Black & Minority Ethnic communities, refugees and asylum seekers, women confronting mental health issue, domestic abuse issues, and neuro diversity issues.

Programming will extend, so far as human resources allow, throughout the year, and with Spring and Autumn as seasons for events, performances and exhibitions, etc including drama (Forum Theatre, etc). Project funding and sponsorship is being sought to contribute to this programming.

Radio, Video Production, and Streaming

The aspiration for a local radio station operational at The Black-E goes back a long way. Over the 2018-22 period we intend, in partnership with a local entrepreneur, to realise these aspirations with the launch of an internet station, later moving on to a fully licensed local station. The acquisition of video production and streaming equipment will once again facilitate video production, and streaming of events and activities. For fuller details see Media and Publications section (2.14).

Visual Arts

For Initiatives and Developments in the Visual Arts, see Gallery Section 2.13, including collaborative '50–Something' creations for the 50th Anniversary Year, and prospective retrospective exhibitions with associated workshops of the work of Fanchon Frohlich and Maud Sulter. Project funding and sponsorship is being sought to contribute to this programming.

In Summary

Finally, while significant elements of the cultural programme are necessarily and appropriately determined months or years in advance, space is always allowed in the programme for spontaneity, improvisation, and for ideas and projects to emerge. . In essence, a musical metaphor for The Black-E is as a jazz combo, improvising upon chosen themes

2.11 On-going cultural events and activities

The relaunch in 2010, as originally envisaged, enabled The Black-E to welcome and support a culturally diverse community of artists and groups through collaborative projects and the sharing of spaces.

Company of Friends, an adult learning disabled drama group, has made The Black-E its home, meeting three days per week for discussions, socialising, workshops, rehearsals and performances.

We encourage, enable and support development of artistic talent through sharing our experience and resources, collaborative working and partnerships, reflecting diversity of contemporary England, including with culturally diverse and disabled artists and groups.

During 2016-18, this included classes/rehearsals/performances by: Company of Friends, Movema, DaDaFest, Chinese New Year, WOW, Inklings, Liverpool Chinatown Tai Chi Association, LJMU School of Art/Design; Rare Dance Show; 20 Stories High; Merseyside Academy of Dance; MDI; Hurricane Films; Liverpool Biennial; Liverpool Media Academy; Merseyswing; Paper Work Theatre and Purple Coat Theatre; Chinese Arts Space; Sense of Sound; Unity Theatre; Sahir House; YPAS; Lantern Theatre; and Liverpool Stage School.

The Black-E will continue hosting festivals. For example, Chinese New Year, Black History Month, Writing on the Wall, and MDI.

Whilst some of the above (the weekly workshops, classes, and rehearsals in particular) are on-going, others (WoW for example) are generally programmed some months in advance.

Overall, the flux of culturally diverse activity identified above bears witness both to the established attractions of The Black-E ambiance and ethos, and to the attractions of The Black-E building. This flux, still growing and developing, will settle into a more regular, seasonal and sustained programme (though still with spaces left in the timetable for spontaneity and surprise) over the period of this 4 year business plan.

2.12 Income generating events: Small-scale, High profile, Themed, Festival, Pantomime Season, Partnering and Twinning

A range of culturally diverse, income generating and profit making projects have been discussed and are under consideration. (Initial investment is required for these initiatives.)

- Annual major Xmas show
- Celebrity Cabaret Performances (with headline artists playing to high paying audiences),
- a classical musical recital featuring dancers as well as a pianist and grand piano,
- events featuring well known artists,
- an annual Dance-athon,
- a 'Black-E's Got Talent' show,
- a Celebrity Auction, including of art works
- partnering or twinning with other organisations in the UK or USA for joint ventures and benefits.
- Plans for a circus and aerial theatre season, as a winter alternative to pantomime
- High profile music event, supported partly by Sally Morris and Kevin McIntyre Bequest for Youth Music.

All of these promotions and initiatives would exploit the exceptional qualities of the Main

Space.

Further, and more detailed, consideration is given to these prospective income generating and profit making events under 3.4 Aspirational Earned Income – ‘Black-E Promotions’ (see page ???)

Other Sales Development – This will include i) Archive website sales - Photographs in our archive (over 40,000) will be available for sale. ii) Vintage LP from 1980 - The Black-E’s unique and innovatory ‘Christmas Oratorio’ (now a ‘rare record’).

2.13 Gallery

The Gallery will continue with the policy and practice of presenting both works which are created in-house (often families of works which are the product of workshops and games) and works by invited artists (emerging artists, established artists, and major artists such as Judy Chicago).

As ever, the Gallery programme will promote participation (mixing ‘do-ing’ with ‘view-ing’), and the emphasis will be on engaging with artists under-represented in mainstream galleries, that is: artists from BAME communities, women artists, and disabled artists.

As ever, works created by young people will be exhibited in the Gallery. It says something for the standards of these works, and for the ideas behind the works which stimulated the youngsters to engage, that they can be displayed alongside the work of an artist such as Judy Chicago without apology. Indeed, the works by young people drew admiration from Judy Chicago herself.

Additional project funding is being sought for the Gallery during the 50th Anniversary Year.

One proposal being explored for the 50th Anniversary Year is the exhibition of co-operatively created works, in 2-dimensions and 3-dimensions, made up of 50 identical elements - 50 paper clips, 50 straws, 50 lottery tickets, 50 lego bricks, etc, etc, chosen by the creators. .

In addition, agreement has been reached in principle with Fanchon Frohlich’s estate regarding support for a retrospective exhibition of her work (fanchonfrohlich.org/fanchon-frohlich-nee-angst-i/).

2.14 Media and Publications

RADIO

The publication “7.Up” - a history and celebration of our first 7 years - included an aspiration for The Black-E to become the base for both a local radio station and a local TV station. Discussions in respect of the launch of a local radio station have taken

place from time to time with prospective partners, including the acquisition of a variety of relevant equipment now located in our music technology studio.

We have now commenced discussions with Stephen Browne - Liverpool-based experienced DJ, community activist, and entrepreneur - regarding the launch of a local radio station. Stephen's vision, and ours, is that the station will provide a focal point for the Liverpool Community and also a community-driven radio station with invited DJs from across Liverpool's cultural diversity. This radio station would also open up doors for the many youths interested in radio presenting & media work. We see this has a great Inspiration to all local talent interested in going forward in their respected musical, technical, and presentational and promotional fields. Most importantly we see the station as giving voice to Liverpool's Black Community and to musical and cultural enthusiasms, a much needed initiative in a City currently denied such expression.

We plan to start, at as early a possible launch date, with an internet/intranet radio station. Such a station will require modest financial investment, and will not require a licence from Ofcom. This on-line service will become the pilot for a fully licensed local radio station. The aim is for the fully licenced station to be operational during the course of this 4 years business plan.

VIDEO PRODUCTION AND STREAMING

Grants from Awards for All and Granada Foundation are enabling us to acquire professional standard equipment for filming and editing, and for streaming. We will effectively have two kits – one for video making work with young people including, camera/sound, and editing on iMac; and secondly a camera/sound with iMac and software to stream. This will also enable two-camera shooting when required, and if resources allow.

VIDEO PRODUCTION is being piloted from January to July 2018. Following a review of the project once completed, future plans will be made and new project funding will be sought for the development of this work.

STREAMING was piloted during the September 2015 '12 Hour Dance Marathon', and was viewed locally and regionally as well as in London, Cyprus, Scotland, and Denmark. We are confident that the streaming of future events and activities at The Black-E (both small scale and large scale) will be welcomed for their diverse cultural content, and will additionally serve a promotional purpose.

AUDIO

The LP, 'The Blackie Christmas Oratorio : The Birth of a Building', was created in 1980, mixing the sounds of a building site at work, the chants and observations of workers and friends, solo singing, and a choir. We discovered in 2017, somewhat to our surprise and pleasure, that this LP is now featured as a rare record on dedicated websites, exchanging hands at well above the price on our own website/Market Place, and often in the company of works by very distinguished contemporary musicians and composers. We continue to have our own stock of LP's, and will further promote them over the coming 4 years, both to generate income and add to our musical profile.

PUBLICATIONS

Printed publications are one of our established routes (in addition to tours, contributions to conferences, and the organisation of conferences) by which The Black-E has acted as both an advocate and example. The policy for Publications is 'Few but excellent'.

2018 however starts with a welcome addition to our on-going in-house publishing programme

Book Launch

A new book by Danish writer and consultant Peter Mohring - 'Leadership for Socialists and Lovers – a playful invitation to unleash a result orientated, co-creating mindset' - is being published and launched in early 2018. It's a book much inspired by The Black-E's creative, co-operative and challenging games. The book includes an Appendix by Bill Harpe, 'Ten Commandments of Games', including an invitation to readers to contribute their Commandments. £1 from the sale of each book will be donated to The Black-E.

The book will be launched in Denmark in February 2018, with a UK Launch taking place at The Black-E in April.

In-house publications

A designated fund of £10,000 has been secured and is available for publications. However, with the reductions of 20% in Core staffing 2015-18, time and human resources remain is key elements for consideration within planning and undertaking work on future publications.

The book next in line for publication, is based on the '30-Something' The purpose of the publication - title 'Dotto', in recognition of the 30 'dots' which participants transformed in order to create their works - is to create a DIY art book, with examples of works created and exhibited, and pages for readers to create their own works. Readers, along with family, friends, art and community classes, etc, will be enabled to create their own 'Dotto' exhibitions, as well as reading about the development of the game, how to lead the game, and the links of the game with art history (William Morris, Joseph Beuys).

We also aspire to complete a publication documenting The Black-E's work in the area of participatory theatre (Living Model Theatre), addressing social issues (housing, human rights, education), and expounding both the theory and the practice behind this work, including an innovatory model for others to follow. Also under discussion are the publication of an already completed German translation of 'Games for the New Years: A DIY Guide to Games for the 21st Century', together with a reprint of the original.

2.15 Archive

Leaflet 'A Gift of Ideas'

In terms of available digital information on the on-line Archive the aim is not so much to document history (though the Archive is certainly doing that) but to offer 'A Gift of Ideas'.

The initial world-wide distribution of the leaflet 'A Gift of Ideas', in both printed form and electronically, to selected recipients, is being followed up by further distribution as additional sections and pages of the on-line Archive are added. The leaflet makes clear to whom the Archive is addressed, and indicates who will be the beneficiaries of this digital information.

"In The Black-E Archive You Will Find Ideas

- *to democratise the arts...*
- *to make the arts more relevant to working class communities, to women, to Black communities, and other communities confronted by disadvantage and discrimination...*
- *to promote and generate participation in the arts*
- *to engage young people and adults - currently uninterested or disinterested in the arts, alienated or excluded from the arts - in arts activities*
- *to make the arts relevant to social issues*
- *to explore and create arts activities for children and young people in playschemes and youth arts programmes*
- *to explore and create arts-and-sports based games where the players co-operate rather than compete*
- *to explore and create arts-and-sports based games where the participants discover or rediscover their own creativity (rather than admiring the creativity of others)*
- *to explore and create events fusing artistic activities and sporting activities*
- *to bridge the divides between the fine arts and the popular arts."*

In 2016/7 there were 5,776 pageviews of the on-line Archive, 2062 Unique Visitors, and 2352 Visits. Access to and interest in the Archive has grown year on year.

The Archive was described in an ACE Annual Report as *"40-plus years of cultural history being re-made on-line and on-site. Who did what, why, when and to what effect. More than an absorbing archive - also a do-it-yourself kit to contribute to future cultural initiatives."*

Archiving in the years ahead will include an emphasis on Black Dance, a gallery of our thoughtful and memorable New Year Cards over previous years, more on Publication & Recordings, Film & Video, and Cultural Advocacy.

Finally, The Black-E itself is also benefitting from all this archiving. We are rediscovering our past, and this is informing what we want to write and publish and do. Through the Archive, we are making new contacts and remaking contact with people around the world. It is our intention to use these contacts to provide further mentoring for young people. We anticipate that this activity will be generated further during the 50th Anniversary Year.

When time and human resources permit we plan to apply further to the Heritage Lottery Fund for archiving into areas not yet addressed. We are also committed to sharing our historic films with the North West Film Archive.

2.16 Partnerships

The Trustees have approved in principle the prospect of partnerships - that is the shared use of the building with a partner or partners also located in the building (with office space, etc).

Such partners would be approved on the basis of shared cultural and social aims, and with the prospect of distinct but interlinking cultural programmes, and the prospect of co-productions and mutual support. Partners would contribute to the overheads of the building (rental for office space, and additional rentals for use of spaces in the building). The Trustees are always minded to carry this process forward carefully.

A partnership continues to be in place with Company of Friends, a learning disabled drama group who rent an office space in the roof, run sessions three days a week in the Studio or Chamber Theatre, and who put on performances and have contributed to the in-house cultural programme as well as contributing to the maintenance of the building.

An important area of partnership work is the **sharing of data**. This will an annual survey undertaken with Audience Agency. Such sharing has already taken place with organisations such as Unity Theatre and ADDvanced Solutions.

2.17 National Portfolio Goals - Meeting the Goals

The Arts Council Strategic Framework for the Arts - 'Achieving Great Art For Everyone' - is predicated on 5 Goals.

These Goals are:

Goal 1: Talent and artistic excellence are thriving and celebrated

Goal 2: More people experience and are inspired by the arts

Goal 3: The arts are sustainable, resilient and innovative

Goal 4: The arts leadership and workforce are diverse and highly skilled

Goal 5: Every child and young person has the opportunity to experience the richness of the arts

Goals 1 & 2 are further drawn out and elaborated with 4 bullet-point Priorities, while Goals 3, 4, and 5 are each drawn out and elaborated with 2 bullet-point Priorities.

Our 2018-22 NPO Application identified how The Black-E would meet these 5 Goals. In response to this Application, ACE rated The Black-E in the Full Assessment Report as 'Strong' for meeting their key Goals.

Goal 1

The ACE Full Assessment praised throughout our contributions to Diversity, illustrating well The Black-E supporting an artistically-led approach to diversity in the arts and also how the Creative Case for Diversity remains central to our programmes, work and operations.

The Full Assessment Report included the following:

- *The plans for supporting talent development are strong and relate well to the current needs of this sector. The company highlights some success in the past including Grace Neville- Evans commencing full-time training for a circus degree following 5 years circus training at The Black-E, and 12 year old Anais Paul successfully auditioning for a nationally touring acrobatics group following circus & acrobatics training. The organisation offers time, space and resources to artists. Work undertaken with adult artists has particularly benefitted circus artists, with supported residencies granted to mature artists & to recent graduates. Based on the successes from the previous years outlined in the application, the talent development programme planned for in 2018-19 & beyond looks likely to be of good quality. The company's circus talent development programme will continue too, with a focus on young people from lower socio-economic backgrounds also challenged by neurodevelopmental conditions. There is evidence of clear plans to support, produce & distribute creative content digitally and good evidence of digital distribution from the past few years.*
- *The programme reflects well the diversity of contemporary England and the plans to ensure that diversity is an essential part of the programme look good. Diversity is a strong point of the Black E's programme with last year seeing 16% disability focused elements, 52% BME focused elements, and 65% of families from BME communities engaged in the youth arts programme. 35% of those engaged in the cultural programme are from BME communities.' In relation to the creative case and goal one, the plans to enhance diversity programming include promotions with the Chinese community & New Chinatown, building on the success of production by Chinese Arts Space, drama therapy for refugees, asylum seekers, & migrants, building on the success of 'Soothing Sundays' pilot, and an exploration of racism and sexism in football with Howard Gayle, following successful launch of his autobiography. In addition there will be an exploration by teenagers of hip-hop, its history & future in discussion with KRSONE (Knowledge Reigns Supreme). The company will continue to support the development of diverse artists & organisations & provide platforms for their work, a commitment which will be enhanced by the benefits from the completion of the current capital programme.*

Whilst the cultural programme will necessarily remain somewhat limited in 2018-22 (following the earlier ACE cut of 35%) we are confident that The Black-E will continue to make a 'Strong' contribution to Goal 1 through the programme.

Goal 2

Following our 2018-22 Application for NPO funding, ACE reported in highly positive terms and at some length in respect of 'More people experience and are inspired by the arts' in the Full Assessment Report, including:

- *The demand for the work described is well evidenced in the application and plans for maintaining current audiences and building new audiences look sufficiently robust.*
- *Target audiences are well defined and the plans to reach them are persuasive and look likely to succeed.*
- *The plans to increase the number and range of people appears well developed; for example, engagement with the Chinese community will be developed following increased engagement in 2016 (photographic exhibition, and sponsorship of drama, following on from tai chi and table tennis).*
- *Working with people who don't normally have many opportunities to engage with arts and culture continues to be a root driver of The Black-E's offer and there is much evidence in the application that the Black e reaches out to the low engaged and has an offer in the building that is appealing to those groups.*
- *The company will use the main survey carried out with Audience Finder with responses from 380 users across all areas of its provision to identify areas where growth in audience and user numbers is possible.*
- *The Black-E continues to target a family audience and those from communities in areas of challenging socio economic circumstances. Over the period 2015-17 the company has for example worked with asylum seekers and refugees, migrants, women from refuges, elders, Muslim groups, the Kurdish community. Work with BME communities is strong.*
- *The company will continue to work with communities with learning disabilities (most significantly with Company of Friends, the learning disabilities drama group). The depth and quality of experience of audiences and participants looks to be of good quality and is well evidenced and the company has good experience of recruiting, supporting, and managing volunteers.*

Notwithstanding the challenges ahead following the earlier ACE cut of 35%, we remain confident of continuing to make a 'Strong' contribution to Goal 2, albeit on a more limited scale - continuing to engage with disadvantaged individuals and communities, and with those least engaged with the arts, and continuing to attract new visitors to The Black-E to engage with the arts for the first time.

We remain willing and available to share our experience and expertise - gained and honed over more than 4 decades of 'reaching those parts which almost all mainstream arts organisations fail to reach - with other arts providers. We will be pleased to respond to any Arts Council initiative to make use of The Black-E's experience and expertise to further the realisation of Goal 2 over 2018-22.

Goal 5

Following our 2018-22 Application for NPO funding, ACE reported in respect of Young People in the Final Assessment Report:

- *Work with children and young people is strong. In particular the work with young people and neurodiversity is unique and appears to be of high quality and to have a strong impact. The work is undertaken in partnership with ADDvanced Solutions with The Black-E providing the arts programme, & ADDvanced Solutions providing support & advice for parents/carers.*
- *The circus programme for young people will continue and develop, offering introductory and more advanced classes, including gymnastics, will be led by local circus artists, with national and some international artists. CYN will perform in 'sharings', and in performances with professional artists.*
- *Talent development for young people is strong with evidence shown of young people becoming choreographers, dancers, DJ's, poets, musicians, singers, carvers, and designers.*
- *The application demonstrates that the company adheres closely to the quality principles. There is much evidence of quality and innovation shown within the visiting companies that the Black e has worked with. Being authentic is strong with many events having a contemporary relevance, including environmental and social issue concerns, the programme looks to be exciting, inspiring and engaging and appears to provide a positive and inclusive experience, actively involving CYN Adult artists and staff. Personal progression is good with good evidence of engagement with accreditation via Arts Awards, Discover and Explore, and also for NEET young people through partnership with regional Youth Federation. The company gives much evidence that it engages with CYN from BME communities, from socially and economically deprived backgrounds, and from protected characteristic groups including the innovative work with children who have neurodevelopmental conditions.*

Whilst the Youth Arts programme is likely to continue to be somewhat more limited in 2018-22 (following the earlier ACE cut of 35%), every effort will be made to restore this programme to earlier 2012-15 levels, and to develop further from these levels. One distinguishing feature of Youth Arts programming at The Black-E is that young people not only are drawn into, engage with, and participate in a dedicated Youth Arts programme. They are also drawn into, engage with, and participated in the broader Cultural Programme, including training and performing with visiting companies and artists. This well established 'duality' will continue through 2018-22.

We are confident that The Black-E will continue through 2018-22 to make a 'Strong' contribution to Goal 5 – that is 'Every child and young person has the opportunity to experience the richness of the arts'.

Management and Governance

Following our 2018-22 Application for NPO funding, ACE reported in respect of Management and Governance in the Final Assessment Report:

- *The management structure and governance arrangements looks to be sufficiently robust.*
- *The board looks to be appropriately structured with representation from protected characteristic groups. The Black-E Chair and Deputy Chair, are decided upon annually at the AGM, as are retirements and appointments. Sub Committees – Audit, Personnel, and Archive sub-committees meet as required, and Building sub-committees meets fortnightly. Regarding Diversity of the trustees, currently this is – White 9, Black British 10, Chinese 2. Male 9, Female 12. There is a spread of ages, with 2 trustees under 25 The board members' skills are sufficiently suited to the project and there a good spread of expertise.*

Financial Viability

Following our 2018-22 Application for NPO funding, ACE reported in respect of Financial Viability in the Final Assessment Report:

- *The organisation sets out a convincing plan relating to how it will develop its resilience over the period of the funding agreement and describes its plans to increase its income from other sources. The black E has a good track record of fund raising and has raised funds from Big Lottery and other large trusts and foundations. Over the last 4.5 years the success rate over 74 applications was 44%. There is good evidence that the Black E has plans in place should their other funding applications relating to this period be unsuccessful. There are also some donations by individuals and the aim is to increase this if possible.*
- *The organisation has dealt with its reduction in funding at the lastround of NPO decision by reducing staff hours and some services, in agreement with Arts Council. The company manages to attract a lot of in kind support, particularly for materials for creative use. The income from hires is expected to rise following completion of the capital programme and estimated rises seem reasonable*

2.18 Measuring Quality

Making judgments about the quality of art is notoriously problematical. If the dislike of the dancers for Tchaikovsky's music in the original production of 'Swan Lake' had been accepted then the work might not have been performed again. If the riot of the audience at the first performance of Stravinsky's 'Rite of Spring' had been accepted as a valid judgment on the work then it could have been consigned to the rubbish bin. Martha Graham was mocked by most of the critics when she first brought her dance company to London. Vincent van Gogh sold only one painting in his lifetime. T.S.Eliot at first met a bemused and hostile critical reception. The early plays of Samuel Beckett also had audiences bemused. It took decades for the mainstream male arts establishment to acknowledge the value of the work of Judy Chicago. The

distinguished theatre director, Joan Littlewood, whose achievements were recently celebrated on the occasion of the 100th Anniversary of her birth (in 2014), was shunned throughout her lifetime by official bodies. It behoves all of us to tread very carefully when we are making judgments on the quality of works of art.

On the other hand the Arts Council clearly wants to invest its patronage and its public finances wisely, and for the benefit of art, artists, and audiences. With this in mind the Arts Council has initiated and supported a number of projects aimed at determining and measuring 'quality'.

The 'Turning Quality Principles into Practice' project in 2013 identified the following as measures of quality in relation to children and young people:

1. Striving for excellence
2. Being authentic
3. Being exciting, inspiring and engaging
4. Ensuring a positive, child-centred experience
5. Actively involving children and young people
6. Providing a sense of personal progression
7. Developing a sense of ownership and belonging

A more recent project, drawing together the experience of 8 cultural organisations in the North West, identified the following as measures of quality across the spectrum of the arts:

- quality of product
- quality of experience
- quality & depth of engagement
- quality of creative process
- quality of cultural leadership
- quality of relationships & partnerships
- financial metrics

We intend to be guided by these measures in the assessment of the quality of our work, and use the **Quality Matrix framework** that the Arts Council is establishing. At its most basic the Oxford Dictionary defines quality as:

- the standard of something as measured against other things of a similar kind; the degree of excellence of something.

We intend to use this basic definition as the benchmark against which we start.

Feedback, from artists, audiences, participants, and peers has featured strongly in our annual and other reports to the Arts Council and will continue to do so.

Our aim will be to provide feedback which compares like with like, i.e. young people will be asked to compare one circus project with workshops and performances with a later circus project with workshops and performances. We intend to lead 'quality discussions /seminars' with young people. These discussions/seminars will explore a variety of issues, such as:

- the relationship between skills and content in a performance, i.e. how to make a judgment on a work which has been very skilfully performed but may be lacking in content and substance
- the distinctions between making judgments on participatory activities such as workshops ('do-ing'), and making judgments on performances and exhibitions ('view-ing')
- the difficulty of making judgments on culturally diverse activities (such as Indian Dance or Chinese Opera) where views are being sought from people not 'inward' or 'informed' in respect of these cultures

We intend to make these discussions/seminars (they might also be called focus groups) both serious and fun. We may ask whether the time taken to create a work should be taken into account (some poems or songs are created in a few minutes, or over a day, or over a number of years). We may explore the distinctions between private patronage and public patronage, i.e. how a private patron may follow their personal enthusiasms but public patrons have a responsibility to 'balance' their patronage.

All in all, we intend to make our explorations into making judgments on the 'quality' of the arts into an adventure. But, with history in mind, we also intend to tread carefully.

2.19 Administration Expenditure

Budgeted administrative and general costs for the year 2018/19 (with earlier annual comparisons ie 14/15 the year before the 35% cut, and the 15/16 planned figure for the 15-18 Business Plan), are presented in the table below. The table shows that expenditure reductions were made following the 35% cut, and in the 4 years since, the planned budgeted figures (for 18/19) is still not back up to the 14/15 figures. This situation is also true for Overheads expenditure on the following page.

Item	2014/15 Revised Budget	2015/16 Planned Budget	2018/19 Planned Budget	Assumptions
				These costs have been based on 17/18
Telephone	£4,000	3,500	4,500	More use of email, and also skype
Postage	£700	500	500	More use of email
Office Consumables	£2,000	1,000	1,000	Reduction in expenditure on computers following upgrade
Stationery	£2,200	2,000	2,500	Less orders, more bulk buying
Conf, Travel, Research	£2,000	500	1,000	Cuts to a range of conference, travel and research
Professional	£5,000	5,000	6,000	Majority are audit fees,

fees				also includes legal fees
Hospitality	£800	500	500	Less tea, coffee, sugar purchased
Library, subscriptions	£800	360	500	To use for Fundraising site subscription
Marketing, Publicity,	£2,000	500	500	Specific targeting prioritised during the year
Transport	£2,600	1,500	1,500	Less transport to be used
Trustees Expenses	£3,000	2,000	1,500	Savings on refreshments/food at meetings, and other expenses
Volunteer Travel	3,000	2,000	1,000	Reductions have been possible due to more local volunteers
Loan Repayment	0	0	5,000	Repayment of LCC Loan re Capital Programme
Bank Commission	4,000	2,500	2,500	Costs based on 17/18
Total	<u>£36,100</u>	<u>24,360</u>	<u>28,500</u>	

2.20 Overheads expenditure

The areas of expenditure included in this area are set out in the following table.

Item	2014/15 Revised Budget	2015/16 Planned Budget	2018/19	Assumptions
Rates	£1,800	1,800	1,800	Unchanged
Building Maintenance	£4,000	2,500	6,160	Increase due to PT Maintenance work
Maintenance Contracts	£14,000	14,000	17,200	Inflationary increases and also following Capital Programme
Heat and Light	£30,000	26,000	27,500	Reduce heat in summer, tighten environmental guidelines on power use and heat
Insurances	£12,000	12,000	11,600	Unchanged
Equipment	£1,530	500	600	Reduce budget for small equipment purchases Following Small Capital Programme
Total	<u>£63,330</u>	<u>£56,800</u>	<u>64,860</u>	

2.21 Main Cultural Programme expenditure

	<u>14/15</u> <u>Expected</u>	<u>15/16</u> <u>Planned*</u>	<u>18/19</u> <u>Planned*</u>
Youth Arts	20,000	10,000	15,000
Kinetic Theatre	43,408	20,000	20,000
Sub-Total	<u>63,408</u>	<u>30,000</u>	<u>35,000</u>
Various Projects Performances & Events	<u>5,000</u>	<u>4,000</u>	<u>27,500</u>
Youth Music	<u>3,000</u>	<u>3,000</u>	<u>2,500</u>
Sub-Total	<u>8,000</u>	<u>7,000</u>	<u>30,000</u>
Overall Total	<u>71,408</u>	<u>37,000</u>	<u>65,000</u>

3 REVENUE

The completion of the ~£6m capital programme (funded principally by ACE, Millennium Commission, and ERDF), followed by the Official Relaunch in October 2010, saw both an expansion of some 60% in areas of the building available for activities and a requirement to meet both the increased overheads and the increased staffing costs associated with this expansion. Put simply, since 2010 overheads and staffing costs have necessarily gone up - while revenue grants, given the prevailing economic circumstances, have necessarily gone down. Adapting to these circumstances was a challenge through 2012-15, and then obviously became more difficult following ACE's 35% cut from 2015/16.

The following sections analyse the main sources of income to The Black-E in their component parts, with a separate section for each component.

3.1 The key challenge – increasing revenue

It is helpful to break down the main sources of The Black-E income into four key component parts.

Revenue Grants	These derive principally and fundamentally from Arts Council England North (ACEN) and Liverpool City Council (LCC), plus support from Trusts and Foundations over a 2 or 3 year period (eg Lloyds TSB during 2013-14 and 2014/15)
Hires	This accrues both from regular and one-off hires and rentals of spaces within the main Black-E building, and the Annexe
Project Grants and Commissions	Income from trusts, foundations, etc, relating to one-off projects or, occasionally, for longer periods of activity, plus commissions for Festival performances, etc. Typically this income more or less matches a comparable level of expenditure on artistic activity.
Other income	This includes personal donations, sale of goods/publications, box office income, archive sales, plus receipts from benefits and fundraising events.

3.2 Revenue Grants

Revenue grants are vital in providing both

- a) life support (essential overheads and Core staffing) and
- b) leverage in securing project grants for individual events and series of events.

Revenue grants serve to provide a basis for stability and sustainability, usually over a period of 3 years. Most importantly, in addition to supporting artistic activity, such grants also contribute to life support in relation to overheads and support costs, including staffing, insurances, building maintenance, administration, financial and IT services, etc.

Trusts and foundations, usually looking for new or innovative artistic projects, are rarely

prepared to contribute significantly to overheads or support costs. Trusts and foundations are, however, usually quicker to fund arts activities in projects where overheads and associated costs are already guaranteed - and on-going revenue support from local authorities and the Arts Council provides leverage by inspiring confidence in grant giving trusts and foundations.

The Black-E has two core revenue funders, Liverpool City Council (LCC) and Arts Council England North (ACEN).

Liverpool City Council has a long history of supporting the Black-E, originally (and for some 40 years) through the Children Directorate, Liverpool Youth Service Department. Arts funding from the LCC commenced in 2009-10 (through Culture City) with a 2 year funding agreement, for £50k in 2009-10, and £75k in 2010-11. The City remains committed to its support of The Black-E, and the organisation has had continuing funding at £67,500 (2011-12), £60,000 (2012-13), £58,200 (2013-14), and 55,872 (2014-15 until 2017/18) - the decline from 2011/12 till 2014/15 reflecting the Council's cuts to all Regularly Funded Arts Organisations since 2011/12 following Central Government cuts. (Also see table below)

The City Council have also provided a loan of £100,000 towards the £590,000 Small Capital Programme undertaken from 2016.

Arts Council funding for The Black-E also has a long history, and commenced over 40 years ago. Significantly, the Arts Council has supported the capital redevelopment programme with a grant of £1.2m. More recently, the Arts Council confirmed an uplift in grant of £43,157 from 2012-13 as part of the National Portfolio Organisation scheme. This meant funding totals for 2012-13, 2013-14, and 2014-15 were initially confirmed as £170,000, £173,910 and £178,432, though these were also cut by small percentages in 2013-14 and 2014-15 in line with cuts to all NPO's following Central Government cuts. (Also see table below)

In terms of the following three years, the ACEN proposed an NPO settlement for 2015-18 (£110,000) amounting to a cut of 35% (£60k) compared to the application for a standstill grant of ~£170k. Further, at the same time ACEN also agreed a Small Capital Fund grant of £450,000, primarily to complete important elements of the earlier programme including making the outside more attractive and inviting

	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19
ACE	170,000	170,294	173,010	<u>110,000</u>	<u>110,000</u>	<u>110,000</u>	<u>110,000</u>
Liverpool	60,000	58,200	55,872	<u>55,872</u>	<u>55,872</u>	<u>55,872</u>	<u>55,872</u>
Total	230,000	228,494	228,882	<u>165,872</u>	<u>165,872</u>	<u>165,872</u>	<u>165,872</u>

Trusts and Foundations

The second element of Revenue Funding is the concept of seeking long term support – on a two or three year basis – from such sources as Trusts and Foundations. The Black-E has a track record of success in this area – in the past such support has been received from the Lankelly Chase Foundation (£45k), from BBC Children In Need (~£72k), and from Lloyds TSB Foundation (£22,000 over 2 years).

Such support continues to be sought from a variety of sources in relation to the Youth Arts Programme, Kinetic Theatre Programme, further elements of the cultural programme, and archiving. A review of the fundraising strategy was undertaken by the new Manager-Development and Director, in September/October 2012, and in September 2016, both reviews are then regularly updated. We then can develop clear targets and goals for such fundraising, but realise in the current economic climate, that fundraising has become significantly more competitive since the beginnings of the financial crisis almost a decade ago.

Fundraising Successes from December 2012 to August 2017 include:

Revenue/or Main Programme core costs/staffing/etc

1. Lloyds TSB	£22,000 - 2 years – Youth Work Manager wage
2. Trusthouse Foundation	£8,800 – 9 months of the Youth Programme
3. MPAC	£1,950 – healthy eating within summer playscheme
4. MPAC	£1,000 – summer playscheme
5. Hemby Trust	£1,000 – Youth Circus work
6. Liverpool City Council	£167,616 - £55,872/yr – for 3 years
7. MPAC Easter 14	£490 – Playscheme/Healthy Eating
8. MPAC Summer 14	£1,152 – Playscheme and healthy eating
9. MPAC October 14	£100 - Playscheme and healthy eating
10. MPAC Xmas 14	£600 - Playscheme and healthy eating
11. MPAC Feb 15	£480 - Playscheme and healthy eating
12. ACE NPO	£330,000 - £110,000/yr for three years
13. Pine Court HA	£1,950 – Youth Arts Programme
14. Pilkingtons	£1,000 – Youth Arts Programme
15. George Bairstow	£1,800 – Youth Arts Programme
16. MPAC	£1,128 - Playscheme and healthy eating
17. Lord Leverhulme	£1,000 – Youth Arts Programme
18. Pine Court HA	£3,900 – Youth Arts Programme
19. Hemby Trust	£1,500 – Youth Arts Programme

Primarily Project (though most of the funding below did cover some Overheads/Core Staffing)

1. Primary Care Trust (PCT)	£2,000 – 10 weeks of games work with families
2. Coop	£1,900 – a small youth musical theatre project
3. International Fest Business	£7,500 – partnership project
4. Children in Need	£83,750 - 2 years, £41,875/yr
5. FLUX	£1,765 – new Youth Circus project for Festival
6. Awards for All	£9,400 – ADHD Pilot Project
7. Eleanor Rathbone	£2,000 – Married in Black

8. High Sherriff Fund	£2,000 – Youth Circus
9. Baily Thomas	£3,000 – young people with neurological conditions
10. Passionist Fund	£5,000 - young people with neurological conditions
11. Awards for All	£9,650 – project with disaffected teenagers
12. St James Place	£2,500 - young people with neurological conditions

Supporting the Cultural Programme, Core Staffing and Overheads, and Fundraising Targets

Based on past years we expect to gain at least **£2,000** from MPAC in each year that will be used to support Youth Arts Playschemes during holidays. Further, in each year around **£3,000** will support Youth Music work – this is from the Sally Morris and Kevin McIntyre Bequest fund. **(NOTE: In 2017/18 we are also receiving £30,000 in the bequest of our ex-Chair of Trustees, Edward Murphy) – he wanted this to be used for supporting the Cultural Programme, and over 2/3 will be used for the 50th Anniversary Programme.)**

Our innovatory programme with children under 13 with neurological conditions is an important element of our Youth Programme. Interim funding will be raised of at least **~£10,000/year** until a Main funder is established to replace the previous BBC Children in Need funding (£50,000 per yr).

In terms of basic fundraising to support the Youth Arts Programme and Kinetic Theatre Programme, we aim to raise a minimum of **£15,000/year**. The Income and Expenditure figures illustrate that this is required to provide the income needed to support both at current levels of expenditure.

These targets are included in the basic income and expenditure figures towards the end of this Business Plan.

However, over the four years of the next ACE NPO grant we also aim to raise funding to replace part of the income cut by ACE from 2015/16. Our Additional Investment application to ACE in January 2017 showed how much additional support is required to establish Core staffing at a more appropriate level that serves the Black-E in the building that we now have. The application showed £18,400 to support Administration and Finance; £14,400 to support Development and Marketing/Promotion; and £11,200 to support more Director/Deputy Director time. A total of £44,000.

Other fundraising will also be carried out, for example for Project support (though the aim is always to include an element to also support Core staffing and Overheads).

Total Project fundraising should therefore be at **~£25,000** rising to **£30,000**.

3.3 Earned Income – Hire of space

Further increased income due to hire of the Black-E's improved facilities is one of the benefits of the completion of the Small Capital Programme - providing a very modest increase in hires income, and also additional attractions to hirers (as detailed within the

Small Capital Programmes plans and applications).

The Black-E now offers the facilities of a modern building within a historic 19th Century exterior. The unique and spectacular Main Space is suited to a wide range of uses - both sporting and artistic events including circus and aerial theatre, conferences, film production and photo shoots, screenings, receptions, fairs, etc. Adjoining spaces are suited to receptions, meetings, and private parties; to exhibitions, workshops and rehearsals; and to performances on a chamber scale. The location is ideal - on the edge of the city centre, at the heart of Europe's oldest Chinatown, and within walking distance of the shopping quarters and most of the City's major institutions (cathedrals, universities, museums, galleries, theatres, concert halls). Road and rail access is excellent, and The Black-E is just 7 miles from John Lennon Airport.

In forecasting revenue, it has naturally been taken as a given that the exceptional feature of the building is the Main Space. Maximising revenue from this Space will give the best return on marketing effort invested – compared with other spaces in the building. Sporting Events (principally boxing to date), are an important area. That said, the Black-E has an artistic policy and commitments which are agreed with its funders. It aims to use and share the Main Space for purposes which are artistic and social, rather than overtly commercial. There is therefore a tension at the heart of the operating plan for this space, as there is for all arts organisations which hire out their spaces for commercial rentals. There are, however (see section 3.4 below), future in-house cultural promotions planned which are designed to be income generating beyond the expectations of conventional box office receipts.

The Main Space. The formula 50% Black-E use, 25% non-commercial use (i.e. hires to other arts organisations, charities, etc), and 25% commercial use was used – very roughly – in forecasting income in the 2012-15 plan, and has been used since. The strength of the fit out achieved - excellent and comfortable seating with raking when required, fully comprehensive lighting and sound set-up - adds to the attractions of the Main Space for hirers.

Other spaces. The three other principal spaces in the Black-E (the Chamber Theatre, the Studio, and the Gallery) together with the two meeting rooms within the Annex, have been lumped together as roughly comparable let-able spaces. They each have differing qualities, but the prices at which they would be let are similar, and each can be used for a wide range of activities – small scale performances, seminars, training sessions, workshops, smaller conferences, etc. Note that the ground floor Gallery can be used as a breakout area or dining room for events/conferences being held in the Main Space.

Black-E Earned Income – Hire of Space						
	12/13 Actual	13/14 Actual	18/19 Planned	19/20 Planned	20/21 Planned	22/21 Planned
NET Income	40,486	51,928	52,000	54,000	56,000	58,000
Main Space (70%)	28,340	36,350	36,400	37,800	39,200	40,600
Other Spaces	11,146	15,578	15,600	16,200	16,800	17,400

(30%) % based on recent years						
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The following are important notes on the above table:

- i) following reduction due to Capital Building work, no growth until full completion of capital building programme ie in 2018/19, approaching pre-Capital Programme levels
- ii) It is assumed that the number of days available per year is 300 (accounting for holiday closures, training days, refurbishments). 25% of this time allows for 75 days at commercial rates. Non commercial users will be offered appropriate levels of discount on the commercial rates subject to the nature of the organisation and the duration of the hiring.
- iii) Although there are ample days available for commercial hires, they need to be promoted and “sold”, hence the relatively prudent totals above. It should be noted that non commercial hires will also be achieved but are not in the underlying assumptions. This is to provide a mitigating alternative income against the risk of not achieving the commercial hires stated above.

Black-E Earned Income – Tickets/Sales and Promotions					
	16/17 Actual	18/19 Budget	19/20 Forecast	20/21 Forecast	21/22 Forecast
Ticket/Sales, Smaller Donations etc	<u>4528</u>	<u>7500</u>	<u>8000</u>	<u>8500</u>	<u>9000</u>
<i>Assumptions:</i>					
Ticket Sales	352	1000	1000	1000	1000
Coffee bar/books sales	388	500	500	500	500
<i>Donations</i>	3788	4000	4500	5000	5500
<i>Other Sales</i>		2000	2000	2000	2000

Black-E Fundraising Events					
	16/17 Actual	18/19 Budget	19/20 Forecast	20/21 Forecast	21/22 Forecast
Example Events:					
Winter Show	_____	27,000 (Net)	27,000 (Net)	27,000 (Net)	27,000 (Net)
Headline Act or Event		5,000	5,000	5,000	5,000
Sponsored Event, e.g. Black-E's Got Talent					

3.4 Aspirational Earned Income – ‘Black-E Promotions’

In spite of their sometimes substantial income from box office and donations, all NPO organisations - including opera houses, concert halls, theatres, galleries - require ACE subsidy in order to balance their books and stay afloat financially. This is particularly true of The Black-E where, when it comes to performances and workshops, audiences and participants are drawn to a significant degree from individuals and communities who are economically and financially deprived.

Notwithstanding this reality, it has been our aspiration (as evidenced in earlier Business Plans) to promote - outside of the income generating hires - arts events and performances which are income generating.

Income generating aspirations, particularly in relation to profit making arts performances were introduced as below in the 2012-15 Business Plan.

“For the reader unfamiliar with the practices of the performing arts, it is worth explaining the ways in which a performance space may be used, and revenue gained. Firstly, it may be hired out – as in section 3.3 – or its owner/manager may promote their own activities and sell their own tickets. This in turn can be sub-divided: the management may choose to stage its own production – to act as producers and hence absorb all and any costs associated with rehearsal, settings & properties, copyright fees, marketing etc. etc. Alternatively it will book in work produced elsewhere (that may be on either an ad hoc, limited, or extensive tour). Particularly in the theatre world, these two types of operation are known as producing and receiving, respectively, and as has already been indicated in this plan, The Black-E has been and will continue to be both.

In general, in the subsidised arts sector, producing is a much more expensive process; a producing house typically has its heart in new productions, and will undertake to receive as a tool to make money, or at least generate a contribution to overheads.

The picture is further complicated by the fact that productions may be co-financed; a show on tour may agree a profit split with the venue; a visiting company may be to some extent resident in a particular venue; this complexity knows few limits. In other words, in attending a performance at a venue one may be seeing work that is the result of enormous local effort, or that may have come to town yesterday. Box office revenue may accrue exclusively to the venue, exclusively to the company (if for example they have hired the venue for a fixed fee), or almost any mixture between, as does the degree of risk both parties face – if indeed they are distinct.

Given this general context, it is necessary to factor in both the constraints and the opportunities of the Black-E’s building, and the new financial situation (including the Transitional Year) as well as the Black-E’s artistic perspective and ambitions.”

The Black-E’s prospective high profile programme of profit making events in the Main Space was presented in previous business plans as follows:

1. *A Winter Event. This will be in the form of a contemporary circus; it will draw in part*

on aerial circus in the form popularised by NoFit State. It is intended that the Winter Event be presented as an alternative form of Christmas entertainment to the traditional panto (almost universally regarded as the banker in the regional theatre world). Market research and consultation confirms that this could be a very attractive show for audiences.

- 2. A themed event. This would be a major week or fortnight long event involving a wide range of performances and participation across a very wide range of media, and addressing a social issue ('The Big Sleep Show' exploring sleep in both artistic and medical/scientific terms), or celebrating a specific art form (Acapella singing).*
- 3. Programming of music and or other performances. World music is a genre particularly relevant for the Black-E (and well attended when promoted at Philharmonic Hall); Jazz and Reggae are woefully poorly presented in Liverpool – though it is well understood that there are two sides to this coin, and the challenges of audience development are not underestimated. The size of the Main Space and its ability to accommodate people who want to dance to this music, already mentioned, cannot be overstated.*

NOTE – The Winter Show idea is being trialled during December 2017, with the aim of gaining a minimum net income of £27,000.

Previously we stated that –

Events such as the above could potentially generate box office income and produce a profit. However, the 35% reduction in ACE income for 2015-18 and the consequent reduction in staffing will mean that progress in this area is unlikely until partners are found. Partners for such enterprises will continue to be sought, and such events will begin once the Small Capital Building Programme is complete.

In addition, we also aspire to organise a number of high-profile fundraising events. However the same point applies. The 35% reduction in ACE income for 2015-18 and the consequent reduction in staffing means that progress in this area is unlikely until partners are found. Partners for such enterprises will continue to be sought, and such events will begin once the Small Capital Building Programme is complete.

Aspirations for high-profile fundraising events are identified below. We are confident, working with a partner who will share in the profits, that one such event may be envisioned for 2018-19, and in each of 2019-20, 20/21 and 21/22.

Summary of the potential fundraising events

- 1) cabaret-style presentation of headline artists with high ticket prices,
- 2) auction of works donated by well known artists,
- 3) an annual Dance-athon with 50-100 participants each with their own sponsorship,
- 4) a 'The Black-E's Got Talent' show
- 5) benefit events, including a classical music recital featuring dancers as well as a pianist and a grand piano
- 6) High profile music event, supported partly by Sally Morris and Kevin McIntyre Bequest for Youth Music.
- 7) Xmas Show (as being trialled)

3.5 Other Income

A range of other sources of income are identified here, the first 2 of which are active, and the other 2 are to be activated:

Personal donations. Donations from individuals already feature within income, together with add-ons through Gift Aid via HMRC. Further energy will be put into personal appeals.

Sale of goods. The sales of The Black-E publications (notably the Judy Chicago publication, ‘games book’, and the youth arts book) continue at a modest level annually. The new Creative Games booked highlighted earlier and produced in Denmark should add to income, and so also should the Black-E Xmas Oratorio LP also highlighted earlier.

Cafe. The redeveloped building, now with a higher profile and increased attendances, justifies the establishment of a permanent cafe. This will be investigated, but given the staffing challenges outlined previously, this is not currently being undertaken.

Archive. The Black-E possesses a significant amount of archive material of commercial value through exploitation of the copyright in, for example, recorded performances by; The Last Poets, Meredith Monk and Judy Chicago. In addition, archive material (for example the extensive library of photographs of Black dance companies in performance) is available on-line, with fees charged to colleges, and universities, etc, to download this material.

Black-E Other Income					
	16/17 Actual	18/19 Budget	19/20 Forecast	20/21 Forecast	21/22 Forecast
TOTAL: Other Income	<u>8776</u>	<u>11000</u>	<u>11500</u>	<u>12000</u>	<u>12500</u>
<i>Personal Fundraising</i>					
<i>General Donations</i>	1842	3000	3000	3000	3000
<i>Other</i>	1000	2000	2500	3000	3500
Commissions	5934	6000	6000	6000	6000

3.6 Project Funding

As outlined previously, The Black-E has a track record of success in obtaining project funding from a range of sources. Examples of success within project funding during recent years include support for:

1. 10 weeks of games work with families
2. A small youth musical theatre project
3. Kinetic theatre partnership project
4. Children under 13 with neurological conditions
5. Youth Circus project for Festival

6. Married in Black
7. Youth Circus
8. Creative video with disaffected teenagers

With the Manager–Development continuing to devote significant time to fundraising work, the level of support will continue. The main areas for which we will seek support are: (i) Kinetic Theatre and Youth Arts, (ii) overheads and staffing, as well as (iii) specific projects.

3.7 Marketing

Place	Product	Promotion	Price
<p>We have a unique and fantastic venue from which to deliver events, and the rest of the Cultural Programme.</p> <p>We will ensure that: *we raise the awareness of where we are, what our building now looks like, the quality of the spaces available, and the services that we are able to provide.</p> <p>*promote our fantastic place as a venue to use, attend, participate in, and enjoy, as well as hire.</p>	<p>We have described an extensive cultural programme which will target young people specifically as well as the wider community.</p> <p>Our range of offerings will be develop to ensure that we continue to involve audiences and participants for the first time, especially those new to the arts.</p> <p>In addition to our own programme we will be working with others in partnership (eg WAC and Emerge), and allowing third parties to deliver their own programming.</p>	<p>Promotion will include details about the Black-E, the building, our ethos, our Programme, and specific events etc.</p> <p>The website will be a key promotional tool and part of the strategy will be to develop the website and the way in which it is used for marketing and will further develop the use of social networking sites to get our messages to as many people as possible.</p> <p>Events will include marketing specifically within production costs.</p> <p>We will increase the use of contacts in the media, and we see the reach of our marketing to be local, national, and international</p>	<p>The underlying theme of our pricing policy is accessibility.</p> <p>We have flexible pricing in respect of hires, ticket sales, and the other elements of our earned income streams.</p> <p>This flexibility will include a range of discounts available to meet the needs of the different, often socially and economically disadvantaged users, who wish to use the facilities, hire spaces, attend events, and participate in the programme activities.</p>

PEOPLE

This is the most important part of our marketing strategy. We ensure that the audiences, users and participants are representative of contemporary society (eg in terms of disability, gender, race and class). In addition, we recognise that disabled people, women, BAME, and working class suffer disadvantage and we work to redress this imbalance. In particular we work to ensure that socially and economically under-privileged individuals and communities gain access and are welcomed to participate in our work and activities.

Attached to this Business Plan is our revised Audience Development Plan and Single Equality Action Plan. These plans will be regularly reviewed, and coordinated and monitored by the management team, and by trustees at their meetings.

Marketing will also include some elements of 'Outsourcing'.

4 FINANCIAL FORECASTS

4.1 Trading Forecast

The table on the next page aggregates all revenue and expenditure sections.

As ever, the production of budgets and plans is a rolling process - this plan will itself continue to be up-dated.

Budget Summary							
	Year	16/17	17/18	18/19	19/20	20/21	21/22
		Draft accounts	Budgeted	Forecast	Forecast	Forecast	Forecast
<u>INCOME</u>							
ACE NPO		110,000	110,000	110,000	110,000	110,000	110,000
LCC		55,872	55,872	55,872	55,872	55,872	55,872
Space Hire Net		54,638	50,000	52,000	54,000	56,000	58,000
Sub-total		220,510	215,872	217,872	219,872	221,872	223,872
Neurodevelopmental Project		13,000	10,803	25,000	50,000	50,000	50,000
Project Funding		1,404	19,750	25,000	30,000	30,000	30,000
Tickets/Sales, Donations		4,998	4,250	7,500	8,000	8,500	9,000
Fundraising Events			4,500	5,000	5,500	6,000	6,500
Other Income		7,949	9,000	11,100	11,500	12,000	12,500
Sub-total		27,351	48,303	73,600	105,000	106,500	108,000
Winter Show NET Income			11,000	15,000	20,000	25,000	25,000
ACE A4E - 50th Anniversary				200,000			
Project Income - 50th Anniversary				50,000			
50th Anniversary Legacy Projects					70,000	70,000	70,000
Sub-total			11,000	265,000	90,000	95,000	95,000
Total Income		247,861	275,175	556,472	414,872	423,372	426,872
<u>EXPENDITURE</u>							
Staffing		126,205	126,681	126,036	126,036	131,000	131,000
Admin/General		24,051	24,600	23,500	23,500	24,500	24,500
Overheads		59,396	58,700	64,860	64,860	67,000	67,000
LCC Loan Repayment			5,000	5,000	5,000	5,000	5,000
Kinetic Theatre/Youth Arts		29,876	35,000	35,000	35,000	35,000	35,000
Neurodevelopmental Project		20,897	9,598	25,000	50,000	50,000	50,000
Cultural Programme Expends		3,686	18,570	30,000	40,000	40,000	45,000
50th Anniversary Activity				250,000			
50th Anniversary Legacy Activity					70,000	70,000	70,000
Total Expenditure		264,111	278,149	559,396	414,396	422,500	427,500
Income		247,861	275,175	556,472	414,872	423,372	426,872
Expenditure		-264,111	-278,149	-559,396	-414,396	-422,500	-427,500
Surplus/Deficit		-16,250	-2,974	-2,924	476	872	-628

4.2 Risk Analysis

The Black-E has undertaken a new Risk Analysis as part of the Business Planning Process. The following are highlighted, with mitigating factors outlined.

a) Staff Illness

Any lengthy time out for workers might be seen as a potential challenge, especially within a reduced staffing scenario. Mitigating factors include:

- i) Staff do work as a Team, and have a mutual understanding of each other's work. Therefore staff can stand in for each other.
- ii) The Black-E does have a pool of former staff and volunteers that can be called upon.
- iii) The Black-E will be actively recruiting more volunteers, placements, and interns.

b) Reducing Liverpool City Council support for arts organisations

Liverpool City Council has warned the many arts organisations that it annually funds that they can offer no guarantee that the current levels of support can continue to be maintained. The following are highlighted, with mitigating factors outlined.

- 1- Would decide what other income sources to spend time trying to raise
- 2- Would look at further reductions in spending

5 Objectives and Targets

The table on the next 2 pages outlined the main objectives, and annual targets for the four years of the Business Plan.

<u>Area</u>	<u>Objective</u>	<u>Performance indicators/evidence sources</u>	<u>Outcomes and Outputs</u>
Resilience	Black-E will increase income over the three years in order primarily to expand programming – especially for Youth Arts and Kinetic Theatre – and also staffing	Management accounts Audited accounts Funding agreements	A further additional fundraised amount of £10,000
			Hires income to rise slowly following final completion to the amount outlined in the ACE Small Capital Fund application
Talent Development with Young People	Provide talent development opportunities for young people (eg accreditation, workshops, classes, master-classes, rehearsal sessions) each year.	*Quarterly ‘event’ records *Black-E Diary *Youth Arts records *Youth Circus Records	80 workshops, classes, master-classes, rehearsal sessions
			10 young people gain Arts Awards
			3 trips to professional performances
			No of performances - 10
			Support at least 2 young people to develop and undertake own project
Talent Development With Adults and Young People	Provide talent development opportunities for adults (eg staff, guests, resident and visiting artists) and young people in the form of Arts-based culturally diverse Kinetic Theatre Workshops	Photos Video Diary record	40 sessions of Arts-based culturally diverse Kinetic Theatre Workshops

<u>Area</u>	<u>Objective</u>	<u>Performance indicators/evidence sources</u>	<u>Outcomes and Outputs</u>
International Work, and other Kinetic Theatre Performances	Each year The Black-E will present a high quality dance and aerial theatre performance programme	*Quarterly 'event' records *Black-E Diary *KTP records	At least 1 international residency including a performance There will be at least 3 other Kinetic Theatre performances
Digital Distribution	Increase the amount of content made available to audiences digitally over three years	*Archive records *Short film previews produced	Archive - additional 12 items annually
			Enable access to short film previews
Digital Sharing	Developing data sharing with partner organisations	*Emails to/from partners *Information collected *Information delivered	Sharing data with at least 3 partners annually
Quality	The provision of excellent high quality art experience for audiences, users and participants	Feedback from audiences and participants in the forms of: *feedback forms *focus groups *questionnaires	80% of audiences have a high quality experience
			80% of participants have a high quality experience

Appendix 1 – Small Capital Programme Works

Our original application split the Programme into **Interior** and **Exterior** elements, a summary of progress on the Interior areas of work is as follows:

Interior

The following are complete or almost complete:

1. **The Kitchen** has been refurbished with new finishes, furniture and equipment. Following completion it was decided to overlay the worktops with Stainless Steel worktops. The Gas and Water Mains have been upgraded and mechanical ventilation installed.
2. **The Annexe Second Floor** is completed with the Conference Room refurbished with new insulated ceiling, kitchenette, refurbished double glazed windows, lighting, heating, decorations etc., Accessible shower completed except for the shower curtain, floor strip and changing bench, Male and Female WCs and Shower, Stores and Corridor are completed.
3. **The Annexe First Floor** is completed as above.
4. **The Annexe Ground Floor** inner and outer Offices and Storage Areas are complete. Electric roller shutter have been installed and the windows refurbished.
5. **The Entrance Lobby** The Architect has prepared proposals to improve the entrance area finishes and signage and provide shelving to the Store. These are subject to discussion and approval by the Building Sub Committee before implementation.
6. **The Annexe Lower Ground Floor** is complete with finishes to the Accessible WC, Corridor and Storage Areas and shelving.
7. **Staircase 1 and Staircases 2,3 & 4.** Floor finishes and Nosings to Staircase stairs and landings 1, 2, 3 & 4.
8. **Hardwood Flooring to Balcony Level 1.** Complete with perimeter trims
9. **1st Floor Main Space.** Has been redecorated.
10. **Gallery Toilets** have been refurbished.
11. **Lower Ground Floor Dome Toilets** have been refurbished including automatic flushing
12. **Lower Ground Floor Dome** has been redecorated.
13. **Ground Floor Dome.** A scheme has been agreed to reduce the opening height of the main entrance doors and introduce a heat curtain over the doors. Two options for the heat curtain are being considered, Electric or Hot Water.
14. **Lower Ground Floor Studio.** This has been redecorated with a sanded and sealed floor and a kitchenette to one of the store rooms and new doors throughout the area.
15. **Door Numbering.** The design team have been asked to investigate options for a door numbering system and key cupboard, this is being progressed.

16. **CCTV.** To comply with licensing requirements an internal CCTV system with 24 cameras has been installed and has since been approved by Merseyside Police.
17. **Water Pumps.** The water pumps have been replaced as they had become faulty.
18. **Gallery.** The socket outlets to the Gallery have been amended and the heating made fully functioning, additional socket outlets have been provided within the finance managers office.
19. **Office.** The office computer systems, WIFI, AND internet connections have been upgraded.

Appendix 2 – ACE Ambition for Excellence 2500 character Expression of Interest

Liverpool's reputation is as one of the most important & exciting cultural centres in the UK. LCC aims to further build on that reputation internationally, using 2018 (10th Anniversary of European Cap of Culture) as the moment to continue raising the bar & UNESCO City of Music is a central pillar of this. This A4E bid is supported by LCC. The Black-E's 50th Anniversary Programme: 'A CULTURAL OFFERING' is outlined below. Key to the Programme are: international collaborations; creative case for diversity; talent development; & new opportunities for emerging artists. All in all it enables the once in 50 years celebration to provide for & create lasting developments for the Black-E, & for the city region, especially in areas of music

PROGRAMME (All elements will be streamed & recorded)

MESSE DE LIVERPOOL World premiere of choreography performed to world's first electronic mass by internationally renowned French composer Pierre Henry. Originally conceived & commissioned by Bill Harpe for Opening Celebrations of the Metropolitan Cathedral, & recently heard in augmented version by large audience at the Cathedral. We are in conversations with MDI & Bluecoat

A RETURN BY MEREDITH MONK MM, connected from her early days to The Black-E, returns as now legendary musician, composer & singer. The residency will reach out to & engage with communities & other performers, & include a dramatic concert (headliner MM), workshops for a variety of abilities, & a commissioned musical lecture by MM addressing environmental issues

BLACK IN-FUSION The Black-E has always been close to Liverpool's Black musicians of the early years - to the new & up-&-coming hip hop, grime, & Afro-Fusion artists of today. Black In-Fusion will celebrate the work of international male & female artists (the likes of Runtown, Freshly Ground, Eric Wainaina, Ginger Baker's Air Force, Bongo Maffin, Les Nubian, Zahara, Asa) & up-&-coming artists in Liverpool, London, & Paris...Music workshops in our new studio with up and coming artists, concerts with renowned artists, engaging professional artists to lead & mentor throughout

OH! WHAT A LOVELY WORLD Created by young people themselves. A company of young people from across the City, drawn together in partnership with other providers & involving professional artists to guide/lead/mentor, will explore the world today for them, focusing on their challenges, struggles faced, & how they are overcoming them

Advice DGaffney Budget 222,223 A4E 200,000

Appendix 3 – All Smart Objectives

The following includes all Smart Objectives from the main Business Plan, the Audience Development Plan and the Single Equality Action Plan.

<u>Area</u>	<u>Objective</u>	<u>Performance indicators/evidence sources</u>	<u>Outcomes and Outputs</u>
Resilience	Black-E will increase income over the three years in order primarily to expand programming – especially for Youth Arts and Kinetic Theatre – and also staffing	Management accounts Audited accounts Funding agreements	A further additional fundraised amount of £10,000
			Hires income to rise slowly following final completion to the amount outlined in the ACE Small Capital Fund application
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			10 young people gain Arts Awards
			3 trips to professional performances
			No of performances - 10
			Support at least 2 young people to develop and undertake own project

Talent Development With Adults and Young People	Provide talent development opportunities for adults (eg staff, guests, resident and visiting artists) and young people in the form of Arts-based culturally diverse Kinetic Theatre Workshops	Photos Video Diary record	40 sessions of Arts-based culturally diverse Kinetic Theatre Workshops
<u>Area</u>	<u>Objective</u>	<u>Performance indicators/evidence sources</u>	<u>Outcomes and Outputs</u>
International Work, and other Kinetic Theatre Performances	Each year The Black-E will present a high quality dance and aerial theatre performance programme	*Quarterly 'event' records *Black-E Diary *KTP records	At least 1 international residency including a performance There will be at least 3 other Kinetic Theatre performances
Digital Distribution	Increase the amount of content made available to audiences digitally over three years	*Archive records *Short film previews produced	Archive - additional 12 items annually
			Enable access to short film previews
Digital Sharing	Developing data sharing with partner organisations	*Emails to/from partners *Information collected *Information delivered	Sharing data with at least 3 partners annually
Quality	The provision of excellent high quality art experience for audiences, users and participants	Feedback from audiences and participants in the forms of: *feedback forms *focus groups *questionnaires	80% of audiences have a high quality experience
			80% of participants have a high quality experience

SPECIFIC TARGETS FOR 2018/19-2021-22

Targets for Audience and Participant Development

The Developments in Audiences and Participants are shown on page 5, Section D.

The significant increases made throughout the Black-E first three NPO years (2012/13-2014/15) are based on a revenue grant from ACE of ~ £170,000. Since 2015/16 this grant has only been £110,000.

	Promoted + hosted events	General visitors + active participants	Young people attendances	Audiences for performances
2011/12	932	30,344	2,643	4,449
2012/13	1,180 (22.75% increase)	55,064 (81.5% increase)	2,806 (6.2% increase)	5,545 (24.6% increase)
2013/14	1,326 (12.4% increase)	77,518 (40.8% increase)	3,329 (18.6% increase)	7,592 (37% increase)
2014/15				
2015/16	(950) 813	(30,000) 35,145	(2,500) 5,835	(4,300) 7,685
2016/17	(1000) 924	(33,000) 37,299	(2,750) 6,210	(5,375) 10,920
2017/18	(1050) -----	(36,300) -----	(3,025) -----	(6,700) -----
2018/19	<u>1000</u>	<u>37,000</u>	<u>5,000</u>	<u>8,000</u>
2019/20	<u>1050</u>	<u>38,000</u>	<u>5,400</u>	<u>8,500</u>
2020/21	<u>1100</u>	<u>39,000</u>	<u>5,800</u>	<u>9,000</u>
2021/22	<u>1150</u>	<u>40,000</u>	<u>6,200</u>	<u>9,500</u>

NOTE - The table on this page is taken from the final page of the Audience Development Plan

Additional targets relating to the a. Creative Case for Diversity and b. Engaging with those currently least engaged

Creative Case for Diversity

As outlined within the Business Plan, Audience Development Plan, and SEAP, The Black-E has always had ‘Diversity’ and ‘Creative Case for Diversity’ as a route driver of the organisation’s work.

Further, this has always included working with artists from protected groups – for example women and BAME. Targets related to this area of work each year (from 2018-22) include working with 5 women artists, and working with 8 artists for BAME communities in terms of our main projects and performances.

Another key area of our work with protected characteristics groups over the last 5 years has been with children with neurodevelopmental issues. Objectives within our current fundraising proposal for the next 4 years includes the plan to share the good practice that we have developed and built up across all relevant organisations and groups..

Engaging with those currently least engaged

Further, and also as outlined within the Business Plan, Audience Development Plan, and SEAP, The Black-E has always aimed to engage with those individuals, groups and communities least engaged..

Key targets for the Black-E in relation to individuals, groups and communities least engaged during the next 4 years are:

- BAME individuals, groups and communities
- Women, young women and girls– individuals and groups
- Children with neurodevelopmental conditions
- Disaffected teenagers

	BAME	Women, young women and girls	Children with Neurodevelopmental conditions	Disaffected teenagers
Youth Arts	Yes	Yes	Yes	Yes
Youth Circus	Yes	Yes		
Kinetic Theatre Programme	Yes	Yes		
50th Anniversary	Yes	Yes	Yes	Yes

Objectives and Goals from the Black-E SEAP

Objective 1: The Black-E will continue to demonstrate high level strategic support for Equality and Diversity, and Human Rights

Action Required	Performance Indicators	Outcome	Lead	Relevant Equality Strand	Timescale & resource implication
<p>A. A restated vision is established of what the Black-E will look like when it has achieved disability, gender, race and class equality; which will be kept under review.</p> <p>B. This vision will also take account of the changing context that the Black-E operates within.</p>	<p>Consideration by members of Black-E Trustees, and delivery of an agreed statement.</p>	<p>A statement drafted, and then agreed by the Black-E Trustees</p>	<p>Trustees Director & Senior Management</p>	<p><u>ALL</u></p>	<p>2018/19</p> <p>Director's & Deputy Director's time</p>

Objective 2:

The Black-E, through positive leadership, will strive to establish and maintain management commitment, leadership and accountability around Equality and Diversity, and Human Rights. (5 Goals set out below)

GOAL 1: Talent and artistic excellence are thriving and celebrated

ACE PRIORITY ACTION – using investment to ensure that excellent art happens

Action Required	Performance Indicators	Outcome	Lead	Timescale
<p>Continue the development of the delivery of a <u>culturally diverse combined arts programme</u>, which includes:</p> <p>1, Kinetic Theatre sessions, 2, Youth arts, 3, Other – eg performance, exhibitions, publications and archiving.</p>	<p>Internal culture and process to support and <u>encourage the widest possible access and participation</u></p> <p><u>Developing partnerships</u> with users and potential users</p>	<p>Update the following – Cultural Diversity Statement and related actions, Equal Opportunities Policy</p> <p>Regular reporting to Trustees Feedback and review by Trustees</p> <p>Engage in active feedback from freelance tutors and outside artists.</p>	<p>Trustees Director & Senior Management</p>	<p>2018-19 to 2021-22</p>
<p>Plan and Develop Partnership Programme</p>	<p>Support visiting & resident companies (and individuals)</p>	<p>Engage in active dialogue with visiting & resident companies, freelance tutors and outside artists through well-established networks</p>	<p>Trustees Director & Senior Management</p>	<p>2018-19 then develop further to 21/22</p>

GOAL 2: more people experience and are inspired by the arts

ACE PRIORITY ACTION – developing arts opportunities for people and places with the least engagement

Action Required	Performance Indicators	Outcome	Lead	Timescale
Implement an improved method for audience data collection and interpretation (related to Quality Metrics)	Developed Quality Metrics based collection Annual Survey with Audience Finder – using data collection to provide effective analysis for user and audience review	Install system for improved data collection and user analysis	Trustees Director & Senior Management	2018-19
Evaluate quality of cultural programme, including access	Staff training on equality and diversity, services and programmes delivered free of charge or at low and/or subsidised cost	Improve Self-evaluation forms, and produce quarterly reports profiling outcomes and future developments	Trustee & Director & senior management	2018-19 to 2021-22

GOAL 3: more people experience and are inspired by the arts

ACE PRIORITY ACTION – strengthening the distribution of excellent arts through digital platforms

Action Required	Performance Indicators	Outcome	Lead	Timescale
<p>Increased the amount of activity made available to audiences digitally</p>	<p>Develop and agree a <u>policy</u> for programmes and activities that specifically addresses issues of access and inclusion to digital projects that are user driven</p> <p>Programmes that takes into account the diverse needs (including learning needs) of users and potential users engaging in digital projects</p>	<p>Assess the demand for digital engagement;</p> <p>Track the number of existing & new users accessing programmes.</p> <p>Track & highlight the different communities using services</p> <p>Profile the Black-E's commitment to valueing full inclusion for all users via Business Plan and Equality Action Plan</p> <p>Regular review of Equality Action Plan</p>	<p>Trustees Director & Senior Management</p>	<p>2018-19 to 2021-22</p>

GOAL 4: more people experience and are inspired by the arts

ACE PRIORITY ACTION – encouraging funded organisations to be ever more focused on attracting audiences

Action Required	Performance Indicators	Outcome	Lead	Timescale
<p>Increase the organisation's engagement and reach</p>	<p>Develop knowledge of the diverse profiles of users, and potential users, through a variety of quantitative and qualitative data</p> <p>Develop an understanding and appreciation of the diverse nature of its users' and potential users' needs</p> <p>Develop systems and structures that enable users' and potential users' participation</p> <p>A monitoring and evaluation process that focuses on outcomes for users</p>	<p>Used Quality Metrics and Audience Finder main survey, in collection</p> <p>Regular review of Marketing strategy and Business Plan by Trustees and Senior staff to validate Plan and marketing and publicity to address equality, inclusion and diversity issues</p> <p>Programmes subject to robust monitoring and evaluation process that focuses on outcomes for users</p> <p>Extended marketing & publicity campaign geared towards target groups</p> <p>Robust outreach programme identifying potential users</p> <p>Dynamic social, cultural and creative engagement programme, promoting services</p>	<p>Trustees Director & Senior Management</p>	<p>2018-19 to 2021-22</p>

		through a variety of media, visits, talks, exhibitions, performances etc		
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GOAL 5: more people experience and are inspired by the arts

ACE PRIORITY ACTION – strengthening business models in the arts esp Black-E, and also helping partner arts organisations to diversify their income streams

Action Required	Performance Indicators	Outcome	Lead	Timescale
Indicate the organisation's expected amount of contributed and hires income annual 2018-19	Regular review of Business Plan, Hires & Fundraising Strategy, by trustees and senior team Research and target a range of opportunities; regular review of earned income targets in particular reference to hires	Meet Annual Target of Contributed income: 18/19	Trustees Director & Senior Management	2018-19
Indicate the organisation's expected amount of contributed and hires income annual 2019-20	Regular review of Business Plan, Hires & Fundraising Strategy, by trustees and senior team Research and target a range of opportunities; regular review of earned income targets	Meet Annual Target of Contributed income: 19/20	Trustees Director & Senior Management	2019-20
Indicate the organisation's expected amount of contributed and hires income annual 2020-21	Regular review of Business Plan, Hires & Fundraising Strategy, by Trustees and senior team Research and target a range of opportunities; regular review of earned income targets	Meet Annual Target of Contributed income: 20/21	Trustees Director & Senior Management	2020-21

