

Core Business Plan

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 2011 to March 2015

Sustenance, Growth & Development

Revision 8 – February 2012

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This document contains the core of the Black-E's business plan, focussing on the cultural programme and the financial perspective. Earlier plans contained greater information on governance, staffing, history, etc. This information may now be found on the website <www.theblack-e.co.uk>

1 INTRODUCTION AND SUMMARY

1.1 HISTORICAL BACKGROUND

The Black-E was launched forty three 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 Summary of Business Plan

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 established 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.

The Black-E was officially re-launched in October 2010 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. The commitments (as in Section 1.2 above) remain unchanged. This capital redevelopment is, however, very significantly increasing both the profile and the accessibility of our work, increasing its scale, making new partnerships possible, and increasing the range of work presented. One of the most exciting features of the redevelopment has been the creation of the 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 a lift serving the 6 levels from lower ground-floor to roof, also formed part of the redevelopment. The magnificent Dome ceiling has been repainted, and the Dome restored as the main entrance.

The Organisation: The Black-E recognises that developments to its organisation lie at the heart of its ability to seize the new opportunities that the redeveloped building now provides. It has therefore undertaken a serious review of its organisational strengths and weaknesses. Details of the Trustees and staff are provided on the website.

Markets: Research undertaken by consultants Morris, Hargreaves, MacIntyre prior to the commencement of the capital programme demonstrated that there is a substantial market for hires of the various spaces at the Black-E, in particular the new Main Space. A revised and up-dated marketing strategy in relation to hires is being prepared for submission to the Trustees in June 2012.

Operations: Given the human resources required to operate an extended and redeveloped building, the staffing of the organisation has been established at 9.5 full time equivalent (fte) salaried staff. The salaries are at or in some cases a little below market rates, and this is a major step forward for the organisation. The total fixed salary bill in the first year of the plan will be approximately £250K, with small inflationary

increases year on year given the current economic climate. These salary costs take account of pension legislation requiring small firms to provide an automatic enrolment scheme to pensions from October 2013.

The posts embrace the artistic and operational sides of the organisation, but will also retain two key features: a high level of volunteering (traditionally running at the level of several full time equivalents), and also a pattern of job sharing so that all members of staff regularly undertake a range of duties (both cultural and operational) within the building.

Revenue: Revenue forecasts start from the key challenge of needing to meet a significantly higher level of expenditure, due in the main to the overheads of running a redeveloped building which has effectively doubled in size, and to the somewhat increased number of salaried staff. Increases in core grant funding from Arts Council England and Liverpool City Council (through Culture City) cannot be anticipated in the current financial climate except where special circumstances or potential are recognised.

However, given the Arts Council Lottery investment of £1.2m in the capital programme, and The Black-E's track record in the areas of cultural diversity and in youth arts - together with the Arts Minister's commitment to 'no cuts in front-line services' - Arts Council England continuing support was anticipated in the previous Core Business Plan, and confirmed in March 2011. Detailed arrangements for continuing support under the National Portfolio scheme are currently being formalised, with the core grant for 2011-12 being maintained, and uplift approved for work focusing on circus, aerial and physical theatre, and dance. It also remains possible that Arts Council funding restraints may be eased after 2012-13, when Lottery funding for the Olympics (though not for the Olympics Legacy) will no longer be required.

Councillor and officer support from Liverpool City Council is strong, with the benefits accruing to the City from the official re-launch of a building with resources which are unique in the North West - together with the successes of the programme in relation to youth arts and cultural diversity - being particularly recognised. On-going support for The Black-E's arts programme from Liverpool City Council (through Culture City) is anticipated, though the level of such support will only become known as budgets are confirmed.

Finally, funding is being sought from Trusts, Foundations and European sources in the form of both medium term grants and one-off core and project grants, with the major benefits at this time of being able to make such applications in the context of a successfully completed capital programme.

Income from Hires will focus on the Main Space. Many of the most commercially rewarding hires (for conferences, music and sporting events, receptions, etc) will necessarily be booked well in advance. Given that the re-launched The Black-E has now been fully DDA compliant since October 2010, and an annual license approved in January 2011, then - although we are constantly assured by visitors that 'we are sitting on a gold mine' so far as hires of the Main Space are concerned - these Main Space hires are anticipated to take some two or three years to reach their optimal potential. A prudent forecast for income from hires has been made rising from £50,000 for the year 2012-13 to £60,000 for 2014-15.

A range of 'Black-E Promotions' are under consideration which will be income generating. These may include (as in previous business plans) an annual Winter Aerial Theatre / Circus Event as an alternative to the panto, Themed Events (such as an annual Festival of A Cappella Music), and a range of World Music Programming in the Main Space. Also under consideration are events which will be significantly income generating. These include Celebrity Cabaret Performances (with headline artists playing to high paying audiences), more events featuring well known artists, an annual Dance-athon, a 'Black-E's Got Talent' show, a Celebrity Auction, and partnering or twinning with other organisations in the UK or USA for joint ventures and benefits. All of these promotions and initiatives will exploit the exceptional qualities of the Main Space. Income from these sources is expected to achieve £40,000 by 2014-15.

Finally, other income from a range of sources, including sales of goods, including the use of the Archive, personal giving (including a dedicated "Just Giving" site), and (potentially) an established café. We have projected that the income from each of these areas should result in an income of around £13,000 in 2012/13, £14,000 in 2013/14 and £15,000 in 2014/15.

In addition, Trustees have approved in principle the prospect of partnerships - shared use of office space and other parts of the building, by paying partners with shared cultural and social aims. This area is currently being explored, and a pilot partnership with Movema dance group continues.

Details of supporters of the cultural programme (1967-2008) and the capital programme (1974-2008) from organisations, companies, agencies, government departments, charitable trusts and individuals are available on the website: www.theblack-e.co.uk

Financial Forecasts: The financial forecasts are set out in section 4, with specific areas covered in other sections of this plan. From 2012 onwards it is projected that the Black-E is able to trade viably achieving small surpluses each year to contribute to a general reserve. The projections have been prudent in most areas, and whilst the cost base is not completely certain, the experience to date has allowed for rational assumptions.

Risk and Fallbacks: 'Improvise, adapt, overcome' will be a mantra for many arts organisations, including The Black-E, in the current and medium term financial climate. In its 43-plus years of cultural operations - and not forgetting the range of capital redevelopment programmes which commenced in 1973 - The Black-E has successfully met and overcome a number of challenges and threats to its survival, including financial. Survival at this time is predicated on the committed on-going support from Arts Council England and anticipated support from Liverpool City Council. Given this support, then adjustments - on the 'improvise, survive, overcome' basis - have already been made under a) below (we are now generally open for the in-house cultural programme for 4 days each week, from Wednesday to Saturday), and with b), c), and d) under continuing review:

a) a reduction in the open days each week for the in-house cultural programme (though not for hires),

b) an increase in the recruitment and training of volunteer workers, Internees and Trainees, to support a temporarily slimmed down full-time staff,

c) commitment to partnership agreements, and in so doing raising income to shared overheads, and

d) an increased income from commercial hires made possible through some slim-down in the cultural programme.

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).

During the previous two years the following have served as Trustees/Directors: Edward Murphy (Chair), Wendy Harpe (Deputy Chair), Paul Ambrosius, Alexandra Ankrah, Jennifer Bean, Anne Brady, Julie Collier, Jimmy Cullen, Vince Edwards, Karl Eversley, Beverley Glean, Jan Green, Bill Harpe, Saraphina Kingfisher, Stephen Knox, Carol Malcolm, Sally Morris, Sandra Quinn, Charley Sealey, Alan Tomkins.

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 Sally Morris. 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 BWMacfarlane 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 each occasion. The morning is devoted to training (Disability Discrimination Act, Income Generation, Audited Accounts, Equal Opportunities, etc) and the afternoon to Black-E business. Trustees receive reports on all aspects of the cultural programme and remaining elements (predominately bureaucratic) of capital programme which are approved or amended as appropriate. 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 Audit Sub Committee receives and reviews monthly management accounts. The Building Sub Committee has met 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 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 following the completion of the capital programme. 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 targets for strategic development.

Trustees - the keepers of the vision - target, 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 - target, to recruit and appoint to an appropriately increased staffing level

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

Children and Young People - hugely supportive (potential pool for Apprentices and Young Trustees) - target, increased involvement as volunteers and in promotional and fund raising events

Arts Council - revenue and project funding - immediate target, improved access to, contact with, and visits from members and officers to promote greater understanding, and promotional support - longer-term target, to secure funding commensurate with and appropriate to the scale and range of operations

Liverpool City Council - revenue funding - supportive (members and officers), but currently limited financially - target, greater assistance with promotion (conference and film production hires, publicity for events, visitor guides, etc) and increased collaboration

Other funders, Trusts etc - project funding - BBC Children In Need, Community Foundation Merseyside Employable Community, PANDA (Future Jobs Fund), MPAC (Merseyside Play Action Council), Rushworth Trust (2011-12) - target, to secure additional funding for elements of the cultural programme and for specific revenue and

overhead costs (staffing in particular)

Other funders, Individuals - currently supported by some 14 individuals - target, to secure additional and increased funding from a greater number of individuals

Regular hirers - currently supported by 7 regular hirers - target, to secure an increase in regular and guaranteed income through an increase in the number of regular hirers

Partners - currently Movema dance ensemble - contribution to cultural programme, cleaning and maintenance of building, and rental income - targets, to collaborate with Movema on income generating events, and to identify and engage with a second partner

Arts and social organisations - currently a network including memberships and informal associations, 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

And more - there is no neat and all inclusive definition of the nature/s of stakeholders. A recent promotion at The Black-E initiated by the Tutu Foundation - launched to continue the transforming peace and reconciliation work of Archbishop Desmond Tutu and Mrs Leah Tutu - is leading to the exploration of a another form of partnership which would be formalized in a Memorandum of Understanding, and based on the Southern African concept of Ubuntu (literally, 'we are all in this together'), with the Tutu Foundation contribution (Conversations For Change) being complemented by The Black-E contribution (Games For Change)

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 including youth arts and weekly games sessions (1 day per week for full-time workers); and everyone regardless of status contributes to hosting and reception duties, and to cleaning and maintenance.

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 has been recognised in the appointment of a Hires Manager. 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 staffing structure mirrors the requirements of the developing use of the building. It may be that the two distinct but inter-related areas of responsibility - the

cultural programme and the building - will become in time the responsibility of 2 distinct but inter-related teams. With this in mind, the two posts of General Manager (Building & Admin) and General Manager (Personnel and Admin) are envisaged, though not yet filled.

This business plan presents a core staff equivalent to 9.5 full-time posts. This 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 fund-raising, marketing, community engagement, and business plan development and implementation.

Staff also contribute to a key element of the Black-E's ethos – that they all act as teachers or mentors to young people. For example, the Technical Manager is expected to teach both sound and lighting skills; the Finance Manager to pass on basic skills in book-keeping and accounting. In return, the staffs 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 following table.

Fixed Posts	No. of Staff	Salaries (£000)*		
		Year ended March		
		2013	2014	2015
Co-Director and Senior Manager	2	52	52	54
General Manager - Building & Admin	1	20	20	20
General Manager – Personnel & Admin	1	20	20	20
Cultural Programme Manager – Youth Arts	1	22	22	22
Finance Manager	1	18	19	19
Hires Manager	1	18	19	19
Maintenance and Technical Manager	1	18	19	19
Personal Assistant to Director	1	16	17	18
Admin. Assistant	0.5	8	8	9
NI @ 12%		23	24	24
Sub Total	9.5	215	220	224
Part Time & Sessional Staff		25	25	26
Accommodation – Staff & Visiting Artists		10	10	10
Total		250	255	260
Internships & Trainees**	3			
*Assumed 2% inflation year on year				
**Only if funded through one of the government schemes				

2.4 The Cultural Programme

Introduction and Summary

Notwithstanding the economic constraints, the proposed cultural programme - now in a transformed building, allowing both for larger-scale events and activities, and for the simultaneous presentation of different events and activities - is “more than before”. The Black-E now 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 elements of the culturally diverse programme may be analysed as : 1) Youth Arts - 2) Events and Performances (including high profile events, themed events, festivals, income generating events, circus, aerial and physical theatre, dance, drama, and on-going cultural events, activities and collaborations) - 3) Gallery - 4) Publications - 5) Archive - 6) Partnerships.

These elements both inter-relate, and cross fertilise. 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. 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.

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 40-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 informed by the past, as in the 'Black To The Future' projects and Chinese opera). Audience and participants engaged in the cultural programme are demographically diverse - or, as described in down-to-earth terms by Philip Key of the 'Liverpool Daily Post', 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 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 40-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 sports element to the programme draws in visitors who then engage with the arts (young people attending boxing training sessions then performed alongside break dancers in choreography by Jonzi D at the Relaunch Event, 'As We Like It').

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 offer opportunities for engagement on the most spectacular of scales and on the most intimate of scales.

A summary analysis of the proposed programme, of which 1) Youth Arts, 2) Culturally Diverse Dance, and 3) Participatory Drama Addressing Social Issues, are principal strands (the latter two being funding-dependent in part or in whole), is presented below.

2.5 Youth arts

This programme engages both with young people who choose to be involved in the arts (for example to participate in the dance classes or in the music technology workshops), and with 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.

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.

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 programme has been operating recently inclusive of the project 'The Black-E Goes Over The Rainbow: Making Dreams Come True'. This project gives young people both a voice and a choice and has groups of young people coming up with dreams - things which they would like to do but which they have never done before - which are then made real. These may be familiar activities given a new slant or twist or undertaken in an unfamiliar setting, or a completely new and unfamiliar activity. Basically, this project allows young people to undertake activities which they had not undertaken before - go to places where they had never been before - and meet people they had never met before. First off, a group of young people chose to engage with ballroom dancing for the first time, and expressed a wish perform in the Anglican Cathedral. Dance tuition was arranged and the Dean of the Cathedral gave permission for the performance. A record, in photographs and film, now documents this performance. Next off, a group of youngsters chose to visit a farm in Wales, stayed there for a few days, and celebrated the experience in words, music, and dance. It is clear that once youngsters get a sense of the opportunities being offered them, then this is a project which can run and run - and engage a culturally diverse community of young people in a range of culturally diverse art forms and new experiences. The two examples quoted were undertaken as pilots, and funding is being sought to launch the project over an extended period.

Another recent project, which is on-going, is the celebration of The Black-E's 43rd Birthday. Youngsters have been finding out about the prime number '43', and celebrating the number in a variety of imaginative way to produce works or events, featuring the number itself, which are then photographed. The resulting photographic works will be exhibited in the Gallery.

The most significant initiative, however, in the youth arts programme has been the development and exploration of circus and aerial skills in the Main Space, alongside the on-going workshops in dance and physical theatre. Circus artist Barry Welsh is leading these workshops which have already produced circus based 'sharings' for families and friends following the summer sessions, autumn half-terms, and at Halloween. Circus skills being taught and explored include juggling, hula hoops, stilt-walking, unicycle, trapeze, and corde lisse. This development is particularly significant in relation to the Kinetic Theatre programme (see under Events) where young people will both participate and perform in many of the events, just as they did in the major Relaunch production, 'As We Like It'.

2.6 Accreditation

One of the Key Performance Indicators (K.P.I.'s) submitted to the Arts Council for discussion in relation to the National Portfolio scheme proposed "Recognition of the achievements of not less than 20 young people in the youth arts programme through in-house certification/ceremonies and/or accreditation, with 50% of young people participating in the programme from BME communities".

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.

The Arts Council is actively promoting formal recognition, for 11-25 year olds, through the Arts Awards scheme from Trinity College, London. There are Bronze, Silver, and Gold Awards - with Bronze being described as equivalent to GCSE Grades D-G, Silver equivalent to GCSE Grades A*-C, and Gold equivalent to A' Level, Half an AS.

There are at this time a remarkable variety of paths to accreditation. Accreditation is a very busy industry.

Locally, the Liverpool Youth Service Youth Challenges awards (for aged 11 plus) and Youth Achievement Awards (for aged 14 plus) are available for youth arts activities, and can be taken at 7 levels through Basic, Plus and Extra, through to Bronze, Silver, Gold and Platinum.

National accreditation may be achieved in a variety of ways, including through :-

- * NVQ's, including Key Skills, Administering Cultural Products, Dance Practice, and Music Performance
- * Duke of Edinburgh Awards Scheme, including for youth arts the Skills Section, and possibly also the Service Section and the Physical Recreation Section
- * RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce), including Awards for public speaking, and Fellowships (Young Leaders Awards) in association with the British Youth Council.
- * Arts Awards, Trinity College, London, supported by the Arts Council, at Bronze, Silver, and Gold levels
- * GCSE, across a range of art forms and disciplines

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 emphasis is on 20 or more young people bringing their individual talents together in pursuit of a common goal - and not on 20 or more young people pursuing different and possibly divergent artistic paths.

During the course of 2012-13 we intend to i) review all the options for formal accreditation, ii) secure training for 2 members of staff to deliver the chosen form of

accreditation (1 member of staff is currently trained for Arts Awards, Trinity College London, accreditation), and iii) establish the framework for such accreditation to commence in 2013-14. The intention is for such formal accreditation to complement, and not to replace, in-house certification, and ceremonies.

As a footnote, and a particularly relevant one in these years of enforced austerity, it should be remembered that all formal accreditation will be an add-on to the on-going cultural programme, and will require additional resources, both human and financial.

This section should be read in conjunction with Appendix A, Accreditation, adapted from section 6) Young, Gifted and Proud in The Black-E's Youth Arts Strategy publication, 'Art For Life's Sake'.

2.7 A Strategic Youth Arts Centre

Later texts refer to the growing number of youth arts events and collaborations initiated by WoW, MDI, Liverpool Youth Service, etc, and in which The Black-E youngsters also participate.

The Black-E traditionally combined the in-house programme with a touring programme. This touring programme was expanded during the capital programme when the building was unavailable, resulting in collaborations and networking with youth and community centres throughout the city and beyond. These collaborations and contacts now 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 is now uniquely positioned - in terms of location, facilities, resources, experience, and expertise - to develop into a Strategic Youth Arts Centre for the City and surrounding region.

2.8 Events and performances

All events and performances are promoted on the basis of extending both the audience for, and participants in, the proposed programme. Under both i) 'culturally diverse dance', and ii) 'participatory drama addressing social issues' it had been proposed to extend both engagement and reach - in line with the potential of the building and in keeping with previous support through Grants for the Arts - through an increase in financial support from the Arts Council. An increase in relation to i), covering not only dance but circus, aerial theatre etc, was approved by the Arts Council under the National Portfolio scheme and is discussed in the following Kinetic Theatre section. Support in relation to ii) was not approved, and funds for this initiative, commencing in 2013-14, will now be sought from other sources.

a) High profile events, themed events, festivals, and income generating events

The Main Space has been designed and equipped to stage circus and aerial theatre performances and workshops. 'Take A Walk On The Wild Side' - staged as a collaboration between The Black-E and No Fit State Circus - commenced with a

promenade exploration of the entire building featuring some 70 culturally diverse performers, before concluding with a spectacular performance in the Main Space. The event attracted a culturally diverse and 'house full' audience. It is still talked about by those who attended - and sometimes by those who only heard about it from those who did attend... Plans for a circus and aerial theatre season, as a winter alternative to pantomime, continue to feature in the envisaged programme. However, such a large-scale event of a potentially commercial nature will necessarily require collaboration, and possibly a financial partnership, with a producer. This is an avenue which is currently being explored.

Planned themed events, as described in earlier business plans, include both celebrations and explorations of Acapella ('Voices of Acapella Singing'), and 'The Big Sleep Show' (a celebration and exploration of the phenomenon of sleep and dreams involving both the arts and medical science).

Project funding for 'The Big Sleep Show' - a one-off project - continues to be sought, following seed funding from the Granada Foundation for initial research.

'Voices of Acapella Singing' has been successfully piloted in collaboration with Sense of Sound with a one-day intensive programme of workshops and seminars in the Studio and Chamber Theatre and concluding with a concert in the Main Space. This is now planned as an annual event, organised in collaboration with Sense of Sound, and taking place at both The Black-E and the Bluecoat.

A range of 'Black-E Promotions' are also proposed which will be income generating. Under consideration are : 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, more events featuring well known artists, an annual Dance-athon, a 'Black-E's Got Talent' show, a Celebrity Auction, and partnering or twinning with other organisations in the UK or USA for joint ventures and benefits. All of these promotions and initiatives will exploit the exceptional qualities of the Main Space.

b) Culturally Diverse Dance

The following text, reproduced from the previous Core Business Plan, is presented here as an introduction to the Kinetic Theatre section.

"The fabulous Main Space (not an adjective we use often in our business plans, but it has been used to us by dancers) was designed with dancing in mind (including the delights of a semi-sprung floor with under-floor heating). Taken together with the possibilities for workshops, classes, seminars, small-scale performances and exhibitions offered by the Studio, Chamber Theatre, Gallery, and break-out rooms, The Black-E offers unique possibilities for the celebration and exploration of dance as a culturally diverse form. In addition, the artists of The Black-E possess in depth experience, expertise, and contacts in the areas of culturally diverse dance.

Dance will continue to be represented year on year in the cultural programme with workshops and performances, including (for example) as highlights prospective performances and workshops of 'My Name Is...' by Paul and Kieran Dance Theatre, and a Vogue Ball to be organised by House of Suarez in 2011, and a prospective first appearance in Merseyside of the National Dance Theatre Company of Jamaica in 2012 - providing the basis for The Black-E to be recognised as a Dance House for Merseyside. An increase of £10k p.a. is sought from the Arts Council for the annual dance programme.

Plans also include the production of collaborative Biennial Festivals of Dance aimed at raising the profile of culturally diverse dance, and of participation in dance. 2013 and 2015 are proposed as the first years for these festivals, allowing ample time for planning. Whilst each Festival will offer opportunities for a broad range of involvement (from 'viewing' to 'doing', and including conferences), under consideration are Festival highlights including : Royston Maldoom (a celebration and exploration of youth dance including workshops, classes, and commissioned performances) ; Arlene Phillips (a celebration and exploration of social dance including demonstrations, classes, performances and exhibitions) ; Jonzi D (a celebration and exploration of hip hop culture and its history including workshops, performances, and exhibitions). An increase of £40k in both 2013 and 2015 is sought from the Arts Council for these Biennial Festivals."

2.9 Kinetic Theatre, Development Strategy

All organizations, 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 now becomes practical from 2012-13, with an uplift in grant of £43,157 from Arts Council England North West as part of the National Portfolio scheme, and ring-fenced to 'cover the cost of new and increased arts activity developing their capacity to further create, present and produce its own work and establish itself 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 will be 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 will be dance, aerial theatre and circus. Some events, performances, and workshops will focus on one or more of these forms. Others will explore 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'.

Planning for the first Kinetic Theatre season, in autumn 2012, is now under way. In terms of high profile dance it is anticipated that the programme will commence with the first performances in Liverpool by the National Dance Theatre Company of Jamaica, inclusive of workshops at a variety of levels. Positive discussions are also taking place with the organisers of the Afrovibes Festival ('the best of innovative and experimental dance, theatre, and visual arts from South Africa') regarding involvement in this season. Promotions and productions, centering on aerial theatre and circus, are currently being explored, researched, and developed in partnership with circus artist Barry Welsh.

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. Appendix B, 'Participation', and Appendix C, 'Themed Events' - appended to this Plan - provide further background and information to this strategy.

2.10 Participatory drama addressing social issues

The Black-E has pioneered participatory drama in 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 intend to 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.

Support for this work from the Arts Council has not been forthcoming. However, we intend to seek funding, for the project as described below, from 2013-13.

'At the centre of many women's lives is the reality of violence in all its forms. In collaboration with a wide range of women's organisations, arts and educational organisations, and governmental agencies and departments, The Black-E proposes to address this issue (relevant to both women and children) in relation to BME communities over a 4 year programme and using the tool of Forum Theatre. The Black-E artists will engage with both local and national artists (including Cardboard Citizens in London and local writers and performers) to create the first year production, 'A Question of Confidence'. Workshops will extend Forum Theatre skills to young people and apprentices. The legacy will include both a DVD and a Resource Pack.'

2.11 On-going cultural events and activities

Completion of the capital programme has, 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, and rehearsals.

Workshops and classes take place each week in - samba (Liverpool Samba School) - St John's Ambulance – writing (Inklings) - Zumba (Movema) - Jugglers - singing (Liverpool Community Choir) - training sessions in the art and science of boxing (Matty Davies) - Tai Chi (Charles Tsang).

Bookings and collaborations have included events and performances initiated by - WoW in the Chamber Theatre (Rebel Rants) - an African-Caribbean dance based 'sharing' by MDI in the Main Space - a return performance by Reveal Theatre in the Chamber Theatre – and performances / events in the Main Space including 'Chapter One: Battle for the Soul' by Fallen Angels Dance Theatre, The Vogue Ball by House of Suarez, and 'Dardanus' by the European Opera Centre. In addition schools and colleges have used the spaces for performances, and student groups for rehearsals.

Whilst some of the above (the weekly workshops, classes, and rehearsals in particular) are on-going, others (WoW, and MDI 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 newly completed attractions of The Black-E building. This flux, still in its early stages of growth and development, 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 business plan.

One element not to be forgotten in this on-going programme is that of the weekly games sessions. Staff and invited guests participate in the weekly games sessions which cover a diversity of art forms. These sessions are used for piloting ideas, for research and development, for exploring ideas, and as a tool for engendering creativity in the participants. As such, they are a dynamo or engine which drives and informs The Black-E's work, and serve to put participation and engagement and cultural diversity at the heart of the cultural programme.

2.12 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, and established artists and major artists such as Judy Chicago, whose work 'Voices from the Song of Songs' is exhibited in the Gallery). As ever, the emphasis will be on works by artists under-represented in mainstream galleries, that is: work by artists from BME communities, by women artists, and by disabled artists. Not less than 2 new exhibitions will be created or commissioned each year. Young, Gifted and On Track (both an exhibition and an exhibition-in-progress) continues.

2.13 Publications

Publications are one route (in addition to tours, contributions to conferences, and the organisation of conferences) by which The Black-E acts as both an advocate and example.

'Dotto' is first in line for publication, a DIY book (with examples of works created, and pages for readers to create works) based on the '30-Something' works created at The Black-E and on tour. A designated fund of £10,000 is available for this publication.

Also planned for publication during the period of this business plan are two works :-

A book featuring both the text and the accompanying illustrations of Judy Chicago's lecture given as part of the 'Sister To Shakespeare' project, and focusing on women and the arts in the period since the publication of Virginia Woolf's 'A Room Of One's Own'. Discussions are underway with a view to publishing this in collaboration with a University Press.

A book 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. Work on this publication will be dependent on project funding.

2.14 Archiving

Archiving will be on-going throughout the programme to document 40-plus years of work, which will take at least until the end of 2013. After this, activities will be archived

as they take place. Physically, the archive will be shared between The Black-E and Liverpool Records Office. A major part of archiving will be making it available, 1) on The Black-E website, 2) through visits to colleges and schools - sometimes introducing students to the culturally diverse history of their own community.

The archive will then inform activity. We are rediscovering our past and this is informing what we want to write and publish. Through the archive we will make and remake contact with people around the world – it is our intention to use these contacts to provide mentoring for young people.

Work on up-dating and developing the website will be on-going, including plans to add interactive games when human resources permit.

2.15 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 minded to carry this process forward carefully. A partnership is being piloted with the Movema dance ensemble who currently occupy an office space in the roof, lead weekly classes in the Main Space and the Studio, and have contributed to the in-house cultural programme (performing in the Inaugural Event, 'As We Like It'), as well as contributing to the maintenance of the building.

Discussions with other prospective partners are being explored.

Cultural Programme: Expenditure

	2013	2014	2015
Youth Arts	40	40	50
Events & Performances	59	77	80
Gallery	2	2	2
Publications	5	5	5
Training	2	2	2
TOTAL	108	126	139

2. 16 National Portfolio 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. These Goals and Priorities are appended in full as Appendix F.

In their guidance to applicants for National Portfolio Organisation (NPO) status the Arts Council wrote... 'We do not expect all of the organisations that we fund to contribute to all of our goals and priorities. We aim to ensure that we support a portfolio of investment in the arts which, taken together, contributes to all of them.'

Following discussions with the Arts Council, we agreed to give emphasis in our application to our contribution to the Arts Council strategic aims under Goal 2 (More people experience and are inspired by the arts) and Goal 5 (Every child and young person has the opportunity to experience the richness of the arts). However, notwithstanding this emphasis, our application also drew attention to our contribution under other Goals - for example, 'supporting an artistically-led approach to diversity in the arts' (Goal 1), 'promoting greater collaboration between organisations to increase efficiency and innovation' (Goal 3), 'creating equal opportunities to enter the arts workforce' (Goal 4).

As a result of our application we received both good news and not-quite-so-good news. An uplift in grant of £43,157 was approved, and specifically ring-fenced to 'cover the cost of new and increased arts activity developing their capacity to further create, present and produce its own work and establish itself as a key producing and receiving house for the North West with a specialism in dance and aerial work'. The revenue grant emerged as a stand-still figure, with £126,843 for 2012-13 effectively mirroring the £126,483 for 2011-12. Modest increases in both the revenue and the uplift were approved for 2013-14 (revenue £129,760, up-lift £44,150), and 2014-15 (revenue £133,137, up-lift £45,295), with total grant aid emerging as £170,000 in 2012-13, £173,910 in 2013-14, and £178,432 in 2014-15.

The up-lift in grant will be dedicated to the Kinetic Theatre programme (dance, aerial theatre, circus, etc) as described earlier. The revenue grant will, as before, extend across all areas of the cultural programme, also as described earlier in this report. We anticipate that the Arts Council will take particular interest in the Kinetic Theatre programme and the Youth Arts programme. However, the Youth Arts programme, as in previous years, extends into all areas of the cultural programme including Gallery,

events, archive, website, and publications. The fact that the Arts Council revenue support extends, as with the City Council's support, across all areas of the cultural programme also assists importantly in both leverage and the promotion of confidence when seeking partnership funding from sponsors, individuals, and charitable trusts, etc - now priorities with both the Arts Council and the City.

We look forward to partnership with the Arts Council, and with other arts organisations, in contributing to the outcomes and aspirations of the National Portfolio scheme.

2.17 Administration

Administrative and general costs for the year ended 31 March 2013 are analysed in the table below. All further years have similar assumptions and in some cases are inflated by 2% or 5% depending on the expected future inflation for particular items.

Item	Expenditure for 2013	Assumptions
<i>Telephone</i>	<i>£6,500</i>	<i>These costs have been based on the expected 2012 outturn plus and element of inflation</i>
<i>Postage</i>	<i>£900</i>	<i>With the ever-increasing use of email, these costs are expected to grow at a minimal rate.</i>
<i>Office Consumables</i>	<i>£4,000</i>	<i>Includes expenditure on computers</i>
<i>Stationery</i>	<i>£2,400</i>	<i>Small increases allowed year on year</i>
<i>Conf, Travel, Research</i>	<i>£2,000</i>	<i>Kept static at 2012 outturn levels</i>
<i>Professional fees</i>	<i>£4,400</i>	<i>Includes audit fees and is assumed to rise by a small amount each year</i>
<i>Bank charges</i>	<i>£3,000</i>	<i>Bank charges rise to £3000 from 2013 onwards</i>
<i>Hospitality</i>	<i>£500</i>	<i>Will remain static over the next three years</i>
<i>Library</i>	<i>£400</i>	<i>A small budget has been allocated for purchase of books and publications</i>
<i>Marketing, Publicity, Fundraising, including hires costs</i>	<i>£10,800</i>	<i>This budget has been increased from 2012 levels to reflect the increased activity around fundraising events and performances</i>
<i>Transport</i>	<i>£1,300</i>	<i>Kept static at 2012 outturn levels</i>
<i>Trustees & Volunteers Expenses</i>	<i>£6,000</i>	<i>These expenses remain static for each year of the business plan</i>
Total	£42,200	

2.18 Overheads

The overhead costs will increase as the use of the building increases. The areas of expenditure included in this area are set out in the following table.

Item	Expenditure for 2013	Assumptions
Rates	£3,000	<i>These costs increase year on year</i>
Building Maintenance	£2,230	<i>Ongoing maintenance will be required and hence the budget has been increased year on year by inflation</i>
Maintenance Contracts	£9,053	<i>As above</i>
Heat and Light	£23,625	<i>This major area of expenditure is expected to increase each year given increasing fuel costs</i>
Insurances	£12,000	<i>Kept static at 2012 outturn levels on the basis of ensuring value for money each year with negotiations</i>
Licenses	£2,000	<i>A small provision of £2,000 for the cost of licenses has been made each year</i>
Equipment	£2,500	<i>A budget for small equipment purchases</i>
Future maintenance/Renewals	£4,750	<i>The building will require continued investment to maintain its condition</i>
Contingencies	£2,500	<i>A small contingency has been provided to mitigate any underestimations from 2013 onwards</i>
Total	£61,658	

3 REVENUE

This section of the plan opens with a discussion of the big picture: an outline of the scale, nature and feasibility of the projected changes to the Black-E’s finances following completion of the capital programme and the Official Re-launch (October 2010), and also within the constraints of the current and future economic realities. Further sections then explore this in more detail. Overall trading performance is dealt with in the next section.

3.1 The key challenge – increasing revenue

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

Revenue Grants	These derive from Arts Council England (ACE NW) and Liverpool City Council (LCC), plus some support from Trusts and Foundations over a 3 year period
Earned income	This derives principally from hires and rentals of spaces within The Black-E building, plus some rental income from staff houses.
Project Grants	A very broad range of income from trusts, foundations, etc, relating to one-off projects or, occasionally, for longer periods of activity. Typically this income more or less matches a comparable level of artistic activity.
Other income	This includes personal donations, sale of goods / publications, and will in future include augmented box office income plus receipts from benefits and fund raising events.

3.2 Revenue Grants

The Black-E currently has two core funders.

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, concluding with a grant of ~£30k in 2008-9. Arts funding from the Local Authority commenced in 2009-10 (through Culture City) with a 2 year funding agreement, for £50k in 2009-10, and £75k in 2010-11. We are confident that the City remains committed to its support of The Black-E, and the organisation has continuing funding at £67,500 for 2011-12, reflecting the 10% cut that has been given to all Regularly Funded Organisations

Arts Council funding for The Black-E also has a long history and commenced some 40 years ago. Most recently and significantly the Arts Council has supported the capital redevelopment programme with a grant of £1.2m. A Regularly Funded Organisation revenue grant of £126,483 was approved for 2011-12.

As already referred to earlier, the Arts Council confirmed an uplift in grant of £43,157 from 2012-13 as part of the National Portfolio scheme. This uplift is ring-fenced to 'cover the cost of new and increased arts activity developing their capacity to further create, present and produce its own work and establish itself as a key producing and receiving house for the North West with a specialism in dance and aerial work'. Funding totals for 2012-13, 2013-14, and 2014-15 have been confirmed as £170,000, £173,910 and £178,432, and discussions to formalise this agreement (including the production of Key Performance Indicators) are now underway. The discussion of Key Performance Indicators remains fluid at this time. Appendix D, Key Performance Indicators, is illustrative of our background thinking on this subject.

A final element of Core Funding is the concept of seeking long term support – on a three year basis – from such sources as Trusts and Foundations. The Black-E has a track record of success in this area - such support has been received from the LankellyChase Foundation (£45k) and from BBC Children In Need (~£72k). Such support is now being sought from a variety of sources in relation to the youth arts programme, further elements of the cultural programme, and archiving. A review of the fundraising strategy will be undertaken at the June Trustees.

3.3 Earned Income – Hire of space

Increased income due to hire of the Black-E's new facilities will be one of the great benefits of the completion of the capital programme - providing a new, diversified source of income. 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.

The wind is set fair for the promotion and growth of hires during the period of this business plan. The success of the European Cultural Parliament booking - Karl-Erik Norman, Secretary-General to the Parliament, described the Black-E as "a Conference Palace" - is a positive omen for the future. Real lift off should commence following the granting of an annual license for all prospective activities and events. An application was submitted, and an annual license was approved in January 2011

In forecasting revenue it has naturally been taken as a given that the exceptional new 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. Prospective initiatives for the Main Space including Teen Parties, High School Proms, and Civil Marriage Ceremonies are explored in Appendix E, while Sporting Events (principally boxing to date) are another potential growth 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 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 has been used – very roughly – in forecasting income. 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 this Space for hirers.

Other spaces. The three other principal spaces in the Black-E (the Chamber Theatre, the Studio, and the Gallery) 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. Break out rooms are also available in the roof.

Black-E Earned Income – Hire of Space			
	2013	2014	2015
Total Earnings	£50,000	£55,000	£60,000
Assumptions			
Regular bookings already secured	£10,000	£11,500	£13,000
Main Space			
£1,500 per day	20 days	22 days	24 days
Average Commercial Rate	£30,000	£33,000	£36,000
Other Spaces			
£250 per day	40 days	42 days	44 days
Average Commercial Rate	£10,000	£10,500	£11,000

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 letting. Although there are ample days available for commercial hires, they need to be

promoted and “sold”, hence the relatively low targets above – ensuring that income generation is stated at prudent levels. 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.

3.4 Earned Income – ‘Black-E Promotions’

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 opportunities of the Black-E’s building, as well as the Black-E’s artistic perspective and ambitions. The Black-E’s prospective high profile programme in the Main Space was presented in the previous business plan 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 Cirque du Soleil. There is no doubt that this is currently a popular form, which would work well in the Main Space, but which has thus far been explored primarily on a spectacular rather than a more domestic scale. 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 with those in touch with what is currently fashionable/attractive to audiences confirms that this is a very attractive show for audiences.
2. A themed event. This would be a major week 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, or dance).

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 the music, already mentioned, cannot be overstated.

Of the above, the winter event has been highly successfully piloted in collaboration with No Fit State Circus. Future such ventures will be explored in partnership with a circus producer. Programming of world music and of dance was piloted with 'Voices Across The Oceans' and with the Mark Bruce Dance Company in-the-round performance, both of which set precedents for future collaborations and presentations. A celebration of Acapella Singing (with performances, workshops, and seminars) took place in collaboration with Sense of Sound and is now envisaged as an annual event.

Events such as the above will generate box office income. In addition, we are planning for a range of high-profile fund raising events. Under consideration are : - 1) cabaret-style presentations of headline artists with high ticket prices, 2) auctions 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, and 5) partnering or twinning with other organisations in the UK or USA for joint ventures and benefits. We plan to hold at least 2 such high-profile fund raising events each year, and invest in both human and financial resources to make them practical. Tables below set out assumptions behind the income targets.

Black-E Earned Income – Ticket Sales and Promotions			
	2013	2014	2015
Ticket Sales	£12,000	£12,000	£13,000
<i>Assumptions:</i>			
<i>Kinetic Theatre</i>	<i>£9,000</i>	<i>£9,000</i>	<i>£9,000</i>
<i>Themed Event Box Office</i>	<i>£9,000</i>	<i>£9,500</i>	<i>£10,500</i>
<i>Less: Budgeted Costs</i>	<i><u>£(7,000)</u></i>	<i><u>£(7,500)</u></i>	<i><u>£(8,000)</u></i>
<i>Net Income</i>	<i>£2,000</i>	<i>£2,000</i>	<i>£2,500</i>
<i>Other Events Box Office</i>	<i>£3,000</i>	<i>£3,500</i>	<i>£5,000</i>
<i>Less: Budgeted Costs</i>	<i><u>£(2,000)</u></i>	<i><u>£(2,500)</u></i>	<i><u>£(3,500)</u></i>
<i>Net Income</i>	<i>£1,000</i>	<i>£1,000</i>	<i>£1,500</i>

Black-E Fundraising Events			
	2013	2014	2015
Total Income	£20,000	£30,000	£40,000
Assumptions			
Headline Act or Event (2 in 2014 & 15) (500 @ £20 average)	£10,000	£20,000	£20,000
Sponsored Event, e.g. Black-E's got Talent	£5,000	£5,000	£5,000
Regular Fundraiser, e.g. Dance-athon (100 participants @ £50 avg sponsors)	£5,000	£5,000	£5,000
Celebrity Auctions or Other Event 10 Items @ £1,000 each			£10,000

The above tables illustrate that the assumptions are prudent and definitely achievable.

3.5 Other Income

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

Personal donations. Donations from individuals over a 3 year period already feature in income, together with add-ons through Gift Aid via HMRC. Further resources will be put into personal appeals, and a JustGiving site is in the process of being established.

Sale of goods. The sales of The Black-E publications (notably the 'games book' and the youth arts book) continue at a modest level. A higher profile following the Official Re-launch should add to these sales, and the prospect of further publications (referred to earlier) should add to this income.

Cafe. The redeveloped building, with a higher profile and increased attendances, is expected to justify the establishment of a permanent cafe. To date, catering has only been operational at times of increased attendance, i.e. at Chinese New Year, etc. One idea being explored is that of renting a cafe to a third party. The idea of a culturally diverse Juice Bar (with juices from around the world) continues to be explored. At this time funding is being sought to restore and up-grade the kitchen, an item originally envisaged for the capital programme but a casualty of cuts as the programme proceeded.

Archive. The Black-E possesses a significant amount of archive material that may be 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) will be available on-line, with fees charged to colleges, and universities, etc, to download this material.

Black-E Other Income			
	2013	2014	2015
TOTAL: Other Income	£13,000	£14,000	£15,000
Personal Donations	£5,000	£5,000	£5,000
Archive	£1,000	£2,000	£3,000
Cafe	£3,000	£3,000	£3,000
Sale of Goods	£4,000	£4,000	£4,000

3.6 Project Funding

The Black-E has a track record of success in obtaining project funding from a range of sources. Applications are currently being prepared for submission to the Morgan Foundation and the Paul Hamlyn Foundation, and prospective applications to other funders (Prince's Trust for Children and the Arts, etc) are being reviewed..

Quite simply, it is assumed that this level of support will continue and grow, both from these and other similar sources. The re-organisation of the management structure of the organisation should enable the Trustees, Director, and Senior Manager to use their contacts and experience in this area with greater effectiveness.

3.7 Marketing

All the above income streams will require a revised and robust marketing strategy if the targets are to be achieved. Whilst this revised and detailed strategy and action plan is still being developed, we set out below the main themes and approaches that will be adopted in relation to the in-house cultural programme. Using the 4 P's of marketing along with the 5th P being people we give a brief summary as follows:

Place	Product	Promotion	Price
<p>We now have a completed, fantastic venue from which to deliver events, and the rest of the cultural programme. 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. Promoting 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. Our range of offerings will be widened to ensure that we broaden our audiences and the numbers using the building and its facilities. In addition to our own programme we will be working with others in partnership, and allowing third parties to deliver their own programming. Our fundraising events will also add a new dimension to our current range of activities.</p>	<p>We have an identified budget for marketing which will provide corporate promotional material; this will include details about the Black-E, the building, our ethos, etc. The budget will also provide for other marketing activities. 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. Events will include marketing specifically within production costs. We will increase the use of PR (including contacts in the media), and will developing the use of social networking sites to get our messages to as many people as possible. We see the reach of our marketing to be local, national, and international</p>	<p>The underlying theme of our pricing policy is accessibility. This requires us to have flexible pricing in respect of hires, ticket sales, and the other elements of our earned income streams. This flexibility will be to have a range of discounts available to meet the needs of the different clients that wish to use the facilities, hire spaces, attend events, and participate in the programme activities.</p>
PEOPLE			
<p>This is the most important part of our marketing strategy. We need to ensure that the audiences we attract reflect our targets for youth, as well as the general population. In particular we wish to ensure an ethnically diverse audience, and our programme offering will be designed to meet the wants and needs of these groups. We will be monitoring our audiences to ensure that our marketing strategy is delivering the required outcomes</p>			

The marketing plan for the cultural programme will detail what marketing activities will be taking place over a timeline, the cost of those activities, how those costs will be met (including from a percentage of production costs), and who will be responsible for implementation, along with the key targets.

A revised and up-dated strategy and action plan for the promotion of hires (e.g. film production, conferences, receptions, sporting events, etc) is also in preparation.

Simon Glinn, Executive Director (Philharmonic Hall and Events) and David Parrish, Creative Industries Management Consultant, have contributed to the production of these plans.

These plans will be regularly reviewed, and co-ordinated and monitored by the management team, and by trustees at their meetings.

4 FINANCIAL FORECASTS

4.1 Trading Forecast

This section aggregates the revenue and expenditure sections of the rest of the plan.

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

A summary of the financial forecasts is given in the following table.

	2012	2013	2014	2015
	£'000	£'000	£'000	£'000
Income				
Revenue Grants				
Arts Council England (ACE) NW	126	127	130	133
ACE NW Kinetic Theatre	-	43	44	45
Liverpool CC Grant	67	67	67	67
Trusts, Foundations, etc	27	75	80	80
Project Grants				
MPAC Youth Arts	1	2	2	2
CF Merseyside	10	10	10	10
Other Project Grants	23	43	45	50
Earned Income				
Hire of Space	40	50	55	60
Events & Fundraising	1	20	30	40
Ticket Sales	2	12	12	13
Other Income	12	13	14	15
Total Income	309	462	489	515
Expenditure				
Staffing	205	250	255	260
Cultural Programme & Events	23	108	126	139
Admin & General Costs	30	42	43	45
Overheads	51	62	64	69
Total Expenditure	309	462	488	513
Surplus/(Deficit)	0	0	1	2

4.2 Risk

Inevitably the greatest risks in this plan lie in as yet unsecured revenue lines. These and other risks are summarised below, together with estimates of the potential financial impact. The mitigating actions to hedge these risks are also summarised below.

Item	Risk	Mitigating Action	
Revenue funding – ACE and LCC	£30k-£50k	The Black-E has gained commitment for revenue funding, at least in the short term, from both the main funders. However the Grants for the Arts (GFA) applications may not be approved, and/or there may be further pressures on funding which may lead to a reduction in current grants	In both cases shortfalls in grant and trust income will have to be mitigated from either increasing earned income streams, or reducing some of the activities that these sources of funds were expected to fund. The trustees are currently formulating strategies with respect to both these potential decisions.
Revenue Funding – Trusts and Foundations	£30k-£50k	Actions are already under way to secure this funding. However, notwithstanding previous success in this area, there may be risks in securing income from Trusts and Foundations which are themselves dependent on income from investments.	
Hire of Space – Main Space	£20k	While the ‘hire-ability’ of the refurbished Main Space is not in doubt, the exact level of income to be derived from it cannot be forecast with certainty. This plan is very prudent and has revised targets set in earlier plans to ensure that they are realistic and achievable. Even so, with the current economic environment it may be more difficult to achieve commercial hires. The main mitigating action is to keep rates very competitive with the market place, and because the number of days needed are very few, there is scope for discounting rates if necessary in order to achieve the correct level of income. It is hoped, as with one contract already secured, that many users of the space will become regulars and hence the income can be more secure.	
Black-E Promotions	£20k	Undertaking revenue-generating activity on a substantial scale through our own exertions is likely to be challenging. The risks lie in the quality of programming, marketing, box office sales and so on. Again targets set are not unrealistic, however in order to mitigate the risks the Trustees have factored in costs associated with promotions which will allow for professional assistance in sales and marketing. This should help to ensure targets are met.	

4.3 Fallbacks

The Trustees and Directors of the Black-E recognise that not everything will necessarily go as planned; it never does. Sometimes things go better than expected, but it is prudent to think about what would happen if they don't. Usually this manifests itself as revenue targets not being met – or put more generally, a deficit of income over expenditure.

This section deals with (provisionally) planned actions in the event that this happens. It is presented in terms of the actions that will be followed, and an indication of the revenue or cost reduction that might be obtained if it were pursued. These fallback actions are deliberately not prioritised; it will be the function of the Trustees to take decisions in difficult circumstances.

Possible action in the event of an operating deficit	Estimated Value
Altering the proportion of use of the building between the subsidised and income generating elements of the programme, which will be undertaken as circumstances dictate. The constraint on this is obviously the level of income that can be obtained from more 'commercial' use – which is certainly not unlimited; a rather conservative figure has therefore been used.	£30k
Clearly staff costs could be reduced via redundancies – or its equivalent, non-exercise of planned recruitment. We estimate that savings equivalent to a maximum of 1.5 posts could be removed while still permitting the organisation to function.	£30k
Increasing the level of volunteering, or doing more with less. Given the explicit change in direction of the Black-E, within the context of organisational development, the scope for this may be relatively modest. However, the Globe Theatre in London, with a pool of several hundred volunteers, is inspirational. The Black-E does not of course have scope for volunteering on this scale, but further savings could be made through further recruitment of adult volunteers and an extension to the teenage volunteers' scheme. There are also opportunities to offer work placements for unemployed people which are subsidised by the government.	£15k

APPENDIX A

ACCREDITATION

The recognition and celebration of progress and achievement, by individuals and by groups, is as important in youth arts as in any field of human activity. The youth arts have an advantage over some other areas of youth and educational work in that exhibitions and performances, for invited audiences and/or the general public, are in themselves a recognition and celebration of the endeavour and commitment which have gone into the process of creation. Such events may also be reviewed or featured in newspapers and publications. The events themselves may also be attended by guest speakers who give out certificates to the young artists.

In addition to the above, and to other informal and formal recognitions and celebrations of progress and achievement in youth arts by individuals and groups, accreditation has an important role to play, as also have today competitions for success in the world of youthful artists.

Accreditation and competitions for awards and rewards are now something of a busy industry.

Locally there are a variety of competitions for a variety of awards, and accreditation includes the Liverpool Youth Service Youth Challenges awards (for aged 11 plus) and Youth Achievement Awards (for aged 14 plus) which are available for youth arts activities, and can be taken at 7 levels through Basic, Plus and Extra, through to Bronze, Silver, Gold and Platinum.

National accreditation may be achieved in a variety of ways, including for example, through :-

- * NVQ's, including Key Skills, Administering Cultural Products, Dance Practice, and Music Performance
- * Duke of Edinburgh Awards Scheme, including for youth arts the Skills Section, and possibly also the Service Section and the Physical Recreation Section
- * RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce), including Awards for public speaking, and Fellowships (Young Leaders Awards) in association with the British Youth Council.
- * Arts Awards, Trinity College, London, supported by the Arts Council, at Bronze, Silver, and Gold levels
- * GCSE, across a range of art forms and disciplines

And we must not forget that apex of competitions for national recognition, often attracting young artists - 'The X-Factor'.

The problem facing workers leading youth arts programmes and young people

participating in these programmes is just where to set out to attain accreditation (which schemes and at what levels), and which competitions are appropriate to enter and train for. In making these decisions it should be born in mind that young people sometimes have a healthy cynicism where the value of the lower levels of accreditation are concerned.

APPENDIX B

PARTICIPATION

'Participation' is a word which is now used with many different meanings.

When The Black-E was founded, most mainstream arts organisations had very little to say about participation. Now, 40 years later, most mainstream arts organizations proclaim their commitment to participation - and realise this commitment through outreach programmes, youth groups, workshops, and classes. Generally speaking, the purpose of this participation is audience development. Participation is an add-on to the main programme with the aim of increasing appreciation and support for this programme.

For The Black-E, participation is at the heart of its purpose. An early description of The Black-E was as a 'sports centre of the arts' - somewhere to go to experience the performances of professionals, to work and train alongside these professionals, and to come along and do your own thing. Another early text described the artists at The Black-E as both 'taking to the stage and sharing the stage' in the performing arts, and 'making frames for others to fill' in the making arts. The impulse behind this approach was the belief - a belief shared with such artists as William Morris, Joan Littlewood, and Joseph Beuys - that human rights include the rights to the exercise of (or the rediscovery and reclamation of) creative expression.

Age is generally a factor when it comes to participation. Children and young people are surprised and frustrated if they don't participate actively in the youth arts or Playscheme programme. Adults, in comparison, are often surprised (and sometimes at first anxious) when offered opportunities to participate actively in events and activities.

There has always been a broad spectrum of participation at The Black-E. At the heart of The Black-E's programme there are creative and co-operative games, across a range of artforms, where all the players are participants. In the ground-breaking Model Theatre productions, addressing social issues, it is the audience who become players and determine the outcome of the drama. In the participatory exhibitions, visitors who come along to view an exhibition find that they are making an exhibition. Audiences for an event or a seminar may discover that in no small measure they determine the shape of the event or seminar. Audiences may find that performers perform only when requested to do so, and sit down to talk with the requester after the performance. And overall, virtually all events and performances take place with opportunities for participation through associated workshops and classes.

Participation is always part of a process, and in the arts there is always a balance to be achieved between process and product, between 'doing' and 'viewing'. Process and product are the yin and yang of the arts - interconnected, inter dependent, and equally important. The wisdom of Chinese Traditional Medicine includes the maxim that if yin predominates absolutely over yang, or yang predominates absolutely over yin, then death is imminent. And so it is with the arts - where, in this case, death equals decadence. The Black-E aims to balance process with product - 'doing' with 'viewing'

- for the good health of the arts themselves and for everyone involved or drawn into the arts.

Finally, and as something of a footnote, participation at The Black-E is not limited to the cultural programme. Visitors may find themselves with opportunities to pick up a mop or broom, arrange seating, count money, assist technicians for a show, or to join in a staff meeting discussion. Participation is written throughout The Black-E as Blackpool is written throughout rock. As one of our early texts puts it, 'For participation to succeed, it requires the same daily practice and commitment as ballet'.

APPENDIX C

THEMED EVENTS

In Alfred Hitchcock's films, what he called the MacGuffin - such as the secret papers which the spies are after - is the engine which sets the story in motion. But in terms of the drama, the actual nature of the MacGuffin is of no importance whatsoever.

In cultural projects at The Black-E the engine which sets the projects in motion is the theme. But, in contrast to the MacGuffin, this theme is of absolute importance to everyone participating in the project.

If the theme, in a Playscheme, is 'potatoes' then the artists and the youthful participants may 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 chosen theme may be - social / political (comedy) - social / scientific (sleep and dreaming) - material (wax) - procedural (chance) - natural phenomena (rainbows) - geographical (India) - personal (the life and thoughts of Virginia Woolf) - or artform specific (solo dancing / a cappella singing). A theme may be chosen by the resident artists, by the youngsters in a Playscheme, or by a commissioning body. 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), as well as sporting and scientific contributions. A theme may be explored over weeks, months, or years.

But, whatever the theme, this focus draws the participants together into an extended family, and the works created into an extended family of works. The process itself is educational, and as important as the works created. Expected and unexpected connections are made, socially and artistically. Innovations and surprising partnerships often emerge - and all explorations of themes turn out to be historical and political as well as cultural and artistic.

Communities are held together by common interests. Cultural projects at The Black-E are held together by common themes.

APPENDIX D

Key Performance Indicators (K.P.I.'s)

The following is a summary of prospective targets, 2012-15

Youth Arts Programme

100 workshops per year for not less than 200 young people in 4 culturally diverse art forms (dance, music, visual arts, poetry)

3 events and performances each year involving not less than 50 young people as performers, and a combined audience of not less than 250 young people and adults

2 exhibitions of works by young people with associated documentation to go on public display and be seen by friends, family members, and Gallery visitors (see also Gallery KPI's)

3 trips per year for not less than 45 young people to BME focused performances/events/exhibitions (see also BME/Dance/Lyric Theatre)

Recognition of the achievements of not less than 20 young people in this programme through in-house certification/ceremonies and/or accreditation.

50% of young people participating in the programme from BME communities

KINETIC THEATRE

BME/Dance/Aerial Theatre Programme

Performances / Commissions

First Year, 4 in October, November, December, January, by 1 international company/ensemble and 1 UK/regional company/ensemble, featuring both dance and aerial theatre and commissions and representative of work by both women and disabled artists

Second Year, 5 in October, November, December, January, February, by 1 international company/ensemble and 2 UK/regional companies/ensembles, featuring both dance and aerial theatre and commissions and representative of work by both women and disabled artists

Third Year, 6 in October, November, December, January, February, March by 2 international companies/ensembles and 2 UK/regional companies/ensembles, featuring both dance and aerial theatre and commissions and representative of work by both women and disabled artists, inclusive of conference / gathering to explore the roots / future of BME-based dance / lyric theatre

Festivals (integrated with Youth Arts Programme)

Weekend Celebration of Chinese New Year with performances, demonstrations, workshops, exhibitions and including 1 commission

Celebration of Black History Month with performances, demonstrations, workshops, exhibitions and including 1 commission

Workshops /Classes (integrated with Youth Arts Programme)

First Year, not less than 100 dance / aerial theatre workshops, classes, master classes

Second Year, not less than 125 dance / aerial theatre workshops, classes, master classes

Third Year, not less than 150 dance / aerial theatre workshops, classes, master classes

Trips (integrated with Youth Arts Programme)

First year, 3 trips to view performances/events and meet the artists of BME-based companies/ensembles

Second Year, 4 trips to view performances/events and meet the artists of BME-based companies/ensembles

Third Year, 5 trips to view performances/events and meet the artists of BME-based companies/ensembles

Cultural Programme

Acappella Festival, 'Voices, (funding dependent) in partnership with Sense of Sound, 2 concerts, 5 vocal workshops / singing-related seminars, jointly at The Black-E and Bluecoat

Participatory Drama (an aspiration, funding dependent))

To re-engage with the in-house tradition of the creation of participatory drama addressing social issues with the production of one such touring event each year

10 local/regional groups/companies/ensembles enabled to undertake one-off and regular rehearsals/classes/performances

Weekly creative and co-operative games sessions for staff and invited guests, promoting creativity, exploring social/cultural issues, and piloting the future cultural programme

Additional events and activities emerging and devised during the course of each year and not included in the original Operating Plan

Gallery Programme

2 exhibitions each year, a) created in-house by resident artists and participants and b) displaying themed work and/or works/s by visiting artist/s, with priority to artists representative of BME, women and disability.

Publications Programme

1 publication over the 3 year period, promoting participation, diversity, and equality in the arts through documentation and advocacy of work undertaken or commissioned by The Black-E.

Archive / Website Programme

To realise timetable for on-site and virtual archive (2012-13) as approved by Heritage Lottery.

Reach and Engagement

To add to current tools for reach and engagement with a variety of (relatively cost free) initiatives including extended e-marketing, publicity through marketing and appearances at allied cultural events, visits to community/youth/refugee/educational centres, appearances as guest speakers, and small exhibitions in non-art venues

Evaluation and Monitoring

Information collected to date (numbers, post codes, feedback questionnaires, diaries) to be supplemented with sample surveys, focus groups, and more detailed questionnaires to ensure artists, audiences/participants, staff and Trustees are proportionately representative of the communities served ; and where these communities suffer disadvantage, under-representation, or exclusion in the arts generally to add significantly to this representation in line with the Equality Action Plan (under preparation)

Earned Income

Increase earned income through hires, etc, by 15% for each of the second and third years

Information available digitally

All reports (Vulnerable Children and Adults, Equal Opportunities, Equality Action Plan, etc), Business Plan, and Audited Accounts to be made available on website

Partnerships

To enter into, over the course of the first or second year, a second partnership with an arts organisation (based in the building) with allied aims and objectives.

APPENDIX E

Harnessing our spaces to generate new income.

Three areas have been identified as potential new initiatives for the generation of income from hires of the Main Space and associated areas.

These are presented below, together with a summary of the likely benefits for each initiative. A review of the risks / weaknesses - and of the priority which might be given to each idea (i.e. take action now, put on the back burner, etc) - is being undertaken for the Hires and Earned Income Strategy, due to be presented to the June meeting of the Trustees.

1. Teen Parties –Yes We Can BUT.....
2. High School Proms –a strategy of Win/Win
3. Approved Civil Marriage and Partnership Venue – *the universal cultural manifestation.*

1. Prestige Teen Parties in the Main Space

The idea was proposed within the paper that we could charge up to £1,200 for Teen Party hires– without any evidence of market testing. Young people aged 16 to 24 yrs do form 17.9% of the population of Liverpool [actual figure is around 79,000 based on 2009 Local Neighbourhood statistic NOS]. However the immediate area is ranked as being either the worst, or near worst in England and Wales on every indices for poverty, health, wellbeing and unemployment. This raises the question as to how realistic is the market for teenage prestige parties – when the cost of the main space is around £1,200?

Trends and Market Context:

There has been a wave of interest in television programmes such as Sweet 16, Don't Tell the Bride – which all centre around planning a theme based party or event. The format of the highly successful programme Sweet 16 follows the format of its USA forerunner and plays on the politics of envy, cloaked as aspiration by using apparently Rich parents to throw evermore extravagant theme based parties costing thousands of pounds for teenagers.

At the same time, the High School Prom has been transplanted from the States to the UK with the help of films like High School Move, The Glee Club and even Grease. Creating a culture where families are spending upwards of a £100 on a dress, with tickets costing over £50. These are not socially inclusive events, as both girls and boys compete to have the best ride, outfits etc.

Opportunity: The Liverpool 1 to 8 Birthday Club.

Historically our communities have afforded things by setting up and running community savings clubs. This begs the question why should an event such as a Teenage Birthday be any different?

Each Birthday club would compromise of up to 8 members – who would then not only save up to meet the £1,200 hire cost – but would if local to the area, benefit from help

and advice on promoting a theme based event. This would include having the space and time to create a cultural programme, design staging and for many be for the first time introduced to planning a project or managing and promoting an event – right down to their DJ's play list.

Benefits:

- Place Black-E Hires into the more affordable bracket for families.
- Engage with young people between the ages of 16 to 24 and their families.
- Provide opportunities for young people to develop an awareness and experience in time critical project planning.
- Introduce young people to issues like leadership, safety, risk management and budgeting.
- Enhance individual self esteem and
- build cohesive communities by supporting family and intergenerational events.

2. The Prom Club - I Made This Myself Prom

Liverpool has over 30 High Schools – with a significant number of Liverpool SME/ business now targeting the Summer School Prom. The web and papers are now advertising everything from Stretch Hummers, to hair and facial packages. By 2004 the Independent Newspaper was complaining that on average parents were being forced to spend £200 on their child's prom night.

Opportunity: I Made This Myself Prom.

The Prom is here to stay – but the Black-E may have a role in curbing costs and bringing back the cultural dimension lost in the UK style Prom– by working in partnership with Schools to offer the 'I Made This Myself Prom'.

The Black-E would need to work with a local consortium of schools & their PTAs, who could each be encouraged to hire the Back-E for one of a series of consecutive days in June/July for their own School Prom. They and the student body would be able to decorate the main Space, rely on catering from their own Food Technology classes and whilst meeting Black-E hire costs, deliver a small profit for school funds, as well as providing valuable vocational learning opportunities for young people. This arrangement would also undercut the prices offered by traditional Prom venues e.g. Hotels and Race Courses – which do not provide the themed settings associated with USA Proms, or opportunities for Fashion Shows, Senior Year Dance Displays etc.

Benefits:

- Build sustainable and mutually beneficial partnerships with Schools and their PTAs.
- Local Schools and PTAs could still raise £1,000 – whilst charging reasonable ticket prices and meeting the Black-E's full hire cost.
- Engage with young people between the ages of 16 to 18 and their families

- Place Prom attendance into the more affordable bracket for families who are struggling to afford to keep children in school.
- Provide opportunities for young people to develop an awareness and experience in time critical project planning.
- Introduce young people to issues like leadership, safety, risk management and budgeting.
- Enhance individual self esteem through cultural partnership and creativity.
- Improve community esteem by continuing to bring & support important and life affirming events into the locality.
- Build cohesive communities by supporting family and intergenerational events based within the immediate community.

3. Approved Civil Marriage and Partnership Venue

Marriage and other Rites de Passage – are where Theatre began. Ritualistic Theatre as we now know it as is merely an echo of the ritual and rites people have created for thousands of years. It would therefore be appropriate for a community based arts venue, to now open itself up for what is a universal cultural manifestation – celebrated in some form by all societies and cultures.

The cost of securing a licence is £1,000 – for three years. Venues are then licensed for a single named space. Where the venue provides reception space hire, they tend to charge the hire costs of a single space, as well as the cost of another reception space. Hotels being on the whole unable to provide a space for the ceremony that is in excess of 80 people seated lecture style.

If the Black-E were to go down the combined ceremony and reception hire route it would not have this problem. With any scale of charging needing to reflect the actual use and time to re-arrange space.

It should also be recognised that some minority communities prefer to hold a wedding on Sundays – including people from Chinese, Hindu and Muslim – background or belief. This could benefit the Black-E by filling a letting void in the Summer to Autumn months. Other communities such as the Gypsy, Traveller and Roma community struggle to locate venues which will provide a secure venue, as well as take cash payment. The Community often prefer to pay for large items in cash.

Trends:

- Though the number of people getting married has fallen, to just over 230,000 in England and Wales in 2009 – Weddings are back in fashion.
- Wedding business continues to expand – with those who decide to get married doing so perhaps later and having saved to do so.
- Civil partnerships continue to be a growing market.

- There are around 33 licensed venues in Liverpool, ranging from St. Georges Hall, the Empire Theatre to the Malmaison Hotel.
- The area around the Black-E includes population with a higher proportion of non Christians – including Buddhists, Muslims and Hindus – who are likely to have an interest marrying in a space which has a heritage dimension.
- Liverpool has a significant Gay community, who though not able to currently have a civil partnership within a religious space, may have either a religious or spiritual belief, or Christian background. Suitable spaces, which have a spiritual life affirming atmosphere are not always accessible to Gay people for a variety of reasons –including staff attitude and the legacy of historic discrimination.
- Liverpool has strong connections with the Traveller community and it has also attracted attention through the work of Nicos Wedding Dress shop – who have been advertising in the Traveller Times for years. G&T weddings are a hidden market.

Income:

Hire costs for ceremony space would need to reflect the market, length of hire i.e. the length of Ceremony and photographs– generally no more than 90 minutes.

Further work would need to be done, taking account of whether hire charges where a space for a reception with or without tied catering is being included. Some venues will require the use of nominated caterers – who will in return enter into agreements with the venue –including responsibility for service of food.

Benefits:

- Build sustainable and mutually beneficial relationship with local communities.
- Improve community esteem by continuing to bring & support important and life affirming events into the locality.
- Build cohesive communities by supporting family and intergenerational events based within the immediate community.
- Attract cultural enterprise and designers like Thelma Madine to share their skills and talents through exhibiting their work at the Black-E as part of its wedding marketing events.

APPENDIX F

Arts Council Strategic Framework for the Arts – Achieving Great Art For Everyone

Goal 1: Talent and artistic excellence are thriving and celebrated

- using our investment to ensure excellent art happens
- establishing a coherent, nationwide approach to the development of artistic talent, particularly for emerging and mid-career artists
- supporting an artistically-led approach to diversity in the arts
- responding to major opportunities such as the London 2012 Olympic and Paralympic Games to showcase talent and build audiences for excellent art

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

- developing arts opportunities for people and places with the least engagement
- strengthening the distribution of excellent art through touring and digital platforms
- encouraging funded organisations to be even more focused on attracting audiences

Goal 3: The arts are sustainable, resilient and innovative

- promoting greater collaboration between organisations to increase efficiency and innovation
- strengthening business models in the arts and helping arts organisations to diversify their income streams, including by encouraging private giving

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

- building a network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society
- creating equal opportunities to enter the arts workforce

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

- improving the delivery of arts opportunities for children and young people
- raising the standard of art being produced for, with and by children and young people.