

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 Following Official Re-launch 2010

Revision 7 – January 2011

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 two 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, Millennium Commission / Big Lottery, ERDF, corporate sponsors, and individuals. The commitments (as in Section 1.2 above) remain unchanged. This capital redevelopment will, however, very significantly increase both the profile and the accessibility of our work, increase its scale, make new partnerships possible, and increase the range of work. One of the most exciting features of the redevelopment is 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 March 2011.

Operations: Given the human resources required to operate an extended and redeveloped building, the staffing of the organisation has been established at 9 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 £245K, 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 support is anticipated to be on-going. Also, Arts Council funding restraints may be eased after 2012, when Lottery funding for the Olympics (though not for the Olympics Legacy) will no longer be required. In the application to the Arts Council for National Portfolio Funding a case for uplift from 2013 has been made in relation to drama initiatives (ref Grants for the Arts) and to The Black-E's unique potential as a dance house.

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 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 is expected from Spring 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 ended March 2012, to £75,000 for the year ended 2015.

A range of 'Black-E Promotions' are proposed 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 £60,000 net of expenses by the fourth year of the business plan forecast.

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. Although we have projected only a modest income from each of these areas in total they should contribute around £6,000 each year.

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 partnership with Movema dance group is being piloted.

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 42-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 on-going support from Arts Council England and Liverpool City Council. Given this support, then adjustments - on the ‘improvise, survive, overcome’ basis - may be made through:

- 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, Nicola Dewison, Vince Edwards, Karl Eversley, Beverley Glean, Bill Harpe, Saraphina Kingfisher, Stephen Knox, Carol Malcolm, Sally Morris, Sandra Quinn, Charley Sealey and Maria Vassallo.

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). Webster Dixon LLP (London) provide advice in relation to employment law and personnel matters. The auditors are Bresnan, Walsh, Chartered Accountants & Registered Auditors (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 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 monthly or fortnightly (as appropriate) to oversee the progress 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 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 already been recognised in the appointment of a building 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.

This business plan presents a core staff equivalent to 9 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 will be expected to teach both sound and lighting skills; the Finance Manager to pass on basic skills in book-keeping and accounting. In return, the staff also benefit and learn from young people.

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

Fixed Posts	No. of Staff	Salaries (£000)*			
		Year ended March			
		2012	2013	2014	2015
Co-Directors	2	60	61	62	64
General Manager	1	26	27	27	28
Cultural Programme Manager	1	24	24	25	25
Finance Manager	1	24	24	25	25
Marketing and Events Manager	1	24	25	25	25
Maintenance and Technical Manager	1	24	25	25	25
Finance and Admin officer	0.5	10	10	10	11
Admin Assistant	1	16	16	17	17
Technical Assistant	0.5	10	10	10	11
NI @ 12%		27	28	29	29
Total		245	250	255	260

Internships & Trainees** 3

*Assumed 2% inflation year on year

**Only if funded through one of the government schemes

2.3 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, culturally diverse dance, participatory drama addressing social issues, 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).

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.

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 the 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. 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 150 workshops or classes per year. Large-scale events (not less than 4 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 6 per year) to exhibitions and performances (featuring meetings with the artists themselves) 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 current programme includes the ‘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. 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. It is clear that once youngsters get a sense of the opportunities being offered them, then this is a project which will run and run - and engage a culturally diverse community of young people in a range of culturally diverse art forms and new experiences. Next off, it looks as if we will be visiting a farm in Wales, and celebrating the experience in words, music, and dance.

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 become a Strategic Youth Arts Centre for the City and surrounding region.

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 is 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 some increase in financial support from the Arts Council. Accordingly, these elements of the proposed programme are dealt with separately.

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 circus and aerial theatre performances, as a winter alternative to pantomime, continue to feature in the envisaged programme. However, large-scale events of this 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), 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.

Culturally Diverse Dance

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 Voguing 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.

Participatory drama addressing social issues

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.

Funding for this at £30k p.a. (plus £20k in partnership funding) would in effect represent a continuation of the Grants for the Arts support for the Re-launch (£64k, effectively over 2 years) - and enable The Black-E to make a return (much needed today) to the area of socially relevant participatory theatre following the rigours of the capital programme.

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) - circus (led by circus artist Neil Smith) - Zumba (Movema) - writing (WoW : Writing On the Wall) - singing (Liverpool Gospel Choir) - training sessions in the art and science of boxing (Matty Davies) - workshops (Genie In The Gutter) - Tai Chi (Charles Tsang).

Bookings and collaborations have included events and performances initiated by - WoW in the Chamber Theatre (live poetry) - an aerial theatre performance by UpSwing dance company ('Fallen') in collaboration with MDI in the Main Space - a return performance by Reveal Theatre in the Chamber Theatre ('King Macbeth') - and a variety of events hosted and initiated by PAX08 in the Main Space and throughout the building (including a conference and a 'Sufi Opera Jam'). 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 (such as the events and activities initiated by PAX08, 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.

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 4 new exhibitions will be created or commissioned each year. Young, Gifted and On Track (both an exhibition and an exhibition-in-progress) continues.

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, 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.

Archiving

Archiving will be on-going throughout the programme to document 40-plus years of work, which will take 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.

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’).

Discussions with other prospective partners are being explored.

Black-E Cultural Programme Expenditure (£'000)

	2012	2013	2014	2015
Youth Arts	55	60	70	75
Events & Performances	78	125	85	125
Gallery	2	2	2	2
Publications	5	5	5	5
Archiving	35	26	23	18
Website	2	2	2	2
TOTAL	<u>177</u>	<u>220</u>	<u>187</u>	<u>227</u>

2.4 Administration

Administrative costs for the first year of the business plan (2012) 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 2012	Assumptions
Telephone	£6,000	These costs increase year on year from the 2011 outturn base of £5,600
Postage	£850	With the ever-increasing use of email, these costs are expected to grow at a minimal rate.
Office Consumables	£4,000	Includes expenditure on computers
Stationery	£2,400	Small increases allowed year on year
Conf, Travel, Research	£2,000	Kept static at 2011 outturn levels
Professional fees	£4,000	Includes audit fees
Bank charges	£3,000	Bank charges kept at 2011 outturn levels
Hospitality	£1,200	Small increases expected year on year
Accommodation	£10,000	This expenditure has decreased due to reductions in accommodation available
Library	£400	A small budget has been allocated for purchase of books and publications
Marketing, Publicity, Fundraising	£6,500	This budget has been increased from the 2011 outturn figure and is higher in 2013 and 2015. It reflects implementation of the marketing strategy
Transport	£1,300	Kept static at 2011 outturn levels
Trustees & Volunteers Expenses	£5,600	As above for trustees expenses with small increases for volunteers
Total	£47,250	

2.5 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 2012	Assumptions
Rates	£2,500	These costs increase year on year from the 2011 outturn
Building Maintenance	£4,080	Ongoing maintenance will be required and hence the budget has been increased year on year
Maintenance Contracts	£8,282	As above
Heat and Light	£25,200	This major area of expenditure is expected to increase each year
Insurances	£12,000	Kept static at 2011 outturn levels on the basis of ensuring value for money each year with negotiations
Security	£1,000	A new budget area for the forecast period for non funded security
Licenses	£2,000	Required cost of licenses
Equipment	£2,000	A budget for small equipment purchases
Future maintenance/Renewals	£4,000	The building will require continued investment to maintain it's condition
Contingencies	£2,500	A small contingency has been provided to mitigate any underestimations
Total	£63,562	

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 2008-10, and £75k in 2010-11. We are confident that the City remains committed to its support of The Black-E. In political terms this support is cross-party. However, funding for 2011-12 and beyond remains to be determined as the City's budgets are confirmed.

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. At the time of writing a grant £126,483 has been confirmed for 2011-12. An application is also being made for £30k of Grants for Arts support (a Forum Theatre initiative and innovation in relation to Women and Domestic Violence) in 2011-12 - following on the earlier Grants for Arts support of £64k over the 2 years leading up to the Official Re-launch in October 2011.

Funding for the 3 years 2012-2015 is being sought, as a National Portfolio application, on the basis of on-going support for Forum Theatre initiatives and innovations in relation to Women's issues, and also (utilising the unique potential of the re-launched and re-developed

Black-E for the presentation of dance and dance participation in a variety of settings) support an annual dance programme augmented by for culturally diverse Biennial Festivals of dance.

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 (~£75k). Such support is now being sought in relation to the youth arts programme and to archiving.

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 has been submitted, and a license is anticipated from the start of the 2011-12 financial year.

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. 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				
	2012	2013	2014	2015
Total Earnings	£50,000	£50,000	£65,000	£75,000
Assumptions				
Regular bookings already secured	£20,000	£20,000	£20,000	£20,000
Main Space £2,000 per day	12 days	12 days	18 days	22 days
Commercial Rate	£24,000	£24,000	£36,000	£44,000
Other Spaces £250 per day				
Average	24 days	24 days	36 days	44 days
Commercial Rate	£6,000	£6,000	£9,000	£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 Promotions – Ticket Sales				
	2012	2013	2014	2015
Total Income (Net of Cost)	£5,000	£10,000	£5,000	£12,000
Assumptions				
Winter Event Box Office (500 @ £20 average) Less: Budgeted Costs	£10,000 £(7,500)	£10,000 £(7,500)	£10,000 £(7,500)	£10,000 £(7,500)
Themed Event Box Office (100 per day x 5 days @ £10 avg.) Less: Budgeted Costs	£5,000 £(3,500)	£5,000 £(3,500)	£5,000 £(3,500)	£5,000 £(3,500)
Other Events Box Office Contribution (200 @ £5 avg)	£1,000	£1,000	£1,000	£1,000
Festival of Dance – Net Contribution		£5,000		£7,000

Black-E Fundraising Events				
	2012	2013	2014	2015
Total Income (Net of Costs)	£40,000	£40,000	£55,000	£60,000
Assumptions				
Headline Act or Event (2 in 2014 & 15) (500 @ £50 average) Less: Budgeted Costs	£25,000 £(5,000)	£25,000 £(5,000)	£50,000 £(10,000)	£50,000 £(10,000)
Sponsored Event, e.g. Black-E's got Talent	£10,000	£10,000	£10,000	£10,000
Regular Fundraiser, e.g. Dance-athon (100 participants @ £60 avg sponsors) Less: Budgeted Costs	£6,000 £(1,000)	£6,000 £(1,000)	£6,000 £(1,000)	£6,000 £(1,000)
Celebrity Auctions or Other Event 5 Items @ £1,000 each	£5,000	£5,000		£5,000

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.

3.6 Project Funding

The Black-E has a track record of success in obtaining project funding from a range of sources. Funding is currently being sought from the J Paul Getty Jnr Charitable Foundation, The Big Lottery, and the Morgan Foundation as well as from Paul Hamlyn, etc.

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 Co-Directors 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
We now have a completed, fantastic venue from which to deliver events, and the rest of the cultural programme. We	We have described an extensive cultural programme which will target young people specifically as well as the wider community. Our	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	The underlying theme of our pricing policy is accessibility. This requires us to have flexible pricing in respect of hires,

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.	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.	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	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.
PEOPLE			
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			

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 agreed to contribute 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

4.2 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.

Black-E Financial Forecasts for year ended 31 March (£,000)					
	Outturn				
	2011	2012	2013	2014	2015
Income					
Revenue Grants					
ACE NW (incl. GFA from 2013)	135	126	206	166	206
Liverpool CC Grant	75	75	75	75	75
Trusts, Foundations, etc	78	94	108	99	95
Project Grants					
ACE NW GFA	3	30	0	0	0
Other Govt. Grants	0	20	20	20	20
Other Grants – Archiving	33	33	24	21	16
Sponsorship					
Other Project Grants	2	75	75	75	85
Earned Income					
Hire of Space	30	50	50	65	75
Events & Fundraising	1	40	40	55	60
Ticket Sales	1	5	10	5	12
Other Income	21	11	11	13	14
Sale of Asset	36				
Total Income	415	559	619	594	658
Expenditure					
Full Time Staff	193	245	250	255	260
Other Staff Costs	34	25	28	30	34
Cultural Programme	84	177	220	187	227
Admin	48	47	52	51	57
Overheads	56	64	68	70	76
Total Expenditure	415	558	618	593	654
Surplus/(Deficit)	0	1	1	1	4

4.3 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.	

4.4 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