



# JACK DEAN & COMPANY

Trading Name of Jack Nicholas Dean Ltd, company no. 12543307

## Business Plan 2022-26

### IDENTITY & PURPOSE

Jack Dean has been making and touring live storytelling shows since 2011. He founded Jack Dean & Company chiefly to be eligible for Arts Council England's Emergency Fund for Organisations in 2020. Over the past two years, however, the opportunities and protections offered by this structure have made it a thing worth keeping and building on.

In general, the company is there to do the same thing the sole trader business that preceded it did: find brilliant artists, make really good stories with them and tell them anywhere and everywhere. Stories that make you think a little bit differently about what the world was, is and could be. Our main product is live shows with lots of music, noise and heart. But we also have engagement & digital arms that we are steadily growing. Our purpose is to keep doing that stuff.

### WORLD

Demand for live performances is high coming out of the covid-19 pandemic, although venue bookings are still erratic and scarce. However, our most recent outdoor show opened in 2021 to our biggest tour to date, and we are commanding significantly better fees than at the start of the last business plan period (2018-22).

Our main funder, Arts Council England, has recently launched a new strategy that is heavily community-focused. In ways we meet this requirement, as we tour primarily to community venues, and in other ways we have some adjusting to do, chiefly by engaging communities more in our creative process.

After a steep recession, the UK economy is growing considerably, although tempered by high inflation. It's hard to predict if this will continue, if further lockdowns will affect our ability to tour, what Brexit will do to supply chains, or if climate change and Peak Oil will cause total economic collapse. So we're not gonna predict. We have proven our adaptivity and resilience over the past few years. But we are done just surviving. We have a lot to offer the world, and we're going to flipping' well offer it.

### GOALS

1. Make the best art possible
2. Pay the highest artist fees possible
3. Reach the widest audience possible

### ACTIONS

#### 1. Do more gigs

We will look to greatly expand the number of venues regularly and occasionally booking our work. In particular we will target four key areas: Rural Touring, Libraries, Museums and Outdoor Promoters. We will seek to hire a dedicated Tour Booker for this. This will be chiefly with our existing repertoire of shows, but we will also create new shows that will help us reach the above target venues.

#### 2. Get bigger audiences

Starting in 2022, we will annually create a data-driven marketing strategy for each year (See Appendix A). We will share these with our venue partners, and work with them to find better ways to understand our existing audience and reach new ones.

#### 3. Do more engagement stuff

We will seek to greatly increase the number of workshops we offer and deliver for all ages, and start co-creating shows with community groups, with a particular focus on our hometown of Exeter. We will seek to recruit a dedicated Engagement Manager for this. This will help Goal 3 by creating deeper relationships with our audiences

#### 4. Make more digital stuff

We will keep making podcasts, music, video and other content for online distribution, and get better at publicising these creations

### COMMITMENTS

By April 2026 we will seek to:

1. Do 150 live performances
2. Reach 7500 people with our live shows.
3. Reach 5000 people with our digital content.
- 4 Produce three shows co-created with community participants.
5. Do 50 workshops

# **APPENDIX A: MARKETING STRATEGY 2022-23**



# Jack Dean & Company Marketing and Audience Development strategy

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2022 - 2023

Jack Dean & Company



## 1. Jack Dean & Company

Jack Dean & Company is a disabled-led, artist-owned non-profit set up to help tell stories of how things could be. We collaborate with inspiring and exceptional artists to create new work across many artforms. Founded in 2020, we are committed to offering people across the UK the chance to dream of a different world, whatever the current one may hold.

Jack Dean & Company has a series of organisational values which must be upheld through all marketing activity, these are as follows:

### **Equality & Fairness**

- We are an anti-capitalist, pro-democracy company. We believe that, in the words of Alan Lane, making art is a team sport, and every worker's contribution is different but equally valuable. We pay all staff the same day rate, and incorporate them into creative and production decision-making.
- We are an actively anti-racist company. We openly advertise for all new roles on publicly funded projects, and will guarantee interviews or auditions to all POC who meet the essential person specifications when we do this.
- We are a disabled-led company, and will make audience and artist access a continuing and growing part of what we do.
- We are a carbon neutral company. This is done through carbon offsetting, which we recognise as flawed, and we aim to reduce our footprint to a point where it is not needed. We are a flight-free company.

### **Honesty & Openness**

- We will make our funding applications and business plans available to whoever wants to see them.
- We will make all work that we share online available on a Creative Commons Zero license.
- We will be open about our failures and shortcomings as a company, and transparent in how we raise and spend money. We will be open to listening and learning about how we can do better, and admit any mistakes we make and knowledge gaps we uncover along the way.

### **Imagination & Experimentation**

- We are an artist-led company, and will continue to be driven by our artistic ideas more than any other factor.
- We value the creativity in everyone, but in particular we will shout about the value that professional artists create.
- We will push ourselves to learn new skills, try new things and work with new people, in acceptance of the fact that sometimes this will fail

### *Analysis of the current situation -*

Jack Dean & Company is based in Exeter with strong connections in both the Southwest and Yorkshire. The company is young having been formed in 2020, however Jack Dean has been performing as a solo artist since 2011, developing a strong following amongst audiences and good relationships with several venues, the business plan details 30 of these across the UK.



SWOT analysis of current position

|  |  |
|--|--|
| <p><b><u>Strengths</u></b></p> <ul style="list-style-type: none"> <li>• Strong history as a high-quality theatre maker.</li> <li>• Diverse programme of available shows.</li> <li>• Good mailing list.</li> <li>• Very good funding history particularly from ACE.</li> <li>• Current shows already possess strong marketing assets.</li> <li>• Not just a theatre company; cross genre (podcast, music, games).</li> </ul>  | <p><b><u>Weaknesses</u></b></p> <ul style="list-style-type: none"> <li>• Currently a small social media following.</li> <li>• Reliant on venues to ensure marketing reaches the venues core audiences.</li> <li>• There is only a small team of paid staff.</li> </ul> |
| <p><b><u>Opportunities</u></b></p> <ul style="list-style-type: none"> <li>• Developing partnerships to enable more community focused outdoor work.</li> <li>• Use of bandstand to create outdoor opportunities.</li> <li>• Ability to grow outreach/workshop programme.</li> <li>• Expanding audience markets through new work.</li> <li>• Touring to non-traditional venues.</li> <li>• Cross-pollination of audiences from podcasts to theatre and vice versa.</li> <li>• Building links with non-traditional spaces and organisations.</li> </ul> | <p><b><u>Threats</u></b></p> <ul style="list-style-type: none"> <li>• Lack of core funding.</li> <li>• Adverse weather for outdoor shows.</li> <li>• Future Covid lockdowns</li> <li>• Venue uncertainty due to Covid and external pressures on the arts.</li> </ul>   |

**2. Objectives –**

1. **Maintain and increase audience size** – By the end of 2022 to engage 1500 audience members to a Jack Dean & Company performance.
2. **Attract new audiences** – For 15% of all audiences to be made up of those who have not previously attended a Jack Dean & Company performance by Dec 2022.
3. **Build organisational database** – To increase the size of the subscribed mailing list to 2000 by December 2022.
4. **To increase the social media engagement** – To increase the social media followings to engage with more audiences. By December 2022, the twitter account will have 1000 followers ,the Facebook page will have 600 likes and the Instagram will have 500 followers.



### 3. Marketing Strategies –

#### *Segmenting the target market*

According to a recent show stats report Jack Dean & Company's top three audience segments (using the Audience Finder segmentations) are **Dormitory Dependables**, **Commuterland Culturebuffs** and **Trips and Treats**. Definitions of these are:

#### *Dormitory Dependables*

- A significant proportion of arts audiences are made up of this dependably regular if not frequently engaging group
- Most live in suburban or small towns and show a preference for heritage activities alongside popular and more traditional mainstream arts
- Many are thriving, well off mature couples or busy older families
- Lifestage coupled with more limited access to an extensive cultural offer mean that culture is more an occasional treat or family or social outing than an integral part of their lifestyle

#### *Commuterland Culturebuffs*

- Affluent and settled group with many working in higher managerial and professional occupations
- Keen consumers of culture, with broad tastes but a leaning towards heritage and more classical or traditional offerings
- Often mature families or retirees, living largely in leafy provincial suburban or greenbelt comfort
- A group willing to travel and pay for premium experiences, their habits perhaps influenced by commuting
- Motivations are multiple, ranging from social and self-improvement, to the pursuit of learning opportunities for older children
- Tend to be frequent attenders and potential donors

#### *Trips and Treats*

- While this group may not view arts and culture as a passion, they are reasonably culturally active, despite being particularly busy with a wide range of leisure interests
- Tend to be comfortably off and living in the heart of suburbia
- Children range in ages, and include young people still living at home
- With a strong preference for mainstream arts and popular culture like musicals and familiar drama, mixed in with days out to museums and heritage sites
- This group are led by their children's interests and strongly influenced by friends and family



Audience to develop include:

#### *Experience Seekers*

- Make up an important and significant part of urban arts audiences
- This group are highly active, diverse, social and ambitious singles and couples and younger people engaging with the arts on a regular basis
- Often students, recent graduates and in the early to mid-stages of their careers
- Tend to live close to city centres, so have easy access to and attend a wide variety of arts, museums, galleries and heritage
- Interests cover mainstream, contemporary and culturally diverse offers and attending is at the heart of their social lives
- They are mostly in search of new things to do and have disposable income to spend on a variety of leisure activities like sports/arts memberships, visits to cafes, bars and restaurants
- Typically digitally savvy, they will share experiences through social media on their smartphones

#### *Home and Heritage*

- A more mature group that is generally conservative in their tastes
- Large proportion are National Trust members
- Classical music and amateur dramatics are comparatively popular
- While this is not a highly engaged group – partly because they are largely to be found in rural areas and small towns – they do engage with local cultural activity
- Likely to look for activities to match their needs and interests, such as accessible day-time activities or content exploring historical events

#### *Branding*

A clear branding is central to the development of the marketing campaigns. The brand is centred around Jack Dean as an artist. This means that all marketing campaigns must use Jack as an important figurehead. This will mean that campaigns can draw on his previous success as an artist as well as the work being promoted. This also means that other artists involved can be used heavily in the promotion as well as the content of the show itself. A brand identity document should be created by a designer or the team to ensure the same colour palette and font is used across all branding.

#### *PR*

To further engage with PR we will work with professional agencies such as Mobius to allow us to reach audiences we cannot otherwise reach and allow us national reach. This will need to be included in each



#### 4. Marketing Tactics –

Using the SWOT analysis, a TOWS has been completed to help identify where our strengths can help us to combat any threats and help take advantage of opportunities and where opportunities can be used to help fill current weakness in the organisation and to identify potential threats that could impact an area we are currently weaker in, and what tactics can be used to help reduce the likelihood of this happening. Many of the tactics identified through this analysis have been developed in detail in the marketing tactics section of the marketing strategy.

|                      | <b>Strengths</b>   | <b>Weaknesses</b>   |
|----------------------|--|---|
| <b>Opportunities</b> | <p>Strength/Opportunity tactics</p> <ul style="list-style-type: none"> <li>• Diverse programme of shows could increase interest from more non-traditional venues</li> <li>• Use the current assets to build links with new organisations and community groups.</li> <li>• Use funding knowledge and reputation to forge partnerships with community focused groups. For example: Doorstep Arts (Torbay)</li> </ul> | <p>Weaknesses/Opportunity tactics</p> <ul style="list-style-type: none"> <li>• Use the mailing list to build the social media following.</li> <li>• Utilise marketing adverts digitally to increase social presence</li> <li>• Use podcasts and games to promote shows on social media and vice versa</li> <li>• Use strong marketing assets to deliver campaigns centred around venue locations, trying to reach segments the venues may miss</li> </ul> |
| <b>Threats</b>       | <p>Strengths/threats tactics</p> <ul style="list-style-type: none"> <li>• Utilise the company reputation to increase funding</li> <li>• Cross-genre nature of work means it is easier to pivot to online (for example podcasts and games) in the event of future lockdowns</li> <li>• Venue uncertainty can potentially be combatted by diverse range of shows on offer</li> </ul>                                 | <p>Weaknesses/Threats tactics</p> <ul style="list-style-type: none"> <li>• Small team of paid staff means more flexibility when it comes to lack of core funding</li> </ul>   |

Several of these tactics rely on venues and their marketing campaigns and capabilities. For larger venues this shouldn't be a problem however for rural tours and non-professional venues (e.g. outdoor council spaces and bandstands) more of the responsibility may need to rest with us.



*Developed tactics -*

*The product -*

By utilising different marketing tactics for different shows and promoting in different styles for different audience demographics and target markets it is possible to diversify the audiences for the overall organisation.

A way to do this is utilise different channels for different target demographics and promote different features/benefits to different audiences. This is laid out in the following features/benefit analysis:

Feature benefit analysis –

| <i>Feature</i>                                 | <i>Benefit</i>  |
|--|---|
| <b>COMPANY</b>                                 |   |
| <i>Nationally recognised</i>                   | Work that tours to professional venues all over the UK and further in your local town/village                               |
| <i>Disability led</i>                          | Ensuring that audiences viewpoints are challenged // ensuring a diverse range of talent is visible on the stage             |
| <b>VINLAND</b>                                 |   |
| <i>A unique experience for children</i>        | A way of keeping the children engaged whilst learning about history.  |
| <i>Learning about the Vikings in a fun way</i> | Learning outside the classroom in a creative setting.   |
| <i>Live music</i>                              | Part of a cross-art approach to storytelling in this unique show.   |
| <i>Animation</i>                               | An engaging way to progress the story.  |
| <i>Storytelling</i>                            | An exciting form of modern storytelling to modernise an ancient practice.   |
| <b>JEREMIAH</b>                                |   |
| <i>Historical</i>                              | Important and underrepresented part of British history which is very rarely adapted for the stage.                          |
| <i>Live music</i>                              | Different genres of music create an exciting and fast paced experience.   |
| <i>Local history</i>                           | Increase your knowledge of an important piece of your history*  |
| <i>Perfect for older children</i>              | Engage with a rebellious gig theatre piece  |
| <i>Storytelling</i>                            | A new take on storytelling, driven by spleen work, rap and song.  |
| <i>Full band</i>                               | Backed by a full band for that gig-theatre experience.  |
| <b>HERO &amp; LEANDER</b>                      |   |
| <i>Live music</i>                              | Different genres of music create an exciting and fast paced experience.   |
| <i>Mythological</i>                            | Experience an ancient story in a new way //   |
| <i>Romantic</i>                                | A love story through the ages to be enjoyed with a loved one  |
| <i>Variety of genres</i>                       | Something for everyone // encounter new genres of music   |
| <i>Short</i>                                   | Less than 1 hour to experience high quality theatre   |
| <i>Full band</i>                               | Backed by a full band for that gig-theatre experience.  |
| <i>Bandstand</i>                               | Transforming community spaces for new experiences // Unique pop-up bandstand creates an instant atmosphere wherever it goes |

\*Midlands/North only

The wording of different marketing tools needs to remain appropriate to the target market and the channel that is being used. For example, a piece in a local paper aimed at family audiences for a should have a vastly different feel to it than a Facebook ad campaign aimed at student/18-35 yr old audiences attending a Hero & Leander performance.



Below is a feature benefit analysis as to which key features and USP's will appeal to the identified target audience segments (the left column directly corresponds to the table above):

| Audience segment (right)<br>Feature (below)    | Dormitory Dependables | Commuterland Culturebuffs | Trips and Treats | Experience Seekers | Home and Heritage |
|--|-----------------------|---------------------------|------------------|--------------------|-------------------|
| <b>COMPANY</b>                                 |                       |                           |                  |                    |                   |
| <i>Nationally recognised</i>                   | x                     | x                         | x                | x                  | x                 |
| <i>Disability led</i>                          | x                     |                           |                  | x                  |                   |
| <b>VINLAND</b>                                 |                       |                           |                  |                    |                   |
| <i>A unique experience for children</i>        |                       |                           | x                |                    |                   |
| <i>Learning about the Vikings in a fun way</i> |                       |                           | x                |                    | x                 |
| <i>Live music</i>                              |                       |                           | x                |                    |                   |
| <i>Animation</i>                               |                       |                           | x                |                    |                   |
| <i>Storytelling</i>                            |                       |                           | x                |                    |                   |
| <b>JEREMIAH</b>                                |                       |                           |                  |                    |                   |
| <i>Historical</i>                              | x                     | x                         |                  | x                  | x                 |
| <i>Live music</i>                              | x                     | x                         |                  | x                  | x                 |
| <i>Local history</i>                           | x                     | x                         |                  | x                  | x                 |
| <i>Perfect for older children</i>              | x                     | x                         |                  |                    |                   |
| <i>Storytelling</i>                            | x                     |                           | x                | x                  |                   |
| <i>Full band</i>                               | x                     | x                         | x                | x                  |                   |
| <b>HERO &amp; LEANDER</b>                      |                       |                           |                  |                    |                   |
| <i>Live music</i>                              | x                     | x                         | x                | x                  | x                 |
| <i>Mythological</i>                            | x                     | x                         |                  | x                  |                   |
| <i>Romantic</i>                                |                       | x                         |                  | x                  |                   |
| <i>Variety of genres</i>                       | x                     | x                         | x                | x                  |                   |
| <i>Short</i>                                   |                       | x                         | x                | x                  | x                 |
| <i>Full band</i>                               | x                     | x                         | x                | x                  |                   |
| <i>Bandstand</i>                               | x                     |                           | x                | x                  | x                 |

### Pricing –

As a touring theatre company prices are mainly set by the venues. However, when a guarantee vs split is in place we should look to include an affordable ticket rate for audiences but one that can maximise our income. If a flat fee is in place, it will be useful to look to work with organisations who are using pay what you can/decide or free events to help tie into the Arts Council's Let's Create strategy and remove economic barriers to attendance.

### Place –

As a nationally touring company we need to be touring to as many places around the country as possible. However, it is worth discussing ideas around touring to different location at different times to prevent excess fuel use and make touring schedules easier. This will also allow us to embed ourselves in an area, even if only for a short time, and begin to understand different communities and develop our audiences there.

As we are based in Devon it is worth always ensuring that we have one show in Exeter and at least one in the rest of Devon to make sure we are maximising the audience that can view us the most.



## Promotion –

Promotional tools currently available:

- Print posters
- Print flyers
- Facebook
- Instagram
- Twitter
- Mailchimp
- Direct mail
- Social media adverts
- Paid print adverts (local and national)

Promotion strategies -

- a) The effectiveness of print – what works for our audience? A title and strong imagery was used for the Hero & Leander 2021 tour, however as each show is a piece of new writing the audience have no prior knowledge of what the show is about. To combat this each piece of print must contain a strong a line or two above or below the title to hook in potential audiences.

### *Hero & Leander –*

Two lovers fight insurmountable odds in this gig theatre epic.

Fighting against fate, the raging ocean and the gods themselves, two young lovers search for a future in an unfriendly world.

### *Vinland –*

A Viking adventure for all the family.

Iceland behind, America ahead as one young Viking searches for answers in this family friendly epic.

### *Jeremiah –*

The forgotten history of Britain's lost revolution.

- b) *PR* – Continue to build and grow relationships with local press contacts and attempt to increase coverage in local press through these relationships. Extend this to local bloggers, invite local bloggers to attend Devon and South West events for free. National PR needs to be covered by an agency.
- c) *Utilise a branding guideline to use on all publicity material* – This will allow all Jack Dean & Company events to have an overarching brand recognition. This will be particularly useful for venues where we perform repeatedly.
- d) *QR codes* – Freesheets and other printed materials can contain links to ticket booking (flyers/posters) or the podcast (freesheets). This will increase exposure of shows and will hopefully increase ticket sales.
- e) *Keep up to date with other project artists are involved in* – Promoting other work by artists we also work with could increase those artists profiles. If they have good public profiles or



companies then sharing the promotion could point their followers towards Jack Dean & Company.

- f) *Create content promoting community projects* – This should primarily be our own community projects such as the National Arts Service and the Exeter Freedom Trees but can include other community project from local artists. These should not be selling but used to indicate the other avenues of work Jack Dean & Company has.

The following communications matrix helps to identify which comms channels should be utilised to reach different audiences. Highlighted columns should be most utilised.

| Audience segments (right)<br>Communication tools<br>(below) | Dormitory<br>Dependables | Commuterland<br>Culturebuffs | Trips and Treats | Experience<br>Seekers | Home and<br>Heritage |
|---|--------------------------|------------------------------|------------------|-----------------------|----------------------|
| Facebook  | x                        | x                            | x                | x                     | x                    |
| Instagram   | x                        |                              | x                | x                     |                      |
| Twitter   | x                        | x                            | x                | x                     | x                    |
| Website   | x                        | x                            | x                | x                     | x                    |
| Flyers  | x                        | x                            | x                |                       | x                    |
| Poster  | x                        | x                            | x                |                       | x                    |
| Direct email  | x                        | x                            | x                |                       | x                    |
| Local influencer  |                          |                              | x                | x                     |                      |
| Word of mouth   | x                        | x                            | x                | x                     |                      |
| Paid Social media adverts                                   | x                        |                              | x                | x                     | x                    |
| Newspapers  | x                        | x                            |                  |                       | x                    |
| Radio   | x                        | x                            |                  |                       | x                    |
| Partner organisations                                       | x                        | x                            |                  | x                     | x                    |
| Other local arts orgs                                       |                          | x                            | x                | x                     | x                    |

#### Online tactics –

- Create engaging content focused around: storytelling, music, theatre, history.
- **Vinland specific:** children’s theatre, Vikings, Vikings in America. **Jeremiah specific:** Luddite rebellion, influences, multi-genre show creation. **Hero & Leander specific:** Mythology, touring bandstand, Ancient Greece. These can be in the forms of interviews with Jack or the band, stories, historical blogs, tour diaries and presented on the news segment of the website. These can then provide extra content for the social media.
- The podcast can be used to promote the shows if any are nearby release dates.
- Create short videos whilst out on tour to promote to local venues or where the bandstand is erected.
- Use previous shows to promote next tour: e.g. ‘did you enjoy Jeremiah? Then you’ll love Hero & Leander, it’s a different story and set in Greece but we think you’ll still love it.’
- Create engaging trailers to share through all channels.
- Maintain a strong presence on all our online channels, with relevant and regular updates.
- Make sure selling posts are used only once in every four posts when not on tour and once every two posts when on tour.
- Share story driven content about shows with venues. This can be done through retweeting their channels as well as creating content for them. This can be through interviews which



focus specifically on the show and gain insight into the creative process for interested audience members.

- Create links with other local theatre companies for co-promotion of events on social media. Could include: Scratchworks, Alibi, Paddleboat, Above Bounds, Beyond Face, Le Navet Bete.
- Engage in conversations online with audience members, encourage sharing of stories.
- Retweet audience members through the social channels as the basis of creating positive conversations.
- All staff members to have links to the social channels in their email signatures.
- Utilise paid Facebook adverts.

## 5. Evaluation

| <b>Objective</b>                               | <b>KPI to be measured and how</b>   |
|--|---|
| Maintain and increase audience size            | A post tour analysis of audience figures should be undertaken after each tour.  |
| <i>Attract new audiences</i>                   | To gather feedback from audience feedback surveys agreed with venues in advance.  |
| <i>Develop younger audiences</i>               | To look at age figures gathered from audience feedback surveys to assess the age of the audience makeup. Young people have busy lives and so this will have monitored closely.  |
| <i>Build organisational database</i>           | Number of signups to Mailchimp. Measured every month to assess increase.  |
| <i>To increase the social media engagement</i> | Number of likes/followers on social media. To be measured on the last day of every month and charted against a baseline figure (numbers from Jan 2022). Figures to be assessed every six months to judge success of current strategies. |

# **APPENDIX B: FINANCIAL PLAN**

| INCOME                     |          |          |          |           |          |           |           |          |           |           |          |           |
|----------------------------|----------|----------|----------|-----------|----------|-----------|-----------|----------|-----------|-----------|----------|-----------|
| Item                       | FYE 2023 |          |          | FYE 2024  |          |           | FYE 2025  |          |           | FYE 2026  |          |           |
|                            | Rate     | Quantity | Amount   | Rate      | Quantity | Amount    | Rate      | Quantity | Amount    | Rate      | Quantity | Amount    |
| ACE Funding                | £ 85,000 | £ 1      | £ 85,000 | £ 105,000 | £ 1      | £ 105,000 | £ 105,000 | £ 1      | £ 105,000 | £ 105,000 | £ 1      | £ 105,000 |
| Venue Fees                 | £ 500    | £ 30     | £ 15,000 | £ 650     | £ 35     | £ 22,750  | £ 700     | £ 40     | £ 28,000  | £ 750     | £ 45     | £ 33,750  |
| Workshop Fees              | £ 200    | £ 5      | £ 1,000  | £ 200     | £ 10     | £ 2,000   | £ 200     | £ 15     | £ 3,000   | £ 200     | £ 20     | £ 4,000   |
| Heritage Lottery Fund      | £ -      | £ -      | £ -      | £ 10,000  | £ 1      | £ 10,000  | £ 10,000  | £ 1      | £ 10,000  | £ 10,000  | £ 1      | £ 10,000  |
| Other Trusts & Foundations | £ 1,000  | £ 1      | £ 1,000  | £ 1,000   | £ 1      | £ 1,000   | £ 2,000   | £ 1      | £ 2,000   | £ 3,000   | £ 1      | £ 3,000   |
| ECC Funding                |          |          |          | £ 3,000   | £ 1      | £ 3,000   | £ 3,000   | £ 1      | £ 3,000   | £ 3,000   | £ 1      | £ 3,000   |
| Commissions                | £ 2,000  | £ 1      | £ 2,000  | £ 2,000   | £ 1      | £ 2,000   | £ 2,000   | £ 1      | £ 2,000   | £ 2,000   | £ 1      | £ 2,000   |
| Services                   | £ 3,000  | £ 1      | £ 3,000  | £ 3,000   | £ 1      | £ 3,000   | £ 3,000   | £ 1      | £ 3,000   | £ 3,000   | £ 1      | £ 3,000   |
| Merchandise Sales          | £ 40     | £ 35     | £ 1,400  | £ 40      | £ 35     | £ 1,400   | £ 40      | £ 40     | £ 1,600   | £ 40      | £ 45     | £ 1,800   |
| <b>Total</b>               | £        |          | 108,400  | £         |          | 150,150   | £         |          | 157,600   | £         |          | 165,550   |
| EXPENDITURE                |          |          |          |           |          |           |           |          |           |           |          |           |
| Item                       | FYE 2023 |          |          | FYE 2024  |          |           | FYE 2025  |          |           | FYE 2026  |          |           |
|                            | Rate     | Quantity | Amount   | Rate      | Quantity | Amount    | Rate      | Quantity | Amount    | Rate      | Quantity | Amount    |
| Jack Dean Fee              | £ 121    | £ 208    | £ 25,168 | £ 122     | £ 260    | £ 31,720  | £ 127     | £ 260    | £ 33,020  | £ 132     | £ 260    | £ 34,320  |
| Project Manager Fee        | £ 121    | £ 104    | £ 12,584 | £ 122     | £ 156    | £ 19,032  | £ 127     | £ 156    | £ 19,812  | £ 132     | £ 156    | £ 20,592  |
| Tour Booker Fee            | £ 121    | £ 52     | £ 6,292  | £ 122     | £ 52     | £ 6,344   | £ 127     | £ 52     | £ 6,604   | £ 132     | £ 52     | £ 6,864   |
| Engagement Worker Fee      | £ -      | £ -      | £ -      | £ 122     | £ 52     | £ 6,344   | £ 127     | £ 52     | £ 6,604   | £ 132     | £ 52     | £ 6,864   |
| Touring Costs              | £ 40,000 | £ 1      | £ 40,000 | £ 40,000  | £ 1      | £ 40,000  | £ 45,000  | £ 1      | £ 45,000  | £ 50,000  | £ 1      | £ 50,000  |
| Production Costs           | £ -      | £ -      | £ -      | £ 25,000  | £ 1      | £ 25,000  | £ 25,750  | £ 1      | £ 25,750  | £ 26,523  | £ 1      | £ 26,523  |
| R&D Costs                  | £ 3,000  | £ 1      | £ 3,000  | £ 5,000   | £ 1      | £ 5,000   | £ 5,150   | £ 1      | £ 5,150   | £ 5,305   | £ 1      | £ 5,305   |
| Marketing & PR             | £ 5,000  | £ 1      | £ 5,000  | £ 10,000  | £ 1      | £ 10,000  | £ 10,300  | £ 1      | £ 10,300  | £ 10,609  | £ 1      | £ 10,609  |
| Merchandise Costs          | £ 20     | £ 35     | £ 700    | £ 700     | £ 1      | £ 700     | £ 800     | £ 1      | £ 800     | £ 900     | £ 1      | £ 900     |
| Workshop Costs             | £ 1,000  |          | £ 1,000  | £ 500     | £ 1      | £ 500     | £ 750     | £ 1      | £ 750     | £ 1,000   | £ 1      | £ 1,000   |
| Overheads                  |          |          | £ 1,000  | £ 1,250   | £ 1      | £ 1,250   | £ 1,288   | £ 1      | £ 1,288   | £ 1,326   | £ 1      | £ 1,326   |
| <b>Total</b>               | £        |          | 94,744   | £         |          | 145,890   | £         |          | 155,078   | £         |          | 164,302   |
| Surplus / Deficit          | £        |          | 13,656   | £         |          | 4,260     | £         |          | 2,523     | £         |          | 1,248     |