



Mapping the Future

A guide to business planning for small arts and voluntary organisations

An t-Slighe air adhart

Comhairle airson dealbhachadh gnìomhachais do bhuidhnean ealan beaga agus saor thoileach



VOLUNTARY **ARTS** SCOTLAND
EALAIN SAOR-THOILEACH AN ALBA

Voluntary Arts Scotland seeks to promote participation in the arts and crafts by supporting the development of the voluntary arts sector.

We do this primarily by facilitating the development of a strong infrastructure, strategic thinking and good practice across the sector. We are an initiative of the Voluntary Arts Network (VAN) which links us with similar initiatives in England, Ireland and Wales. Voluntary Arts Scotland seeks to:

- draw together voluntary arts and crafts groups and their representative bodies;
- provide these organisations with information, advice and training;
- ensure that their interests are represented to policy makers, funders and politicians;
- improve the environment for everyone participating in arts and crafts.

Voluntary Arts Scotland celebrates the contribution of participatory arts to the well-being of communities, social inclusion, lifelong learning, active citizenship and volunteering.

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Voluntar Airts Scotland ettles tae get fowk tae tak pairt in airts an crafts bi giein a heeze up tae the development o the voluntar airts sector.

This is daen maistly bi helpin the hale sector wi biggin up a strang infrastructure, strategic weys o thinkin, an couthie weys o workin. Voluntar Airts Scotland haes come oot o an initiative fae the Voluntar Airts Network (VAN). This gies us a link wi ither same-like bodies i England, Northren Ireland/the Republic o Ireland, an Wales.

Voluntar Airts Scotland ettles tae:

- *bring thegither voluntar airts an crafts groups an thair representative bodies;*
- *gie these bodies wittins, advice an trainin;*
- *mak shair that fowk that maks policie, fowk that gies siller, an politicians kens whit the interests o the sector is;*
- *mak the environment better for aabodie that taks pairt in airts an crafts activities.*

Voluntar Airts Scotland celebrates whit the participatorie airts can dae tae: mak lifie an herty communities; bring in fowk that’s been left oot; help fowk wi lairnin ower thair hale lifes; an get fowk tae be guid citizens an tak pairt in activities for thair ain sake, nae jist for siller.

Tha Buidheann Ealan Saor-thoileach na h-Alba airson compàirt anns an h-ealain agus na ceàirdean a leudachadh le bhith a’ toirt taic do leasachaidhean anns na h-ealain shaor thoileach.

Tha sinn ag obair gu sònraichte air bunait làidir a chruthachadh, an t-slighe air adhart a dhèanamh rèidh agus dèagh ghnìomh air feadh na roinne. Tha sinn mar phàirt de Chomunn nan Ealan Saor thoileach (CES) a tha gar ceangal ri buidhnean coltach ruinn fhìn a’ dèanamh an aon obair ann an Sasann, Eirinn a Tuath, Eirinn agus a’ Chuimrigh. Tha Buidheann Ealan Saor-thoileach na h-Alba airson:

- *ceanglaichean a neartachadh eadar luchd ealan agus ciùird agus na buidhnean a tha gan riochdachadh;*
- *fiosrachadh, comhairle agus trèanadh a thoirt do na buidhnean;*
- *a bhith cinnteach gu bheil luchd dealbhachadh poileasaidh, luchd maoin agus luchd poileataigs mothachail air na buidhnean agus an obair anns a bheil iad an sàs;*
- *dèagh shuidheachadh a chruthachadh dhan a h-uile duine a tha an sàs anns na h-ealain agus na ceàirdean.*

Tha Buidheann Ealan Saor-thoileach na h-Alba mothachail gu bheil a h-ealain chompairteach cudromach do bheatha choimhearsnachdan, cuairteachadh sòisealta, ionnsachadh fad beatha agus pàirt a ghabhail gu saor thoileach ann am beatha coimhearsnachd.

Just as planning for a holiday can reduce concerns and increase your enjoyment, so planning for your organisation can have the same effect. It is a way of knowing what can be known and making better guesses about the unknown. This guide is designed specifically to help you with the process of business planning so you and your group can do things better and enjoy the benefits of a long-term view.

How to use this guide

Business plans are as individual as the groups that develop them. Those creating a simple plan for a small scheme may not need to go through every step in this guide, but it may still be worth considering the relevance of each step.

Note: the guide is not specifically intended to help groups meet funders' criteria in terms of producing business plans but it does make reference to such requirements where appropriate.

What is in it?

The guide is divided into five sections. The first section introduces the concept of business planning, what it is used for and suggests who should be involved. The second section, following a sample plan format, maps out the kinds of information you will need when drawing up your business plan, including financial detail. Section 3 suggests ways and means to gather the information on which the plan will be based. Section 4 outlines ways of presenting and using the plan. Finally the guide lists further contacts and publications to support you in the process of planning. Please note the sample plan format is intended to guide you but your finished plan is likely to differ from it according to your own and/or your funders' particular requirements.

A cautionary word or two...

Though this guide makes reference throughout to capital developments (i.e. refurbishing a building, etc.), larger capital projects require advice beyond the scope of this document. Most importantly, if you are making any funding application based on your plan, you should carefully read and follow any application material, criteria or detailed guidance which is supplied by the funder.

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5 USEFUL CONTACTS AND RESOURCES

We did not want to reinvent the wheel so, in the text and resource section, there are pointers to other useful frameworks, support and information such as VAN's **Way Ahead Organisational Development Pack**, the VAN website www.voluntaryarts.org and **The Big Picture** publication.

P.S. If you come across unusual or unfamiliar terms in documents in your planning process visit the VAN website for our glossary of terms and abbreviations.

1 WHY SHOULD WE PLAN?

Introduction

a *What is a business plan?*

At its simplest, your business plan is a clear and documented account of the activities you have decided to undertake over a given period of time (i.e. for the duration of a specific project or ongoing work over a given number of years) and the cost of making them happen.

Your plan says:

- *what you are going to do and why;*
- *when and how you are going to do it;*
- *where the money is to come from;*
- *when and how the money will be spent;*
- *how you will keep track of your actual progress and spending;*
- *how you will know if the plan is working.*

Many groups are quite happy with very little in the way of formal planning, particularly if they repeat a broadly similar programme each year. However, it is healthy for any organisation to take a good look at itself from time to time and to ask “where are we going?” and “how can we do things better?” At times of change or development, planning is essential and the bigger the change, the more important careful planning becomes.

The language of business often seems at odds with the aims of not-for-profit organisations. While making money is key for commercial enterprises, arts groups usually have different goals. Nevertheless, arts groups still need to plan for the future, however informally, in order to get things done and to account to their members as they carry out their activities. For this reason the skills of business planning are valuable even when the emphasis is not on financial gain. If public money (such as Scottish Arts Council or local authority

money) is involved, a group also becomes accountable to the funder and the public.

A written plan is one way of demonstrating that you know what you are doing and that you can be trusted with the money.

b *The benefits of planning*

Planning has many benefits:

First – your plan is a formal document that gives a snapshot of your group’s work or your project as it was on the day the plan was finished.

Second – it is a useful tool to keep you and your group on the track laid down by your aims and reasons for existence. It can help focus the work on the areas that you have decided are to be your priorities at any one point in time.

Third – the plan can be used to raise money for the organisation and/or specific projects. It can be shown to other people who might provide or lend money (such as funders and bank officials). Having a written plan is very helpful as it illustrates the long-term position and demonstrates how the organisation is working towards better financial control.

Fourth – you can use your plan to introduce new groups of people (new volunteers, committee members, other groups, funders) to your group so they will understand why you want to work with them and how they will benefit.

Fifth – it is a useful record of what your organisation does from year to year and having a written plan ensures that expertise and knowledge acquired over time can be shared throughout the group.

A plan written solely to convince a funder to give you money is a wasted opportunity.

It should be written so your group can actually use the document to get better at what it does, make provision for the future and have a framework to evaluate its successes. The plan should be understood by everyone and should be reviewed regularly so you get the most out of the planning process.

c *Is a strategic plan different from a business plan?*

Though some people feel there is no difference, it may be helpful to think of a strategic plan as your vision of where you want to be in the long term – laying down priorities and suggesting a timetable. This ‘strategic plan’ then may be thought of as the first part of your business plan. To your members and your local community it will be the most important part. Your treasurer and bank manager will mainly be interested in the second part – the figures. An arts funding body is likely to be equally interested in both.

For the sake of clarity, in the rest of this guide we shall term the entire business plan, “the plan”.

d *Who should be involved in the planning process?*

Planning usually involves those people who are responsible for making decisions on or influencing the work of your group. This will probably be your staff and/or management committee.

The involvement of members or participants can add a fresh perspective to your work. If yours is a membership organisation, then members should agree at the outset on the central idea of the plan, who will co-ordinate the planning process and the timetable at a general meeting. This will establish a clear mandate and give people the opportunity to contribute from the start.

Following this, meetings of between six and ten people allow good discussion and give everyone a chance to input into the process. Several short discussions may be more constructive than a few lengthy meetings. The outcomes of the meetings can then feed into the planning process. Where appropriate, consider holding meetings away from the office as this can allow time out from the pressure of an organisation’s day-to-day work.

It is often helpful to assign responsibility for all planning issues to one person i.e. the Planning Co-ordinator. This person should be very familiar with and enthusiastic about the work of the group. It is useful if that person has previous planning experience and he/she needs to be very clear about what he/she is required to do. This person will not do

the planning alone but will work in consultation with a range of informed individuals inside and outside the group. These may include a small planning group drawn from the groups’ members, management committee and/or staff, consultants/facilitators, arts officers, architects, accountants etc. A consultant can help facilitate the process and contribute valuable expertise, but if you take this route you will need to work hard to ensure the full involvement of your group.

Planning and the Arts Sector

The arts and voluntary/cultural sector presents unique demands in applying strategic planning and conventional small business practices. This is because creative practice and business skills are often polarised into opposing camps and therefore seen as mutually exclusive.

Creativity is often perceived as ‘not serious’ – it is spontaneous, intuitive, even haphazard. Equally problematic is the belief that being organised stifles creativity. In contrast, the business world is perceived as serious, purposeful and systematic. The logical conclusion is that success in business is a result of skill and hard work (with the expectation of organisational efficiency and economic rewards). But success in creative endeavours comes from something less tangible – such as inherent ‘talent’ and ‘enjoyment’.

I have found that the most effective business training for artists or small arts organisations includes ‘unpacking’ this myth. This allows a space to exist where it is possible to integrate astute business practice as part of a creative identity.

As many corporate and other organisations are recognising – it’s easier to teach people logistical skills and structured thinking than to teach them to work creatively. Cultural organisations and workers often already have the motivation and dedication levels that other sectors only dream of. Adopting good business practice ensures that the cultural sector stands a decent chance of turning their ability to create into sustainable and viable projects. It all becomes ‘part of the package’.

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Briefly the planning process looks like this:

- the first and most essential thing to do is agree on why you exist;
- the next step is to look at what the group does well and not so well and the external environment in which it operates;
- once you have agreed the length of time it will cover, pull the plan together using the information gathered as suggested in section 2 – ‘**What will be in our plan?**’ Then circulate it to everyone involved and carefully consider their comments. There is a circular pattern to planning and it will be necessary to do re-writes as the group goes through the planning process;
- the length of this process depends on the complexity of the task and the time available to the Planning Co-ordinator. The planning timetable will include the actions to be taken i.e. brainstorming, drafting budgets, consultation with ‘outsiders’; as well as by whom, with realistic deadlines. It is advisable to build in some extra time in case things do not progress on schedule;
- once your plan has been commented upon by those directly involved in drafting it, consult widely with other individuals or groups who have an interest in what your group does, such as your membership committee, staff, volunteers, service users, audience, participants, funders, bank and any partners and would-be participants in your group’s activities. In other words – your ‘stakeholders’;
- having clarified all your objectives and strategies and given them target dates by which they should be completed, you can review the plan monthly or quarterly. This will allow you to make revisions if you have been overly optimistic about timing or financing;
- refer to your plan regularly, and use it to monitor progress so that putting it together will have been worth all that hard work and effort!

The next section will look at the kind of information which may need to be included in your plan. The final section provides some tools and resources to help you with the process.

2 WHAT WILL BE IN OUR PLAN?

Plan format

Please note that this format is for guidance only. Your plan will be unique to your group and its objectives. You may not need all the headings listed below. Alternatively some plans may require more or even different headings.

There are seven sections to the plan format. They are:

- History and background**
- Current activities**
- Future activities**
- The annual view**
- Budgets and cashflow**
- Reviewing and evaluation**
- Supporting documentation**

a History and background

Including background information about your group is important so that people get a flavour of who you are, why you exist, and how you came into being. Keep the information short and factual. This section should include:

Why your group exists: mission statement

This is not the ‘objects’ from your constitution but a single statement of the purpose which is the basis of all your activities.

Example (fictional group):

“Tullochwell Little Theatre aims to provide lively theatre entertainment to the people of Tullochwell village and surrounding areas and to promote theatre and the art of acting in the area.”

Details about the formation of your group

Briefly state who was involved in forming your group, when, where, how and why it was set up.

Key changes and achievements

A summary of key changes and achievements of the group over the years, including current resources and financial position.

The legal description of the management structure

If you are a group with a simple constitution this will be “an unincorporated association”. Other forms of association are “limited company”, “company limited by guarantee”, “partnership”, “co-operative” or “friendly society”. The group secretary will know what the legal structure of your group is.

Note: you need to ensure that your constitution/ structure will allow you to do what you propose. If not, your existing constitution structure may need changing. If you are proposing to take on extra responsibilities you may need to think about limiting the liability of your management committee, for example, by becoming a company limited by guarantee (see the resources section for details).

Whether the group has “charitable objects”

State if you are a registered charity or are recognised as a charity by the Inland Revenue Charities Titles Section. If you are not a registered charity, they can advise you on whether you would qualify for charitable status (see the contacts section for details).

Your management structure

This outlines who is responsible for the management of the group. If you have a management or executive committee say how it is elected, how it reports to members, how often it meets, any regular sub-committees and so on.

Who is involved in the group?

Specify who your key people are. Do you have paid staff or employ artists, tutors, etc.? Do you have members or participants? How many? What is their general background? Do you operate in a rural or urban setting? Are you serving people who face social disadvantage or have special needs?

Whether you own or rent premises

If you own the premises, do you have tenants? Do you have a mortgage or loan with regards to these premises? If you rent, from whom do you rent? How long is the lease? Include this information in your document.

b Current activities

The object of this section is to express mostly in figures what your group does. The information here describes, briefly, where your money comes from and how it is spent and includes information about staffing, services and projects.

Definition of core activities

This asks you to describe the most important projects or activities that you undertake as a group in order to meet your objectives as set out in your aims/objects. All your income and expenses will be based around the objectives of your group.

Example (fictional group):

Tullochwell Little Theatre:

- stages one full-length play per year. This is entered into the regional heats of the Little Theatre of the Year Awards;
- works with local schools and community groups to hold a Christmas show;
- holds quarterly workshops to improve members' acting skills;
- contributes to the upkeep of the local hall as a performance space;
- produces an annual newsletter reviewing the group's work for the year.

Description of income and sources

For each activity or objective include the source of income for it and the amount received. Monies received may be categorised under three main headings as follows:

Earned income includes monies received from: subscriptions, fundraising events, shows, exhibitions, other events, hiring out of your premises or equipment, sales of tickets for performances and sales of publications.

Public funding includes grants received from the local council or authority, the Scottish Arts Council, government departments and/or grants from Europe.

Non-public funding including grants from foundations, donations from individuals, trusts and sponsorship from businesses.

Include voluntary support and gifts in kind

Specify the number of people – volunteers, staff, tutors, conductors, directors and so on – that are involved in the activities of your group and work out how many hours that they contribute to working with the group. This should include time spent attending committee meetings.

Note: knowing how many hours are put into the organisation on a voluntary basis can be useful for creating matched or partnership funding where required.

Description of expenditure and on what

This should incorporate your activities in terms of number of performances, concerts, exhibitions, meetings, rehearsals, classes, education work, training, artists employed, commissions, summer schools, festivals etc., and include a costing of each activity.

Note: include numbers of users/attenders/ participants in the listed activities – how many people you think that these activities will attract or attracted in the past. Also include the length of each event e.g. one day workshop.

Relationships with outside bodies

This shows the connections that the group has in the wider community or society. It could include funding you have had from your local council; links with a particular school or community; membership of a national or regional association; any regular donations you make to local charities. It should list any services you offer to the wider community such as running activities in day care centres or providing attractions for tourists, and any other groups that you work with.

c Future activities

This section lays out the decisions you make regarding future activities. You may plan to continue at the current rate of activity or add new/expanded activities or capital projects. In general, your readers will be expecting increased and/or better activity or a rationale as to why you are planning to continue at the current activity rate.

Describe your planned future activities and why you are proposing them

Clearly describe what future activities you are proposing and why you have decided to do them. If you plan to retain your current level of activity you should say why you have made this decision.

Example (fictional group):

Tullochwell Little Theatre will continue to provide their ongoing programme of events which have been very well received. In addition, in Year One we plan to pilot a scriptwriting competition for short radio plays by local writers, and work with TLR FM to broadcast winning entries. This will allow us to foster local scriptwriting talents, work with the local radio station, raise interest in the group and improve the radio performance skills of our members. If successful we hope to add this to our annual programme.

Description of research and consultation that has been or will be carried out

This may include information about past take up of similar services/activities of your group. It will also include research on whether such a service/activity already exists in your area. If what you plan has not been done before you need to show that you have worked to establish the likelihood of interest. On the other hand, if you find that what you plan has been done/is currently in progress elsewhere then you need to show how your plan is different, for example, reaches different groups of people.

Examples:

- results from a questionnaire which indicates 85% of local people would listen to new writing on radio;
- letters from people confirming that they will hire space in your proposed new building.

How these changes will affect your activities

This will show the impact of your future plans on the activity of your group. Will activities be increased, serve more people, or be improved in some other way i.e. quality of service? If you are proposing changes in the activity of your group this would be likely to show increased and/or improved activity.

What the financial benefits or impact of changes and developments will be

You do not need to go into detail here. Broad figures will help to show how your financial position will stand having made the changes. Ideally this should show an improved or, at least healthy financial position. The more detailed financial picture is presented in the next section – **The annual view.**

How the organisation will look after the changes have taken place

This section should end with a one or two sentence description of the organisation as it will be when the changes are complete. This summarises for the reader why you have written the plan and what exactly you are hoping to accomplish.

Checklists for specific developments

Proposed new projects or developments can take groups into areas where they have little experience. This can lead to flawed or incomplete planning. What follows is a list of suggestions to assist with planning something that is new to you. The main headings are followed by specific items often overlooked.

Note: this is not an exhaustive list!

Revenue Projects

For example: Summer workshops

Equipment and storage: Hire or purchase of special equipment and secure storage for equipment, particularly in shared facilities.

Insurance: To cover additional staff, volunteers and participants.

Running Costs: More staff and participants will mean more milk, toilet paper, phone-calls, travel, tutors, trainers, employers registration, smoking policy, child protection vetting/training.

Training: New and existing staff (paid or voluntary).

Other costs to consider: Art and documentation materials, marketing and publicity, evaluation, venue hire.

Capital Projects

For example: building or extending premises.

Accessibility: Will all present and potential members of your organisation be able to negotiate the premises? Does it conform to laws and regulations for accessibility by people with disabilities?

Deliveries: For bars and catering, exhibitions and productions. Allow space for unloading and safe parking for visitor's vehicles.

Fitting out: Signage, seating, desks, computers, telephone lines, lighting and general decoration.

Insurance: Likely to be higher all round. Consider public liability, employer's liability and computer equipment may need special cover.

Licensing: Many activities will need licenses i.e. performance, theatre, music, bars, catering. Contact your local authority for details.

Maintenance and replacement: Cleaning, including upper windows for example, which is a specialist job, light bulbs, routine repairs to plumbing, seating and carpets.

Safety Measures: Health and Safety approval, fire prevention equipment.

Security: Alarm systems and their special phone-line costs, security lighting, duplicate keys.

Staff: Training, recruiting, equipment and clothing for new and existing staff (paid or voluntary), contracts and schedules.

Storage: Secure storage for new equipment, vehicles and material that may be hazardous such as paint.

Catering facilities: These can often create special problems. Have you considered secure storage and handling of waste, protective clothing, extra toilet and washing facilities? Is your kitchen safe and accessible? Does the facility conform to Health and Safety requirements?

Ask around! If nobody in your group has experience of running a café, summer workshops, refurbishing a building, etc., then seek advice from others who have. Contact your local Arts Officer, umbrella body or community network or support body (like Voluntary Arts Scotland) to find a group that can advise you. Ask them how they budgeted, what lessons they have learned and what tips they have to offer.

d The annual view

This section has separate parts called Year One, Year Two, Year Three and so on. In each part you will state clearly what you are going to do in each year, and this may be broken down even further – i.e. quarterly or month by month.

It is better to base this on financial rather than calendar years to bring it in line with prospective funders. The financial year runs 1 April to 31 March. This could mean that your first year may be less than twelve months or if the work begins later in the year, that an extra year will be required.

Remember that the plan for each year will be the basis for your budgeting. Each main event and activity that will cost money or raise money should be considered. When your plan is finally finished, this annual view section will be a valuable tool for evaluation and further planning.

It is important not to allow wishful thinking and to identify issues outside the group's control that might result in changes to your plan, particularly issues that halt the activities altogether.

Year One

Detailed analysis or list of things your organisation is going to do including:

- **the cost and income of each activity;**
- **any new activities connected with the development such as marketing or other ways of attracting members/participants/users.**

Year Two

- **a less detailed analysis or list of main activities planned for Year Two; these may be made possible by ground-building work carried out in Year One.**

Year Three

- **a description of developments which either repeat or build on the developments in Years One and Two.**

If you have them, the following specific plans should be included in this section:

- **Marketing plan/audience development plan:** This will show who takes part and how in your activities already, who you wish to include in the future, how you define your services and activities, how much you are going to charge for them and why. It will also show where the services are based or take place, how and when you are going to let people know about your services or activities, who will be responsible and how much it will all cost.
- **Human resource/volunteer plan:** This details who is going to be involved in making your activities happen, for how long, what cost is associated with each person (volunteer and paid) and what training may be required.
- **Action plan/timetable for implementation:** This ideally should include contingency measures to show that you have alternative strategies should unforeseeable problems crop up.

Note: producing action plans for marketing/audience development and staffing of your projects are topics which deserve guides in their own right. There are a number of useful contacts listed in section 5 to help you in developing these plans.

e Budgets and cashflows

This section will contain details of all your expected income and expenditure during the life of the plan, when it will be made and how you will cope with unexpected problems.

For a three year plan you should include financial information starting with the last full year's budget and actual income and expenditure, this year's budget and projected outcome, and then budgets for Years One, Two and Three.

Example:

2002 Budget (last complete year's estimate)
2002 Actual (last complete year's figures)
2003 Budget (this year's estimate)
2003 Projected (best guess of year's outcome)
2004 Budget (Year One)
2005 Budget (Year Two)
2006 Budget (Year Three)

If you end up with a lot of pages, you can always put a summary sheet as page one.

Your budgets will probably have headings such as:

Sample Income:

- subscriptions and donations;
- workshop fees, ticket sales, admission fees, commissions and facility fees;
- hire fees (income gained from hiring out your equipment or building);
- fundraising events;
- catering and bar sales;
- other trading income;
- sponsorship and advertising income;
- grants from the Scottish Arts Council;
- grants from the local council/authority;
- grants from local arts forums/councils;
- grants from Trusts and Foundations;
- support in kind;
- miscellaneous.

Sample Expenditure:

- artists' costs – artists' and performance fees, materials and touring costs;
- other project costs;
- premises – rent/mortgage, rates, heat, light, water, security and maintenance;
- human resources – staff, professional fees, training and voluntary staff support;
- administration – communications (postage, telephone), printing; stationery and office sundries;
- equipment and vehicles – hire costs, repair and maintenance;
- activities and programme – costs of putting on events, including marketing;
- catering and bar costs;
- other trading costs;
- accountancy and audit;
- bank charges;
- insurance;
- depreciation;
- miscellaneous;
- contingency.

Capital costs should be shown separately i.e.

- building costs (architect's breakdown of costs will help for a large scheme);

- professional fees;
- equipment costs.

It cannot be stressed too often that if your planning involves a new capital development, it should generate or attract at least enough income to run the facility (including such things as insurance, maintenance and replacement) and to pay for any new activity envisaged.

Notes on preparing budgets:

- budgets are usually shown rounded to the nearest whole pound (£1, £10 or £100 depending on the size of the amount) and contain both expected income and expenditure;
- itemise separately any headings which will change significantly as a result of the planned development;
- all budget headings should be included from the start – it doesn't matter if you have no entry in a given year;
- the amount of detail you provide is up to you. A very detailed budget shows that you are aware of the full financial implications of what you are planning. If you are developing budgets for a funder refer to funder's guidelines for the amount of detail required;
- the budget should cover the same time period as the plan;
- differentiate between capital costs (for example, purchase of equipment, premises, vehicles that will retain their value over a period of three or more years and will 'depreciate') and revenue costs (which are the day-to-day costs of running your groups such as stationery, salaries, diesel, heating, etc.);
- remember that indirect/overhead costs may increase after taking on a new project i.e. larger telephone bill, more rent or heating, stationery, increased insurance etc.;
- take into account changes in money value from year to year. Make allowances for inflation and state your assumptions, for example, that you believe that your prices will rise to cover increases in rent, rates, professional fees, etc.

You may know that staff pay and other professional fees will rise a certain percentage by virtue of a national agreement. Again your premises, vehicles, equipment will not keep the same value as when you bought them so you need to account for changes in value, particularly taking depreciation into account, and state how much you think the value is likely to decrease per year and why. It is useful to consult an accountant when calculating depreciation.

Examples:

computers: whole value written off over three years;

vans: value written off over 5 to 10 years. (see VAN Briefing 52 for an explanation of depreciation);

- remember – some costs are fixed, such as rent, and some costs vary depending on numbers.

Example:

catering costs will be affected by how many people are taking part in an activity;

income from activities will depend on how many people take part.

Make sure you say what number (of participants/volunteers, etc.) you are assuming and why. It is also useful to check what happens to your costs and income at various levels of activity;

- don't forget to take VAT into account (Value Added Tax). Ensure that all the quotes you ask for include VAT. If you cannot reclaim VAT, reflect this as an item in your budget called 'irrecoverable VAT'. (If you can reclaim VAT, make sure that your cashflow takes account of the difference between the time of paying out VAT and reclaiming it). If you have any queries about VAT you can ring the National Advice Centre: lo-call 0845 010 9000 or visit: www.hmce.gov.uk/business/vat/charityfaqs.htm
- if this is your first time producing a budget for the group or for a new project, it will help to talk to people in similar organisations or projects about what their budgets looked like. (They do not need to be arts organisations.) Help could also be available from your treasurer, accountant, bank or building society managers (they have an

interest in seeing you solvent!) or your local authority's finance department;

- budgeting isn't an exact science so the more time and detail put into it the better. Your budget will also need to be kept under review throughout the life of the project;
- **be cautious.** Not for nothing is 'prudence' a fundamental principle of accounting. Even if you are very excited about the project(s) that you are planning, it is better to allow for problems. Get quotes for all planned expenditure, don't guess. Don't be tempted to be over-optimistic in your projections;
- 'best/worst' case scenario budgets are a useful way to work out how, for example, the group would cope if one of the major sources of planned income fell through;
- a contingency fund is a percentage of your identified outgoings which you add on to calculate your final estimated spend. Contingency funds are not 'slush funds' to cover for poor financial management. They are for expenses that could not have been foreseen (e.g. change in tax levels). The fund can be as low as 2% but most budgeters opt for 3% or 5% as a better working figure. If you don't use it, carry it forward to your next project.

Finally, show the budget to as many interested people as possible, particularly those who will be able to comment on its feasibility and accuracy.

All concerned should agree on the final budget.

Cash flow forecasts for the current year and Years One, Two and Three of the plan

Your finally agreed budget should show that you will receive enough money to cover your expenses from year to year. However, your budget will not tell you whether your income will arrive when your expenses fall due.

Although you may know that there will be more than enough income in the year to cover all your expenditure, you may have to spend a lot before you have got much money coming in and this can cause problems.

A cashflow forecast is the tool that lets you predict if you are going to have any trouble paying your bills as they fall due. If difficulties are indicated when you do the forecast, you will have time to sort them out before they become serious problems. We have created a sample Cashflow Statement on page 12 overleaf.

This simplified version gives a month-by-month view of financial activity. Payments/expenditure for the month are subtracted from receipts/income.

The so-called 'net inflow' or 'outflow' shows whether you have received enough money in during the month to cover your expenses and how much has gone out. Negative amounts are indicated consistently throughout either by a minus sign in front of the figure or the figure is shown in brackets (in the example negative figures are shown with a minus sign).

Net inflows/outflows are carried forward to the next month so the month starts with the actual financial position of the group/project to be added to or subtracted from throughout the month.

It may be useful to use this cashflow format when recording the group's income and expenditure. The advantages of this is that you can report the actual financial position on a monthly basis to the management committee. By looking at the Cashflow total column as budget amounts, they can then see how the group is performing against the estimated budget. Also it means that the following year's cashflow will be easier to create as the pattern of the flow of money will be well recorded.

A monthly cashflow is adequate for most purposes. However, your forecast for Year Three may be quarterly until you have enough detailed information to make it monthly. The cashflow forecast is updated every month as the real cash position becomes known.

However, it is useful to add a commentary if there are any issues which are not clear from your financial planning documents such as assumptions about inflation in your budget or how you will overcome any cashflow problems which crop up (such as an advance, overdraft etc.).

Producing a range of cashflow forecasts will allow you to test for the outcome of any cashflow problems which might arise e.g. a late grant or lower than anticipated sales.

Note: Unlike budgets, cashflows do not need to balance, as it is about how money moves in and out of your organisation, not the amounts you are expecting to get and spend.

Income and expenditure accounts and balance sheets

Once you have completed your budgets, your treasurer or accountant will be able to draw up projected income and expenditure accounts and balance sheets. In brief, the income and expenditure account is a complete list of the money received or due and the money spent or liable for payment over the year; the balance sheet is a snapshot of the situation on the last day of the financial year (usually 31 March). The balance sheet shows the theoretical net value (assets minus liabilities) of the group if it stopped operating there and then.

Doing the accounts

If you have the task of producing the financial statements, particularly the budgets, the easiest way to do it is by working with a computer spreadsheet package. Most computers have some form of the popular Windows package Excel. If you set up the spreadsheet properly, you can alter the figures as often as you like and the computer will do the maths, without any mistakes. In the long run this will save you time and worry about your calculations.

One useful tip if you are still working on a paper system of recording the organisation's finances is that if totals do not tally as expected, take one from the other. If the difference is divisible by nine you may have twisted two figures around, entering 549 where you should have put 594 for example. This is called a transposition error and is a common problem with manual systems.

The finance section of the plan should cover the following questions in general:

- What systems do you have for monitoring your finances?
- How good are these systems?
- Do they depend on who is doing them?
- How could they be improved?
- Does your Board or Management Committee understand your finances?

Extract from 'The Big Picture'

Cashflow example

Receipts (Income)

	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Total
Earned Income	200	120	90	90	0	10	40	40	150	100	100	50	990
Donations & subscriptions	2,800	1,000	150	150	0	0	2,500	1,200	2,000	400	250	800	11,250
Activities & programme	1,200	1,000	800	350	0	0	1,500	1,200	1,500	1,500	1,250	1,000	11,300
Catering/bar/other trading sales	750	0	0	0	0	0	0	750	0	0	0	0	1,500
Grants	0	0	0	0	0	0	0	0	0	0	0	0	0
Arts Council	0	0	0	0	0	0	0	0	0	0	0	0	0
Local Authority	0	0	0	0	0	0	0	0	0	0	0	0	0
Trust	0	0	0	0	0	0	0	0	0	2,000	0	0	2,000
Capital grant/lottery	5,000	0	0	5,000	0	0	5,000	0	0	5,000	0	0	20,000
Total Income	9,950	2,120	1,040	5,590	0	10	9,040	3,190	3,650	9,000	1,600	1,850	47,040

Payments (Expenditure)

Personnel	150	150	150	150	150	150	150	150	150	150	150	150	1,800
Staff salaries & training	0	0	600	500	0	0	0	0	0	0	0	0	1,100
Professional fees	140	140	140	140	140	140	140	140	140	140	140	140	1,680
Voluntary staff support	200	200	200	200	200	200	200	200	200	200	200	200	2,400
Premises	300	0	0	220	0	0	230	0	0	350	0	0	1,100
Rent & rates	30	30	30	30	30	280	280	280	280	280	280	50	1,880
Heat & light	30	180	30	30	160	30	30	180	45	40	180	50	985
Security & maintenance	10	10	20	10	10	150	10	20	10	20	10	30	310
Administration	0	0	0	0	0	0	0	0	0	0	0	0	0
Communications	0	0	0	0	0	120	0	0	0	150	0	0	270
Equipment & vehicles	0	0	0	0	0	0	0	0	0	0	0	0	0
Hire	0	0	0	0	0	0	0	0	0	0	0	0	0
Maintenance	600	700	500	400	150	50	100	300	550	750	500	500	5,100
Activity & programme costs	400	300	350	350	325	100	120	400	300	350	320	350	3,665
Catering, bar & other trading costs	350	0	0	0	0	950	500	200	600	200	100	200	3,100
Marketing & promotion costs	0	850	150	400	0	0	0	0	0	0	0	0	1,400
Accounting, audit & insurance	50	50	50	50	50	50	50	50	50	50	50	50	600
Miscellaneous costs	0	0	0	0	6,000	0	0	0	6,000	2,000	0	2,000	16,000
Capital scheme	0	0	0	0	0	0	0	1,000	0	0	0	1,000	2,000
Buildings	0	0	0	0	0	0	0	0	0	0	0	0	0
Professional fees	0	0	0	0	0	0	0	0	0	0	0	0	0
Equipment	0	0	0	2,000	0	0	0	0	0	0	0	0	2,000
Total Expenditure	2,260	2,610	2,220	4,480	7,215	2,220	1,810	2,920	8,325	4,680	1,930	4,720	45,390
Total Income	7,690	-490	-1,180	1,110	-7,215	-2,210	7,230	270	-4,675	4,320	-330	-2,870	1,650
Net In/Out flow	7,690	7,200	6,020	7,130	-85	-2,295	4,935	5,205	530	4,850	4,520	1,650	
Add balance bought forward from last month	0	7,690	7,200	6,020	7,130	-85	-2,295	4,935	5,205	530	4,850	4,520	1,650
New balance carried forward to next month	7,690	7,200	6,020	7,130	-85	-2,295	4,935	5,205	530	4,850	4,520	1,650	

f Reviewing and evaluation

Reviewing and monitoring

The purpose of this section is to show that you have made provision to establish whether the actual running of the group or project is diverging significantly from your plans. It should also help you develop a schedule where you give an account of progress to those on whom your plan has an impact (your committee, members, volunteers, partners, community leaders, funders, professional advisers and quality standards agencies).

Evaluation

You may be asked by funding bodies, particularly public funders like the Scottish Arts Council or local authorities, to complete evaluation forms for any work or projects which they have funded. This is to help determine the value and quality of the activity and provide an overview of successes, experience and areas of improvement.

How the plan will be reviewed and at what intervals

Building in a cycle of review and revision is important to make sure that the hard work you have put into the document does not go to waste. Different aspects of the plan may be reviewed at different times and the timing of reviews may be subject to whom you are presenting your review. Some activities may be more likely to diverge from the plans than others, particularly new activities, and these will need to be reviewed more frequently than ongoing activities.

Example:

<i>Mechanism</i>	<i>Report to</i>	<i>Timing</i>
<i>Cashflows</i>	<i>Working committee</i>	<i>Quarterly</i>
<i>Full plan</i>	<i>Funder</i>	<i>a 6 Monthly update b End of year c End of project</i>
<i>Actual programme</i>	<i>Board or management committee</i>	<i>Annual General Meeting</i>
<i>Overall evaluation</i>	<i>All involved</i>	<i>End of project</i>

g Supporting documentation for your plan

Management/executive summary

This is a summary document which will highlight the contents of the plan. It should be very brief and include:

- a brief description of the organisation;
- key aims and purpose of organisation;
- main achievements to date;
- key objectives for the period of the plan;
- resource implications.

Contents Page

To include all the contents with page numbers and numbered appendices if applicable.

Appendices – include where appropriate

The appendices should include evidence to support the plan such as:

- board, management committee/steering group details;
- constitution/memorandum and articles;
- details of key personnel and/or management team
- supporting financial data – balance sheet; profit/loss account; statement of assumptions with regards to sales; inflation;
- market research findings;
- testimonials;
- press coverage/reviews.

These can be referred to in the main body of the plan without cluttering up the plan with too many sections and details. Only include appendices that help the reader understand better the point you are making. **Be aware that particular funders may state requirements for your appendices. They will state any such requirements in their application guidelines.**

FINALLY: be sure to state your organisation's name, address, contact numbers and the names and contact details of your officers, committee members or staff either on the first or last page. If your plan is for a funder, make sure that the contact details of the relevant person in your group are clearly indicated. Ensure that anyone that a funder might contact regarding the plan has a copy of the final plan and is fully familiar with it.

3 HOW WILL WE CREATE OUR PLAN?

Tips and tools for productive planning

The previous section outlined the sort of information that you will be including in your plan. This section suggests a number of tools or techniques that may assist you in finding the relevant information. There are a wide range of resources you can draw on to help you in the planning processes. The following are just a few such resources.

a *Making a start*

One of the hardest parts of planning is getting started. There are a number of tools which can be used to enable you to establish or revisit your mission statement, your core activities and a vision for the future of your group. It is really important to ascertain exactly why you exist and what it is you do so that the plans your group make are in tune with your overall mission and priorities. Perhaps this is something you have already stated in your constitution but times change and constitutions often change accordingly.

- Are you clear about why you exist?
- Do you measure everything you do against your purpose to make sure your activities support it?
- Do your activities reflect your purpose?

Extract from 'The Big Picture'

In a "brainstorming" session

Exercise examples:

- Draw a picture or use pre-cut sticky shapes which depict the purpose of the organisation; or
- Prepare very brief statements to explain what your organisation does to a:
 - 5 year old;
 - member of your immediate family;
 - casual acquaintance in the supermarket;
 - director of a local business who may provide you with support;
 - radio station; or
- Brainstorm how your group would spend £100, £500 or £5,000.

Brainstorming

A good place to start can be to bring people together in a 'brainstorming' session. As most of the work is done in small groups, you can easily have up to 30 people involved. You may want to consider bringing in a fully briefed facilitator to run the session at this point to ensure that all people, including the planning co-ordinator can fully participate.

The session begins with a general introduction to the purpose and process of brainstorming. Then the meeting splits into sub-groups of four to six people to consider individual parts of the brief, framed as questions. For example "what is our mission statement?" and "in what ways is the organisation currently fulfilling it?" or you could consider the exercise in the box on this page.

Depending on the nature of the session it could be a good idea for the Planning Co-ordinator to choose who will be in each group. This can help to spread expertise and experience and dilute the effects of particularly dominant characters.

Next you might ask each group to consider different questions. One sub-group might look at the core activities, whether there are any activities they might consider dropping and whether there are new activities which the group should consider starting. Other sub-groups might examine appropriate types of premises or other organisations that might work in partnership with the group.

"Where do we see ourselves in three years?" This is a very useful question. It ensures that the practical effects of the plan have been thought through. A summary of this part of the discussion will form the last part of the 'future activities' section of the plan.

Are you lacking a vision or a mission?

You can use the brainstorming exercise to create a vision or mission statement. Another method is to imagine that your organisation did not exist and you were making the case for setting it up. Ask what you would say was the purpose of this new organisation and what function it would fulfil. You should be able to sum up everything in one sentence.

For example:

- to allow opportunities for people to learn

One person in each sub-group should keep notes (possibly on flipchart paper) in order to sum up the conclusions of the group so that he or she can report back to the full group. There should be a general group session at the end where a reporter from each sub-group feeds back on their session. This will allow people to know and respond to what went on in the other sub-groups.

Carefully handled, brainstorming sessions can be a good way to reconfirm the organisation's reason for existence and to build enthusiasm for the plan.

b Analysis tools – SWOT and PEST

A **SWOT** analysis is a list of all the **S**trengths and **W**eaknesses you see in your organisation, together with all the **O**pportunities and **T**hreats which you perceive in the external environment. This provides an overall picture, or snapshot, of your operation and the environment within which it operates.

Conducting a SWOT analysis will allow you to assess your current position and the likely impact of any planned activities in the light of your internal and external circumstances.

From this analysis you will see that there are things you will have to do in order to stay operating,

traditional music, song and dance in Wick;

- to work for and with people interested in ceramics in Dumfries & Galloway.

Once you have your statement, you can use it to keep you on course. If you are thinking of doing something that doesn't help you to achieve this central vision, you should think again. If you do not have a constitution, then consider carefully the mission statement as this will form the basis of the document when you come to creating it.

elements which require further attention in order that you may better achieve what you set out in your Mission Statement, and other factors which open up future possibilities for your group. It should also identify any deadlines imposed by external factors such as legislation.

Having considered your present position, you are now armed with the information that will allow you to plan for the future. Ideally this is done after you have defined your mission and core activities and you have identified your 'current activities'.

The SWOT analysis should also identify:

- what you do that other groups do;
- what you do that no one else does; and
- what you do that helps other organisations do the things they do. In some circles this is called looking at what is the 'competition'.

Other tools like **PEST** (which considers how you operate in light of **P**olitical, **E**conomic, **S**ocial and **T**echnological developments) are a way to help you get a good understanding of what your own group does and its relation to the wider community so that you know what you are planning is appropriate, timely, achievable and in tune with internal and external developments.

Often an item will be both a strength and a weakness or both an opportunity and a threat. Example:

Strengths

- Many fit and active retired members are able to give a lot of time.

Opportunities

- Council's moral obligation to a well-established group – claim space in a new purpose-built facility.
- Many young families are moving in – chance to be part of building the new community.

Weaknesses

- The membership is mostly aged between 50 and 70 – the society needs new blood.

Threats

- The Council are talking about pulling down the building where we meet.
- A lot of people are moving away from the area.

c Research

In the course of this work, you will build a list of information you do not have but which you need to make sense of the plan. This can be historical data like, "how many people came to the last exhibition, play or workshop?" If you sold tickets it is easy enough to find out. If not you may have to ask the helpers on the door to make estimates for you. It is a good idea to keep account of attendance/participation at your events.

Often what you need to know is in the future. "How many people would use the snack bar if we had one? How many people would attend classes in the afternoons and what would they pay?" To get answers like these, you have to ask the people concerned. A simple questionnaire sent to your regular members, patrons or new target groups will give good planning data. If you will be covering a small number of people for your survey you will get a better response if you call or visit.

If you are considering a building project, letters from people confirming that they will hire space from you will give you an idea of potential demand. Information gained from asking questions of potential users or 'customers' is known as market research.

Example:

- 720 regular patrons were asked if they would use the new café at lunchtime. Of the 584 who replied 63% said they would use it at least once a week.
- Three local drama teachers asked 205 students aged between 12 and 15 whether they would go to our youth theatre group. 83 said they definitely would and another 48 said they probably would.

This would give you robust information on which to base planning and provide comfort for funders.

If you plan to charge for your service remember to give a range of prices so that you can work out what is the highest price you can charge but still attract the greatest number of people.

Sometimes you need to find technical information.

For example:

- cost of heating a new space or building an extension for which you may need expert advice i.e. an architect or heating engineer; or
- accurate estimates of the cost of employing staff (see section 5 for resources in this area).

The results of this analysis and research will find its way into the 'future activities' of the plan. If you have particular funders you are intending to approach, it is worth checking their published priorities to make sure that you gather the information required for their application forms.

d Consultation

In addition to the research, there will probably be other people and organisations to consult, for example neighbouring properties if you are considering a building development and any organisations carrying out similar work to your own. Your local authority arts officer would also appreciate knowing of your plans and may be able to offer helpful advice. If your project is about working with a range of schools on a creative writing project you should obtain their support for your plans. The Scottish Arts Council strongly advise you to contact them before submitting an application. Early contact at the planning stage can reap useful information and advice and save you time and energy.

Determining who you need to consult can be done by listing all the people who care whether your organisation exists or not – these are called your 'stakeholders'.

You can be considered to have consulted if you can answer these questions:

- Have stakeholders been consulted and are the committed to the plans?
- Are stakeholders needs and feedback sought as part of the planning process?

Extract from 'The Big Picture'

e Objectives, strategies and tasks

The key to making sure the plan will work for your group is to write it to be used and to have a practical and realistic application to your work.

The mission statement and aims of your organisation should be inspirational and aspirational – showing what the organisation is working towards.

The objectives though can have a real chance of being realised. A test that should be applied is called the **SMART** test. Each objective or 'key results' as some call them, should be:

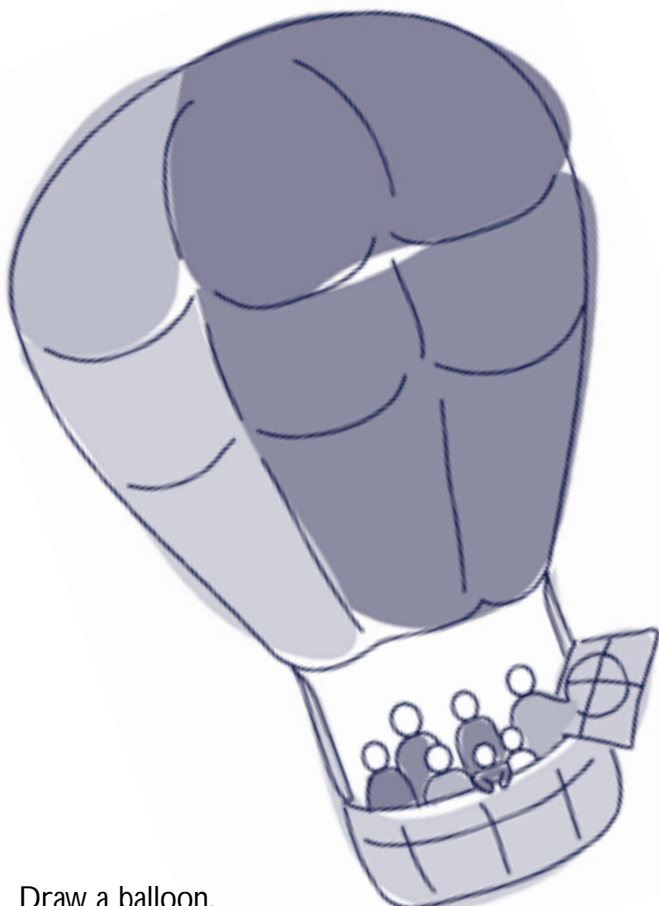
- **S**pecific;
- **M**easurable;
- **A**ttainable;
- **R**esourced/Relevant;
- **T**imed.

Example:

A SMART objective might be "to increase the participation of women aged 25-30 by 20% by April 2006 which will require the group to raise £100,000 by adopting such and such fundraising strategies."

Rise above it all – the Balloon Exercise

If at any point in the planning process you reach a difficult stage this exercise can be a good way of visualising the issues you need to work through:



Draw a balloon. Think about what forces will stop the balloon from rising. What will help it to fly? Who needs to be on board?

Exercise from 'The Big Picture'

Getting your priorities right

Once you have identified objectives or activities you wish to work on, you need to prioritise them. An effective way of doing this is to put up the results of your planning so far on large pieces of paper (e.g. flipcharts) around the room. Next give everyone the same number of stickers, such as 3 gold stars and ask them to put them against the things that they feel are the most important – they can put more than one sticker beside a particular point. Then tally up the number of stickers to indicate your priorities. This way of determining your priorities can be used at this or any other stage of the planning process. The next step is then to work out how you will realise these prioritised objectives i.e. what strategies you will follow.

Working out your strategies

Take an objective or issue and explore the negatives and positives or advantages and disadvantages of each one. Examining the objectives in this way will then help you see what are possible strategies. It is useful to layout the exercise as in the grid below:

<i>Issue/ Objective</i>	<i>Positives/ Advantages</i>	<i>Negatives/ Disadvantages</i>	<i>Strategies to deal with them</i>

Then go on to work out specific tasks and who will do them to deliver on the strategies.

This process will also flag up what strategies, issues and tasks are priorities and so can be the basis of the Year One Plan. The less urgent ones could be done in Years Two and Three, and priorities that you don't want to fall off the agenda can be listed as longer term projects – ones for future plans.

Remember – keeping the strategies and tasks realistic and reviewed at regular intervals will make the plan work for you, instead of it being a stick to beat yourself with!

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4 WHAT WILL WE DO WITH OUR PLAN?

Presenting and using your plan

The look and feel of your plan

The previous section looked at the kinds of areas that your plan might cover and how you could go about acquiring the information on which to base this plan. Of course all this information has to be collated and presented to those to whom it matters and of course after all that endeavour, you need to put your plan to good use!

a Writing your plan

The tone and style

“...common sense wrapped up in love” is how John Naylor, Chief Executive, Carnegie UK Trust described what they liked to see in a plan. Enthusiasm is the key. If you do not care about your group, why should anyone else? There is no need to ‘decorate’ the plan, however, simply tell it as it is.

Choose every day language and assume a wide readership who may not know about your group, your artform or your community. If you think that there will be doubt, explain. Ideally someone who is not familiar with the project or your artform should read each new draft so that you can be sure that what seems very evident to you is, in fact, new to those outside your frame of reference. Take notice of the comments, make the appropriate changes and resist the temptation to defend every word you have written.

The period to cover

The usual period for a plan is three to five years. For a large group, the plan might cover five to seven years. Anything longer than this and the plan begins to rely on guesswork. You should revise the plan every year in the light of experience, so you will always know where you are going in the next two years at a minimum. Again funding bodies may have their own requirements for number of years covered, but most importantly, it should cover a time period that is relevant to your organisation.

Do not be daunted by the possibility that things may change more than you expect over the period of the plan. You cannot plan for the unforeseen. Nor should you try. You can only plan for what is in your control.

Broad brush and detail

When you are writing your plan, it is important to decide how much detail you need. New, large changes/developments will require more detail than activities that you are involved in on an on-going basis. The further your planning timetable goes into the future, the less detail you will be able to give. People accept this. In the first year you may be timetabling on a weekly basis, by Year Two it might be monthly planning and by Year Three it may even be quarterly.

b Communicating your plan

Who is your plan for and how will you let them know?

Your plan has many uses and many potential readers – probably more than you realise when you start planning.

The ‘audiences’ for your plan:

- your committee;
- members of your group;
- new volunteers;
- local community leaders;
- potential and current new partners;
- sponsors;
- media;
- Scottish Arts Council officers;
- local authority arts officers;
- trust fund officials;
- professional advisers.

You should keep this wide readership in mind when writing it. For example, you may need to explain artistic terms and expand on acronyms that you would normally take for granted.

Once you have your core plan you can then brainstorm what format it could take for different audiences. For example, you may want to pull out relevant sections to create a marketing plan. This breaking down of the plan can help delegate different aspects of the work to a committee

member, a subcommittee, a worker (paid or unpaid) or an external service to help you fulfil it. You could also produce them as newsletters or briefing sheets.

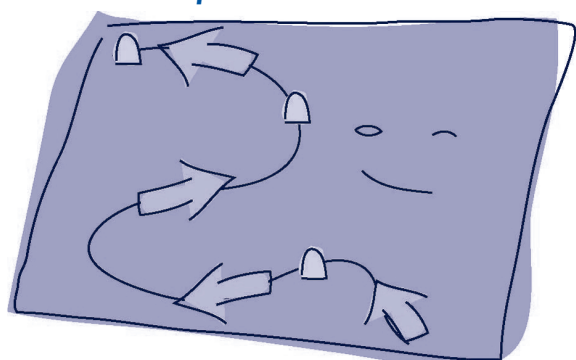
Your "management or executive summary" (as detailed on page 13) of no more than two sides of A4 will cover the key points and key figures for those who may not have time to read the entire document or who want to get the feel of the organisation quickly.

Although parts of the plan will be factual and numerical, it does not have to be totally dry. Try to convey a sense of your group's commitment and the enjoyment that results from this enthusiasm. Even though this document is not going to be your main tool in recruiting new members, you can still be imaginative and relate it to your area of the arts. Can you sing, dance or paint your plan? Do not be afraid to use your creativity!

c **Reviewing your plan**

Remember to celebrate successes and analyse failures but don't let them waylay you along your path.

Milestone map exercise



Review and evaluate progress by asking participants to draw a map that shows where they went, what they did, what they saw and what they said. Ask them to mark significant events with milestones.

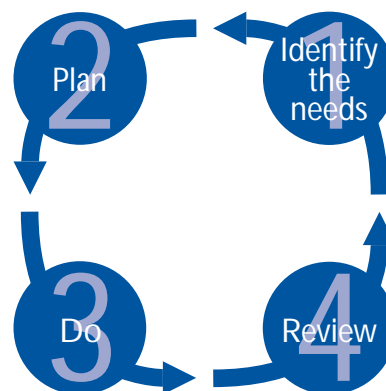
Exercise from 'The Big Picture'

Benefits of reviewing your plan

To ensure that you keep up with your successes, you need to keep revisiting the plan and checking if you are reaching the targets set out and if not, why.

It is a living document and should have a regular check up as set out in the review schedule (see reviewing and monitoring page 13).

The review cycle from 'The Big Picture'



Building in a cycle of review and revision is important to make sure the hard work you have put into the document does not go to waste and it is the tool it is intended to be. Once the rhythm is created, it is usually then easier to keep the cycle of revising and refreshing your plan going.

A system of self-review will assist greatly in any monitoring and evaluation you do for yourselves as well as requirements of funders. Putting it in the plan early on, means it will not be a mad scurry at the end when the report is due!

This reviewing of achievements against your plan could be the basis of reporting to your members and funders as necessary. Use the plan format for such reporting so all can see how you are progressing and can relate and feed in to the ongoing process. This is a good way of checking that everyone who has the plan understands it, especially your purpose and core activities.

You will also find as opportunities arise you will have a document you can refer to see if they meet the priorities you have agreed in your group. In activity terms this could help you make a decision about whether to work with another group or organise a performance or hold an exhibition if asked. In funding terms this will make it easier to seek out relevant funders, and also have prepared plans if offered extra funding (it can happen!)

Making the links

In reviewing the plan you will want to record if it has had an impact on:

- the people who are involved with your activities;
- your committee or Board members;
- your organisation's strategy and policy.

Who could you ask to find out the answers to these questions?

Where to go from here?

If you have a plan that everyone in your organisation has been involved in creating, is clear about what it entails, is committed to and has been reviewed regularly, you should consider getting an award for this achievement. One such award is Investors in People (IIP) – amongst others. For contact information see the resources section.

A final word...

When working through the issues for your organisation in the planning process, you are likely to find that you will have contradictions in the activities of your organisation. For example, you may want open access for all but have to charge a fee. The point is not to try and get rid of these contradictions as such, but to realise they exist and to work around them. A little creative tension is not necessarily bad, in fact it can inspire healthy debate and discussion which keeps people's interest in an organisation going!

© Jen Clark, trainer and consultant, 2002

Here are some further questions you can use in your review process:

Governance

- Is the Board confident that it knows broadly what is going on within your organisation?
- Is the Board concerned with long term matters rather than the short-term, day to day operations?

Services

- How do you know if you are providing the right services for your users?
- How do your policies affect the way in which you deliver your services?
- How often and why do you change the services you offer?

Growth and development

- Is it a priority to reach more service users in your area?
- Are more volunteers central to providing an effective service?
- Is staff and volunteer training a priority for you?
- Are there similar needs to those you address, beyond your geographical area, and is it reasonable to try to meet these needs?
- Should you be investing in equipment such as computers to streamline your service?
- Are you moving towards diversification or specialisation?
- What type of growth is desirable for your organisation and stakeholders?
- What are your own distinctive indicators of growth and development?

Extract from 'The Big Picture'

Mapping the Future has been designed to complement the Voluntary Arts Network's "The Way Ahead – Organisational Development Workpack for Voluntary Organisations"

The Way Ahead Pack contains checklists and a structure that will greatly aid you in the process of planning now and in the future. It is laid out as a series of simple question and tick sheets making planning easy and will also tie into VAN's Working Knowledge qualification.

Visit the VAN website for details on this publication and others such as **Update** – a quarterly magazine, **Briefing sheets** – advice and information on key topics, with regular new issues; news and information on funding, publications and training; a directory and a discussion forum.

www.voluntaryarts.org

Visit the Scotland specific pages at www.vascotland.org.uk

5 UPDATED CONTACTS AND RESOURCES 2010

Voluntary Arts Scotland

54 Manor Place, Edinburgh EH3 7EH

T: 0131 225 7355 E: info@vascotland.org.uk

W: www.vascotland.org.uk

Visit: www.voluntaryarts.org for the following and other current *Mapping the Future* related Briefings:

No 67: Risk Assessment for Events Organisers

No 60: 'Statement of Purpose' Your Mission

No 58: Participatory Planning – Involving your Stakeholders

No. 57: Effective Management Committees

No. 49: Making Change Work for You

No.26: Who Me, A Treasurer? Financial Responsibilities and Duties

No 80: Monitoring & evaluation

No. 24: Increasing and Maintaining Your Membership

No 23 & 121: Incorporation & Company Law

No 22: Getting Charitable Status

No 21: Making Committees Work for You

No 15: Strategic Planning

No 9: Feasibility Studies

or contact: Voluntary Arts Network, 121 Cathedral Road, Cardiff CF11 9PH. T: 029 20395 395

E: info@voluntaryarts.org (a small charge is payable for paper copies).

Creative Scotland

Waverley Gate, 2-4 Waterloo Place, Edinburgh EH1 3EG

Help Desk: 0330 333 2000

E: enquiries@creativescotland.com

W: www.creativescotland.com

Ask about **Care, Diligence & Skill** – a good guide for boards and management committees.

Scottish Council for Voluntary Organisations (SCVO)

The Big Picture: A Framework of Quality Improvement in all Voluntary Organisations (£45)

and **Getting Started Pack** (£25): Guidance on the questions you need to be asking and fun exercises to get people talking. Contact: SCVO Learning Team, Mansfield Traquair Centre, 15 Mansfield Place, Edinburgh EH3 6BB.

T: 0131 556 3882

E: publications@scvo.org.uk to purchase a copy.

W: www.scvo.org.uk

For **The Big Picture** specific information,

IIP – Investors in People and for more ideas, visit:

www.thebigpic.org.uk For local support find the CVS in your area at:

www.scvo.org.uk/cvsnetwork/Home/Home.aspx

Other useful contacts

Arts & Business Scotland

11 Abercromby Place, Edinburgh EH3 6LB

T: 0131 556 3353

E: scotland@aandb.org.uk W: www.aandb.org.uk

Equality and Human Rights Commission

T: 0845 604 5510

W: www.equalityhumanrights.com

Charities Aid Foundation

25 Kings Hill Avenue, West Malling, Kent ME19 4TA

T: 01732 520 000

E: cafinfo@cafonline.org W: www.cafonline.org

Office of the Scottish Charity Regulator (OSCR)

2nd Floor, Quadrant House, 9 Riverside Drive,

Dundee DD1 4NY T: 01382 220 446

W: www.oscr.org.uk

Performing Rights Society

3 Rothesay Place, Edinburgh EH3 7SL

T: 0845 309 3090

E: scotland.musiclicence@prs.co.uk

W: www.prs.co.uk/scotland/

The Gaelic Arts Agency

10 Shell Street, Stornoway, Isle of Lewis HS1 2BS

Proiseact Nan Ealan

10 Iomair Sligeach, Steòrnabhagh, Eilean Leòdhais HS1 2BS

T: 01851 704 493 F: 01851 704 734

E: pne@gaelic-arts.com W: www.gaelic-arts.com

Volunteer Development Scotland (VDS)

Jubilee House, Forthside Way, Stirling, FK8 1QZ

T: 01786 479 593

E: vds@vds.org.uk W: www.vds.org.uk

Arts Council of Wales

Business Planning Guide

[http://www.artswales.org.uk/publication.asp?id=](http://www.artswales.org.uk/publication.asp?id=155)

155 Link to planning guide – useful if you need more detailed guidance.

Resources for employing staff

- **How to pay staff** information sheet at www.artscouncil.org.uk – the Arts Council of England website.
- **Don't Panic: a guide for local arts promoters** in 'Publications' at www.sac.org.uk
- COSLA (Convention of Scottish Local Authorities) issue a list of payscales – find a copy of them at: www.scvo.org.uk/essentials/faq/employment.htm or contact the Information Office at SCVO.
- If you need more artform specific information try websites such as www.musiciansunion.org.uk or www.anweb.co.uk the Artists Newsletter website.

Who is this guide for?

Planning is an essential part of what your group does no matter what its size or artform.

This Voluntary Arts Scotland guide to business planning has been developed for people in voluntary arts groups and other small organisations, with specific reference to groups based in Scotland. Irrespective of your artform, it will help you with business planning whether you want to improve

planning for ongoing activities or you hope to undertake new activities or projects.

It is designed to help you with the process of business planning so you and your group can do things better and enjoy the benefits of planning such as being more confident about what your objectives are, having a schedule of how you are going to achieve them and greater success in applications for funding.

This publication has been financially supported by:



Europe and Scotland
Making it work together

Price: £10

This publication may be downloaded from the website – www.vasotland.org.uk without charge from the publishers.

It is also available in plain text or large print form.

ISBN: 1 899687 39 4

آپ کے گروپ کے کام کا ایک اہم حصہ منصوبہ بندی کرنا ہے۔ گروپ کا سارا یا طریق عمل کیا جی ہے۔ یہ باہمی
آرٹس سکاٹ لینڈ گائیڈ - "مپنگ دی فیوچر" - منصوبہ بندی کے عمل میں آپ کی مدد کرے گا۔ اس طرح آپ اور آپ کا
گروپ زیادہ کام کر سکتے ہیں اور اس سے استفادہ کر سکتے ہیں جیسے کہ ان بات کا علم کہ آپ کے کیا مقاصد ہیں،
آپ ان مقاصد کو کیسے پورا کر سکتے ہیں اور ناکامی (یا ناکامی) کی درخواستوں کے خطے میں کامیابی کیسے حاصل کی جاسکتی
ہے۔ خود آپ مقاصد سرگرمیوں کو پورا کرنے یا نئی سرگرمیوں یا منصوبوں کو منظور کرنا چاہیں۔ یہ دونوں صورتوں
میں کام آئے ہیں۔ اگر آپ کو ان درخواست کے بارے میں مزید مدد کی ضرورت ہے تو فوئنا کمپبل Fiona.Campbell@vasotland.org.uk سے
رابطہ کریں: info@vasotland.org.uk یا تلفظ کریں 0131 313 2555۔

ان التخطيط جزء أساسي من عمل فريقك بغض النظر عن حجم وشكل التسييم الفني للعمل.
ونيل استكندا التطوعي هذا يضع خطة المستقبل وسوف يساعدك أنت وفريقك على العمل
بصورة لحسن والاستماع بقوالده مثل معرفة أهدافك، وكيف تستطيع تحقيقها، ولتتبع أكثر
في عملية تقديم طلبات التمويل. وهو مفيد جدا ما إذا كنت ترغب في أن تحسن النشاطات
المستمرة أو القيام بتلقي نشاطات أو مشاريع جديدة. إذا كنت تحتاج إلى عون أكثر فيما يخص
هذا الدليل اتصل ب فوئنا كامبل على عنوان البريد الإلكتروني info@vasotland.org.uk
أو على رقم الهاتف 0131 313 2555

آپنار گروپ یا ہی کرایک نا کون بڈ نا ہوتی آسکارے - سب کھتہ ہی برائے کرنا چاہی۔ ای
ڈیولوپمنٹی آرٹس سکاٹ لینڈ گائیڈ - "مپنگ دی فیوچر" - برائے کرنا پھرتی اہمیت ہے کہ ہر
آپنی و آپنار گروپ یا ہی کرایک کرنا چاہی۔ سب کھتہ ہی برائے کرنا چاہی۔ سب کھتہ ہی
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سب کھتہ ہی برائے کرنا چاہی۔ سب کھتہ ہی برائے کرنا چاہی۔ سب کھتہ ہی برائے کرنا چاہی۔

不論你的團體大小或藝術形式為何，計劃都會是該團體工作的不可
缺少部份。這個蘇格蘭志願藝術團體指引 - "Mapping the future" (籌劃
未來) 會幫助你進行計劃過程，令你和你團體能有更好的成效及
能夠享有一些好處：例如了解你們的目標、你們應怎樣做去達成目
標和怎樣使用撥款來達成更佳的效果。無論你想改善現行的活動或
進行新活動或計劃，這指引都會對你有幫助。就這文件若果你需要
進一步協助，請聯絡 Fiona Campbell；電郵地址：
info@vasotland.org.uk 或致電 0131 313 2555。



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