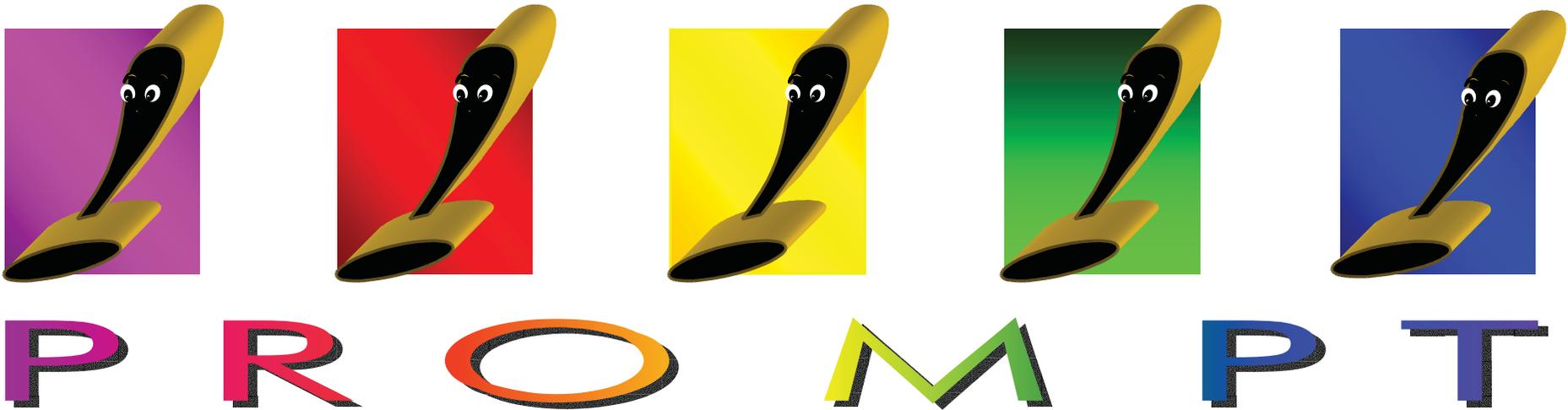




Liverpool Empire Theatre (Merseyside) Trust Ltd

Presents



A working guide for those engaged in promotion and development of the Arts, related activities and employment within the Entertainment and Show Business sectors.

The Liverpool Empire Theatre is owned by the Liverpool Empire Theatre (Merseyside) Trust Ltd, a registered charity number 509548 and is managed on their behalf by the Ambassador Theatre Group.

The Trustees are:

Terry D Smith (Chairman)

Professor John Last CBE

Tony Ensor

Tony Thompson

Lesley Marshall

David Morgan (Secretary)

Policy: In addition to maintaining and developing the theatre and requiring an appropriate range of programmes the Trust also has a policy of working with and actively supporting other arts related organisations and individuals in the greater Merseyside area.

As part of a programme of expanding activities the Trust recently engaged a consultant to contact a wide spectrum of arts organisations and individuals to discuss the areas in which they felt their ambitions and performance could possibly be improved with an availability of technical support, advice and ideas in areas including boosting support, marketing, public relations and personal motivation. It is our sincere hope that this guide, our first step in a new direction, meets at least some of those aspirations for those who use it.

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Important note

Whilst every care has been taken in the compilation of this document and every attempt made to present up to date and accurate information, we cannot guarantee that inaccuracies will not occur. Neither the Empire Theatre (Merseyside) Trust Ltd nor those contributors to this publication will be held responsible for any loss, damage or inconvenience caused as a result of any inaccuracy or error within this publication.

RAISING THE MONEY

When we approached a large sample of groups involved in a wide range of activities including Theatre, Music, Arts exhibitions, Choirs and several others we asked which areas they found most difficult to deal with. Fundraising ranked high amongst the responses. Several mentioned that their only regular sources of income were membership fees and ticket sales

Our advice is that some very useful sources of income are usually available from both local and national sources:

Local: Several organisations have been able to persuade local individuals and businesses (everyone from individuals to the local butcher, solicitor or estate agent) to become official patrons with an annual fee of say £50 upwards. The best approach seems to have been an initial letter setting out fullest details of the project followed up ideally with a personal visit or telephone call.

It is vitally important that the patrons are acknowledged in any printed material and receive a VIP invitation to all events. A number of locally and nationally operating funds have also indicated their interest in supporting local Arts activities some of which we have listed. In these cases it is essential to make a careful study of their website and any other available information and then prepare a carefully worded approach setting out full details of your organisation, its history and programs and precise details of cost, revenue and particulars of what is intended with any funds raised. These organisations are more likely to support a specific event than general funding. Again, it is vital to acknowledge any support as with local sponsors. Expect to have many more failures than successes but do remember that even those saying No first time might take a different view next time and those that say Yes might well become regular supporters. Good luck!

A selection of funding organisations which have indicated their interest in providing funds for Arts related projects.

Arts Council	www.artscouncil.org.uk
Community Foundation Merseyside.	www.cfmerseyside.org.uk
Merseyside Funding Information Portal.	www.mfip.org.uk
Clore Duffield Foundation.	www.cloreduffield.org.uk
Wakeham Trust.	www.wakehamtrust.org
Northwest Vision.	www.northwestvision.co.uk
Google Grants.	www.google.com/grants
BBC Performing Arts Fund.	www.bbc.co.uk/performingartsfund/lottery
Lottery Funding	www.lotterygoodcauses.org.uk/funding-finder
Radio City.	www.radiocity.co.uk/charity
BBC Radio Merseyside.	www.bbc.co.uk/radiomerseyside
Sports Partnership.	www.merseysidesport.com

Asda Foundation Trust.	www.asdafoundation.org
John Ellerman Foundation.	www.ellerman.org.uk
Musicians Benevolent Fund.	www.helpmusicians.org.uk
PRS Foundation Grants Programme.	www.prsformusicfoundation.com/Funding
Making Music Grants.	www.makingmusic.org.uk
Liverpool Victoria.	www.lv.com/about-us/lv-cares/local-communities
The Wellcome Trust.	www.wellcome.ac.uk
Liverpool City Council.	www.liverpool.gov.uk
LCVS (Liverpool Charity and Voluntary Services)	www.lcvs.org.uk
Funding Central.	www.fundingcentral.org.uk
National Foundation for Youth Music.	www.youthmusic.org.uk

Star Talk

Major success in any chosen profession is never easy to achieve, and in the worlds of the Arts, the stage, broadcasting and journalism popularity makes it even more difficult

Sadly many thousands of young men and women fail to fulfill their ambitions either because they simply do not have the individual talent needed or they fail to survive the early disappointment and frustrations.

Happily many others do succeed either by absolute rock solid determination, a lucky break or sometimes just being in the right place at the right time.

We asked a helpful group of friends who have reached the very pinnacle of their careers to tell us about their own early days.

Eithne Browne

Eithne Browne says she is in fine company coming from Huyton, an area of her home town that has produced the likes of Phil Redmond and Colin McKeown. It was Phil who gave her a life-changing break in his soap opera Brookside. Eithne is a versatile actress and singer who went on to appear in theatre productions from the Playhouse to the Empire, Everyman to the Royal Court. She won rave reviews for her roles in Tartuffe and Brick Up the Mersey Tunnel and the hit musical Mam I'm Here. Her time as Barbara Dickson's understudy in the West End production of Blood Brothers remains one of this modest star's personal and professional highlights in a career spanning 30 years. Whether it is a self-penned one woman show or her work for the charity Art in Hospital, Eithne says she can't imagine a life without performing. Eithne Browne – from Venetian blinds saleswoman on London Road to Blood Brothers' Mrs. Johnson on London's West End...dream on, do!





Don't give up ever! You may have to change course. You may have to change address – even sometimes friends. You have to be able to hear the word No over and over again, without falling prey to despair or loss of confidence. For when the word Yes comes it makes up for so much, and come it will.

Know your weaknesses as we all have them, and parade your strengths. Learn to work alone or as part of a team, where possible, that actor standing by you at tea break may save your life on stage!

Stop over-thinking everything – it's only a play, no one dies – just enjoy yourself. When the butterflies start in your stomach keep them flying till you forget about them.

Be good at something else too! Learn a trade that pays to fund the dream – reading, writing, rhythmic -all needed so words are heeded, ideas seeded will grow into trees. Don't give up!



Billy Butler

Billy Butler is one of the longest-serving broadcasters in the country with a career spanning nearly five decades. He started out as a dock worker but had performing in his blood from an early age.

Billy's been a Cavern DJ, pop singer, television star, panto performer, newspaper columnist and successful stage producer of cabaret shows. He's worked for major TV stations, both Radio City and his spiritual home BBC Radio Merseyside. He continues to promote and encourage new talent -his enthusiasm shows whether working with pal Wally Scott on stage or while on air. He has interviewed everyone from the Beatles to Doris Day.

Tomorrow it could be you being interviewed by Mrs Butler's Eldest!





My advice to anyone going into show business in any of the different sections is always present yourself well. Look at the Beatles they never gave up but they also had a great manager in Brian Epstein who could help push them through the next stage – the next door.

I encourage new talent because that is what we on the radio are there for. But good presentation and self-belief is a major factor in getting noticed.

I want to help people to that next door – it's down to them to go through it and make the most of it.

Never give up - if you have talent (and we know all about talent on Merseyside). That's something I do believe in.

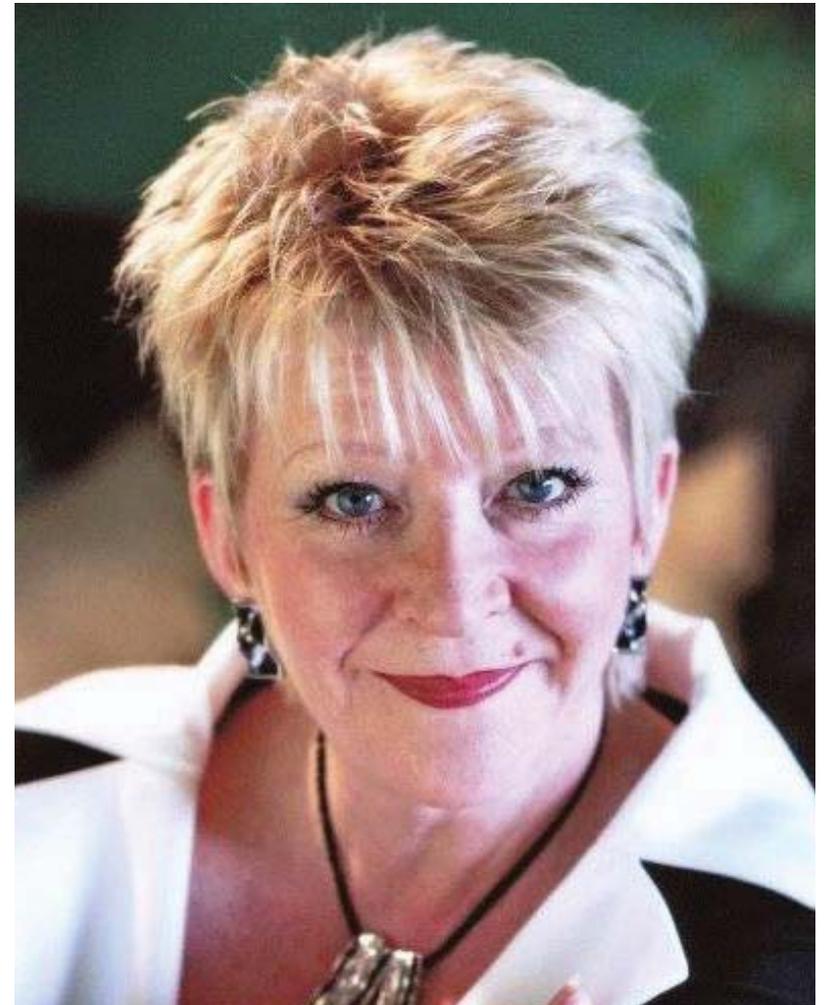


Pauline Daniels

Pauline Daniels is one of Merseyside's most versatile performers and one of our most prolific actresses. The Birkenhead born star is the only woman to have appeared on Granada TV's series *The Comedians*. She has performed in the West End and regional theatres singing and acting.

Pauline also ran the Actors' Studio in Liverpool which encouraged new writing and performing.

In 2013 Pauline, who has an Honorary Fellowship from Liverpool John Moores University, was diagnosed with breast cancer. After many highs and lows she proudly proclaimed: "I'm back". Pauline had never given up – never really been away.





As a child, all I ever wanted to do was be an actor. My parents couldn't afford to send me to stage school and I never dreamt that I'd one day be singing and doing Stand Up. Then came the day when I stood in the wings of Liverpool Playhouse, waiting to go on as Mama Morton in Chicago. My family were on holiday and weren't there for my opening night. I came off stage, looked into the dressing room mirror and said "I did it Mum, I did it Dad. I've just lived my dream." The magic started there and stayed with me. I started late – I had a child of four – but my family were there for me so I could pursue my dream. I worked very hard doing the clubs -the toughest places in the world to serve your apprenticeship – and the holiday camps, and then came the London Palladium, I did TV, I was the only woman on The Comedians. I was thrilled to be offered the best script ever written for a woman, Shirley Valentine. I dreamt of playing her in the West End – it wasn't to be. The theatre world was hit hard by the recession in the 90's but I never gave up, and in 1999 I made my West End debut playing Mae West (one of my heroes) in a musical called A Saint She Ain't. Many people inspired me, but my heroes were always Mum and Dad – they made me realise that there wasn't anything in this world that I couldn't do if I wanted it badly enough, and worked hard for it, and they were right. That also applies to my other half – he inspires me every day. In October 2013 I was diagnosed with breast cancer. But two weeks later I got another dream job, Maria in Twelfth Night, the first production in the new Everyman Theatre. During rehearsals and production I attended Clatterbridge Hospital every other day for treatment. I'd never done Shakespeare in thirty five years, and it certainly took my mind off the Cancer. If you want to go into Show Business, DON'T EVER GIVE UP. If you want the best and work hard nobody can ignore you. Watch the masters. Never close your mind to anything. If there's a door ajar, kick it open and march right in. Listen and learn. I learn every day. I still have dreams and I still chase them.



Ken Dodd

Ken Dodd is celebrating 60 years at the top of his profession.

The one time door-to-door salesman made his first performance at the age of 14 and never looked back.

He honed his skills in the streets of Knotty Ash with his unique patter.

The sound of laughter is what drives him on and has made him one of the most successful comedians the UK has ever produced. He performs three times a week on stages throughout the country. And he is still a big supporter of variety acts who appear in his marathon stage shows.

Ken Dodd OBE has no intention of ever giving up performing.





My advice is a simple one - learn from your mistakes, if you don't make mistakes you never do anything. This was a motto passed on to me by the late, great comedian Charlie Williams.

I have made many mistakes but learned from them. I am stage struck. It happened at an early age after a visit to the theatre with my parents and I was mesmerised - touched by the magic - and I still am. I was caught in the spotlight and from that moment on no other job would do. I wanted to be in show business -to be an entertainer, a performer, a comedian. 'I want' that is a key phrase.

Everyone should have a dream. Cling on to your dreams. Hold on to the daydreams and your wishes. Dreams will happen if you really want them to come true.

Making people laugh for a living is a great way of life.

My dream job, By Jove!



Bill Kenwright

Bill Kenwright is one of the UK's most famous impresarios, theatre director and film producer with huge success across the Atlantic.

He knows all about show business from am-dram to music, stage and screen having been a pop star and actor himself in Coronation Street.

The Arts are in his blood (which is blue since he is also Chairman of Everton FC).

Bill has given work to thousands and his approach is as passionate now as when he first started out in his career.





I never did give up even if it meant living off beans on toast and a cuppa. Ironically, even now, with any success I will celebrate it not with Champagne (that is for others) I will go home to beans on toast and tea. I never forgot those early days and starting out. Back in the 70s I took my little theatre company out to community theatres, arts centres, town halls, church halls – you name it we played it. I did the bookings and met the people at the heart of the local arts. It left such a positive impact on me even though sometimes we played to four men and a dog.

It was the best experience I could ever have had. Then it was places like the Potteries, now I am at venues such as the Empire in Liverpool, the West End, Australia and the USA. I know that what I learned back then, though it was small scale, helped me get to where I am now. It was so valuable. I met so many inspirational, dedicated people involved in every type of entertainment. Inspirational is the word that comes to mind.

I was box office, marketing And yes I would do it all again. Imagine if I'd given up. I can't.

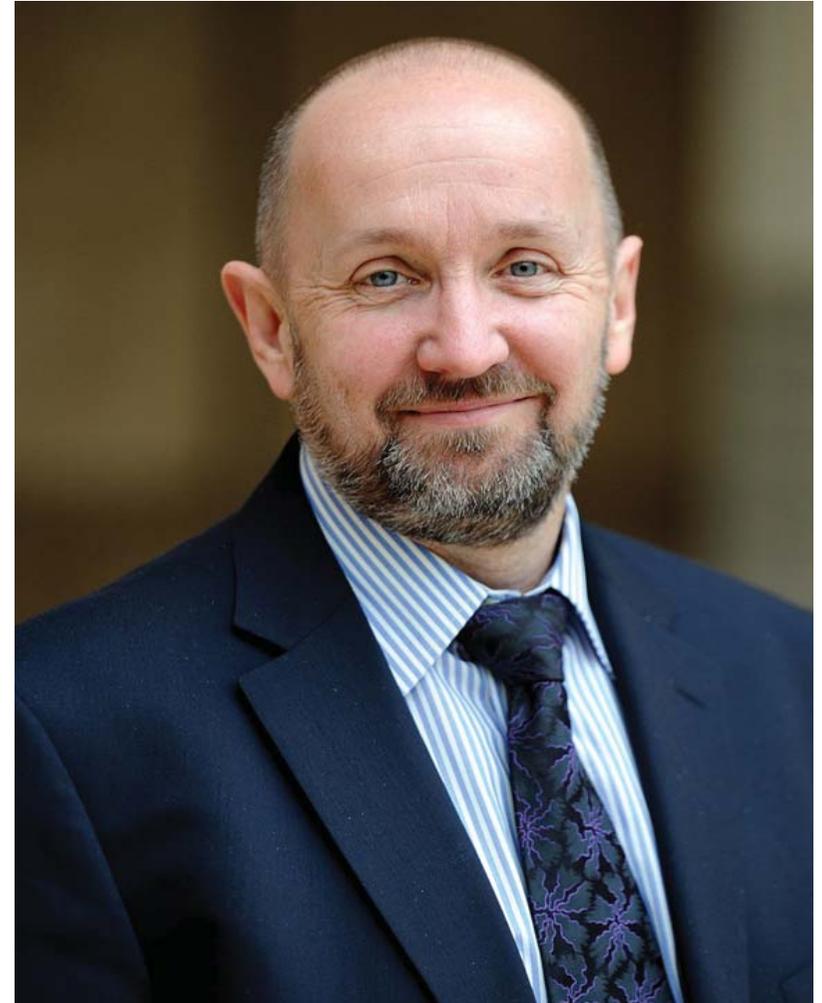


Alastair Machray

Alastair Machray was appointed Editor of the Liverpool Echo in 2005 and Editor-in-Chief of Trinity Mirror Merseyside, Cheshire and North Wales with overall responsibility for editorial across all regional daily and weekly newspapers and companion websites.

Alastair, who was born in London but brought up in North East working on the Newcastle titles. He later worked on the national news paper Today.

Alastair is one of the longest-serving, most respected newspaper editors in the country and his titles have won numerous awards and he has conducted many successful campaigns.





Arts and culture they're the heartbeat of Merseyside wherever you go in the world. Liverpool is a byword for creativity and the Echo tries to reflect as much of it as we can on our website and in our paper. But there is another thing that sets Merseysiders apart from the pack - sheer bloodymindedness. Be it sport, entertainment, politics, they have beaten astonishing odds to reach the very top. I've learned that for most of us, if we want something badly enough we achieve it.

When Scouse confidence meets Scouse talent it's almost inevitable. Twenty one years ago I walked into the Echo newsroom and knew in an hour I had to be editor one day. I got there and it's been even better than I dreamt. So the message is this: Dream; dream big and hold onto the dream, It's worth it, believe me.



Richard Maddock

Richard Maddock literally conned his way into Radio City and the start of what became a superb radio career but even that needed the extra luck of an unexpected telephone call. After that Richard simply carried on going into Radio City every day to ask if there was anything he could help with.

There usually was – emptying the bins, washing up, going out for the sandwiches and best of all getting an occasional few minutes in the studio. It cuts a long story very short to say that 15 years later he was the Station Director responsible for the entire operation.

He also picked up a whole series of Sony Gold and Programmer of the Year awards in national events against the stiffest competition from all Commercial and BBC Stations. The huge success continues and he was recently headhunted by the national BBC as Commissioning Editor for BBC Radio 5.





Breaking into the media is tough. Convincing someone to give you your first chance behind the microphone, in-front of the camera or to publish your first article takes persistence, patience, determination and usually a fair dose of luck. Mine came the day I walked past a ringing phone whilst at a night-school college. With no-one else around to answer it, I picked it up to hear the News Editor at Radio City asking me if there was anyone at the college who would be able to help out on the station's election special broadcast later that week.

Without hesitation I recommended a bloke called Richard Maddock! I had no real idea how radio worked or how to operate all the equipment, but decided to take a chance to see if I could blag it! I told nobody, turned up on the day saying I'd been sent by the college and spent the following 5 hours feeding the ballot results from around the country into the news room. I'd done it...I'd survived and had got away with it. On leaving the radio station that night, I decided to leave my coat behind by 'mistake', giving me a perfect excuse to return the next day. I did turn up that next day, and the day after that, and the day after that, and 15 years later was running the station. Luck sometimes falls into your path, and sometimes you need to create your own. Either way it's what you do with that lucky break that can make or break your career.

I've still got the 33 rejection letters from radio stations all over the country that I applied to for work in the early days, and they act a constant reminder that if you want it enough and aren't afraid to grab the opportunity with both hands when it comes, then anything is possible."



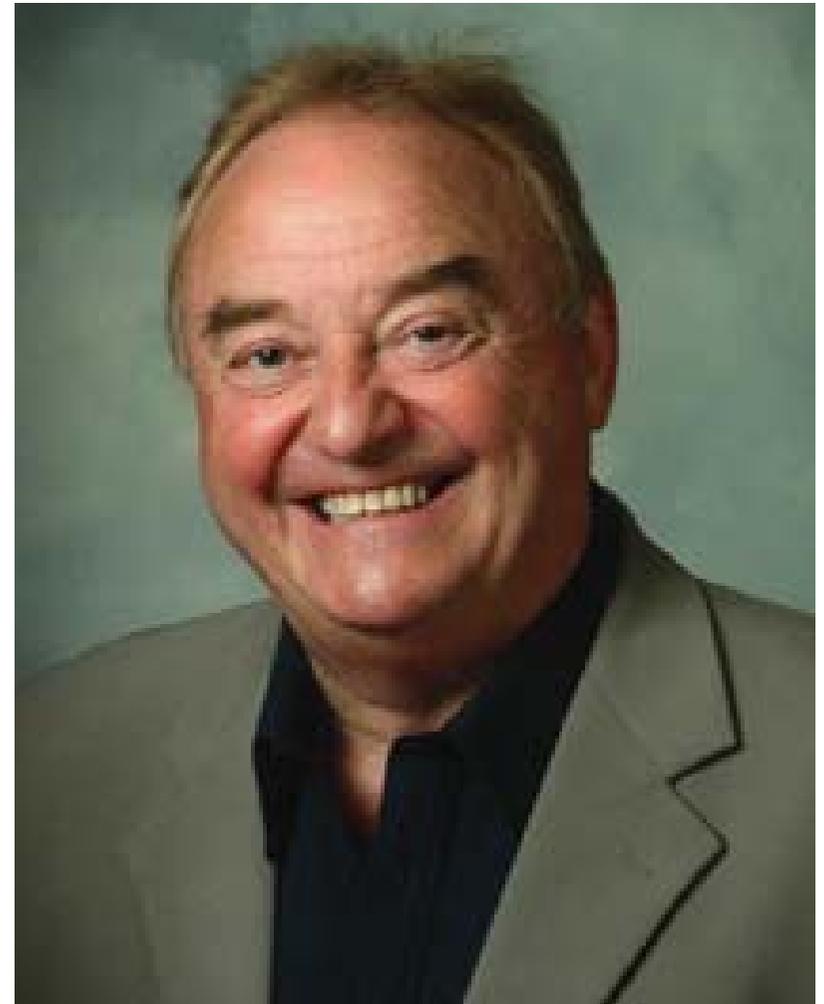
Gerry Marsden

Gerry Marsden and his band The Pacemakers were the second group after The Beatles to be signed by Brian Epstein and he organised their first recording contract.

The results were incredible with their first three records “How do you do it”, “I like it” and “You’ll never walk alone” going straight to No.1 in the charts.

Since then fabulous successes have followed each other with many including I’m the one, Don’t let the sun catch you crying and Ferry across the Mersey all written by Gerry.

The group are still filling theatres around the country and doing regular tours in the USA, Canada, Hong Kong and Australia from Gerry’s home base in Wirral.





My first gigs were not exactly famous. They were just me standing on the roof of an air raid shelter near our house in Toxteth, playing my guitar and belting out a few rock numbers but people seemed to like it.

When I left school (mum insisted: get a proper job with a proper wage!) dad who earned a few bob with his ukulele around the pubs was not quite so sure. But mum won and up came my first job in the Kardomah packing factory in Liverpool. At that time Lonnie Donegan was becoming hugely popular and inspired me to start my first group: Gerry's Skiffle Group. Fortunately the factory was always full of tea chests which made effective drums to go along with our guitar, washboard and biscuit tins.

It all moved on to the fantastic Liverpool Sound that was soon sweeping round the world and we were lucky enough to be part of it. We had our bad times on the way and I even quit for a time to join Anna Neagle and Derek Nimmo in the West End musical Charlie Girl. But Liverpool and a new band soon drew me home to join the new Radio City.

What I learned along the way is my message to young musicians or actors today: Never give up. Find out what you do best and stick to it. One day a door will open – maybe not the one you were looking for but still a door.

Make sure you get your foot in it before it closes.

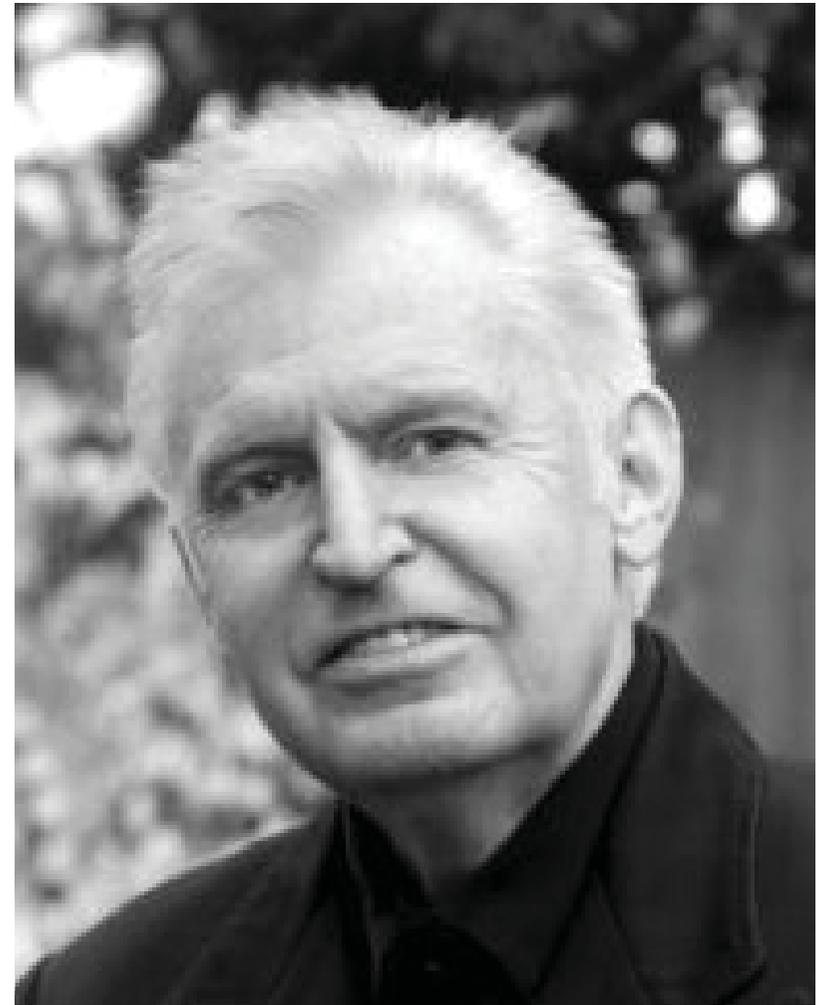


Mike McCartney

Mike McCartney a former pupil at Liverpool Institute along with his brother Paul was a photographer in the 60s. He then became a member of the growing arts scene on Merseyside, forming Scaffold with fellow poets John Gorman and Roger McGough, the trio became number one artists and television stars.

Mike later swapped his Box Brownie and carried on snapping, eventually having his work displayed at the world famous Smithsonian in Washington.

He is a prolific author and a supporter of many charities on Merseyside. Mike is also an advocate of new talent. So did McCartney the younger ever think of giving up?





NO WAY! Having come from a poor Liverpool working class background with only my mum and dad bringing us up (as mum died when I was just 12) the future was not particularly bright!

After education in a school totally unsuitable to my artistic talents, I entered the precarious world they call 'show biz' and have had an interesting 'ups and down' roller coaster over the years which has included highs and lows.

BUT One important thing I've learned particularly in any low bits (even in the lowest of the lows) is NEVER GIVE UP. Don't ever, never, never, ever give up, as all the pictures on my wall remind me every single day.

Even Winston Churchill had it as his motto.

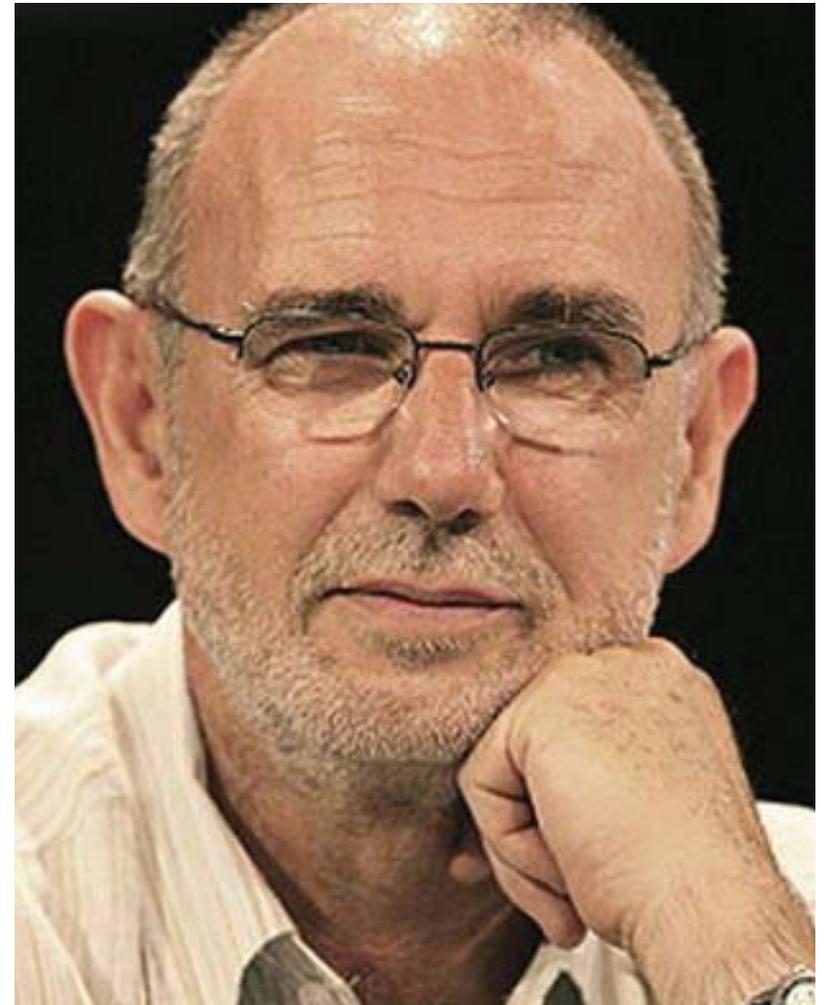


Jimmy McGovern

Jimmy McGovern started his climb to fame and fortune like several others at the 100 seat Liverpool Playhouse studio but even that produced an early setback that could have ended his not yet started career.

But what a career it became with classic hard hitting TV successes such as Cracker, Hillsborough, Accused, The Priest, The Lakes, movies including Common, Priest, Gunpowder, Treason and Plot and many others.

A former teacher he is married with three children and still lives in his native Liverpool and a regular at Anfield.





In the 1980's Bill Harrison was in charge of the Liverpool Playhouse Studio, a tiny 100-seat theatre where new writers had their early work staged. He called me in one day and asked me to become his Writer - in - Residence. I was overjoyed. Astonished too because I'd hardly written anything; just a short piece for Unity Theatre and an adaptation of a Dario Fo play that had been a failure. I asked how much I'd get. £3000 a year, he said. I couldn't manage on that. I earned more teaching - I had a wife and three kids to support. Bill said OK, I could carry on teaching and I could share the job with another writer, £1,500 each. All I had to do was agree that the Playhouse got first look at any play I wrote. I almost kissed the man. I went straight home, parceled up a script I was writing, and sent it to Bill. Then I bought a bottle of wine and Eileen (my wife) and I sat up drinking and planning what we would do with the extra £1,500 a year. Bliss. Sheer Bliss. Weeks passed and I didn't hear from Bill. Eventually I bumped into him in a bar in town and asked him what was going on. He said he'd read the script I sent him and he'd hated it. He'd shown it to other writers and they'd hated it too. He was very sorry he was going to have to withdraw the offer of the Writer-in-Residence job. I went home, told Eileen the news, then I started walking, alone, through Sefton Park. I was suicidal. That word is used glibly these days, I know, but I mean it. I was literally, seriously suicidal. A glittering prize, something I'd dreamt of for years had been dangled in front of me and then cruelly, casually, snatched away. Two weeks later Chris Bond, of Liverpool Playhouse phoned me. I screamed abuse, told him I wanted nothing to do with him or his theatre and that I was never going to write another thing as long as I lived. I slammed the phone down. He rang back. He told me he'd just read the script I'd sent to Bill and thought it showed great promise. Would I be interested in writing a play for the main stage of the Playhouse? I didn't hear much more because I'd started to Sob..."



Colin McKeown

Colin McKeown started his career working as a cameraman for ITN and then Brookside.

His career has gone from strength to strength working with the likes of Jimmy McGovern on many multi-award winning series. He was behind such hits as Liverpool1, a gritty crime drama set in his home town of Liverpool.

He has revolutionised day time dramas and won acclaim at home and abroad. Colin runs LA Productions and is regarded as one of the most powerful, creative men in Television He has nurtured new writers and those working in front and behind the camera.





Give up? Throw that phrase in the bin with any rejection slip. I've had plenty of rejection slips now I have to send them out when I receive scripts I don't want to pursue. People do get wounded. It's only natural but you have to learn from it and say 'OK, I'll prove him wrong'.

So send it in again if it comes back again at least it will be a better script. The one after that revamp - who knows, that could be the one. Don't give up if you believe in it. Life is full of surprises. Rejection makes you stronger. Anyone working in a film, company, theatre, brass band, choir, magical act will all know that you have to present yourself well there is so much competition out there. So stand out from the crowd. In this modern age I think social media is a positive thing -just look at selfies people have more confidence.

If someone is working on one of my productions they will tweet that fact or use Facebook – it is a ready made promotional tool. Word of mouth is also priceless. Newspapers used to be a great tool and always be an essential part if getting your work noticed but social media is there to be used....The mobile, I pad, internet, Instagram.... is king. Live the dream, take good advice and move on. I know all about moving on.



Pete Price

Pete Price is by far Radio City's longest serving and one of Radio's most famous DJs has had an incredible career covering virtually everything from managing a teashop to pantomime star, the London Palladium, QE2, national radio and TV. He has also had more of life's disadvantages and tragedies than anyone could possibly imagine.

Openly gay since the age of 18 when homosexuality was a criminal offence, dyslectic which made reading difficult for most of his life, adopted as a baby by a devoted mother who was abused by her husband and as a teenager subjected to the most appalling and indescribable horrors during an attempt to use aversion therapy to "Cure" his homosexuality.

But he survived it all to become the famous and engaging personality he is with a huge collection of personal awards leading all the way up to 2014 when he received one of broadcasting's most prestigious and eagerly sought after awards – a place in the Radio Academy Roll of Honour set up to include a rare list of all-time greats in Radio broadcasting.





One day sitting in the Liverpool Empire as a little boy watching Dickie Valentine in pantomime I whispered to my mum “I’d love to be in a panto.” I was six years old. Who could have guessed that many years later and because I had kept the dream I’d finish up doing five pantos in the same theatre? The same thing happened with radio which was a magical world to me -and still is – always my first love and after various other showbiz involvements now my major interest. What happened between the Empire moment at the age of six and where I am today was all about ambition, living the dream and never ever giving up on anything. Many times and many people took the mickey out of me, telling me I’d never make it but my dream to make a living in show business never faltered. But never forget the need we all have to serve an apprenticeship – learn your craft and, perhaps the most difficult of all, how to handle an audience, any audience. Always remember that people are spending good money to see you - they expect your talent to entertain them. Whether your hopes are as an actor, comic, broadcaster, director or anything else, always make sure that wherever you are you must do your very best every night, every chance. Most importantly never forget who you are. You will never be bigger than the business you’re in and don’t make the huge mistake of starting to believe any favourable publicity that comes your way. Finally try to hold on to something happy, brilliant or memorable in your life that you can recall back to when the going gets tough as it definitely will. Mine is my late mother and my greatest guidance to this day is to always do what I think she would have wanted me to do. She is no longer with us but my last act each night before going to sleep is to kiss her photograph and know that she is still helping me. Best of luck with your dream. I have loved every minute of mine.



Clive Tyldesley

Clive Tyldesley vividly recalls his much younger days when his worst experiences were the constant rejections of his attempts to get into radio and ultimately TV sports commentary.

He did eventually make the vital first step via local radio and after ten years as Sports Editor and football commentator at Radio City he moved on first to Granada then the BBC and soon after to the full ITV network as Senior Football Commentator where he is widely regarded as by far the best in the business with an incredible record of winning the industry's most prestigious award Royal Television Society Sports Commentator of the Year an unprecedented four times in seven years.

He has led the ITV team at four European Championships and four World Cups including finals often with audiences of up to 19 million.





I'm staring at three rejection letters -framed on the wall above my desk in the annexe loft that I laughingly call my office. Each of them was carefully, expectantly removed from a white BBC envelope by a quivering hand, and each of them broke my heart. I know I cried after reading the third and last of them. When I worked as a football commentator and reporter for Radio City in Liverpool in the early 80's, the only other thing I asked for was an invitation to join BBC radio's national sports team in London. That invitation never came - just three stuffy interviews and three impersonal kicks in the teeth. All those mornings I ran to collect the mail and all I got was three 'thank you for your interest's. There's no consolation for rejection. My subsequent TV career has let me realise every one of my professional ambitions, but nothing heals the hurt of having a door shut in your face, particularly one you know you've the ability to walk through. And nor should it because only when you're denied something that you badly want do you realise how much you want it. To succeed in any branch of media or arts, you must have a genuine love for it. Unrequited love hurts. It must do, or it's not deep enough. A passionate ambition to broadcast, write or act is not a thing you possess like an iPhone, it is an active feeling. I always tell students that they must consume media differently to others, critically, analytically, constantly. True ambition is with you 24/7. It never leaves you. I can't say if those BBC rebuffs helped or hindered my attempts to get to where I am. I've had several lucky breaks and hopefully I have repaid the faith of those that gave me a chance. All those rejection letters told me was that I'd no alternative but to keep going because sports broadcasting was all I wanted to do. What do you really want to do?

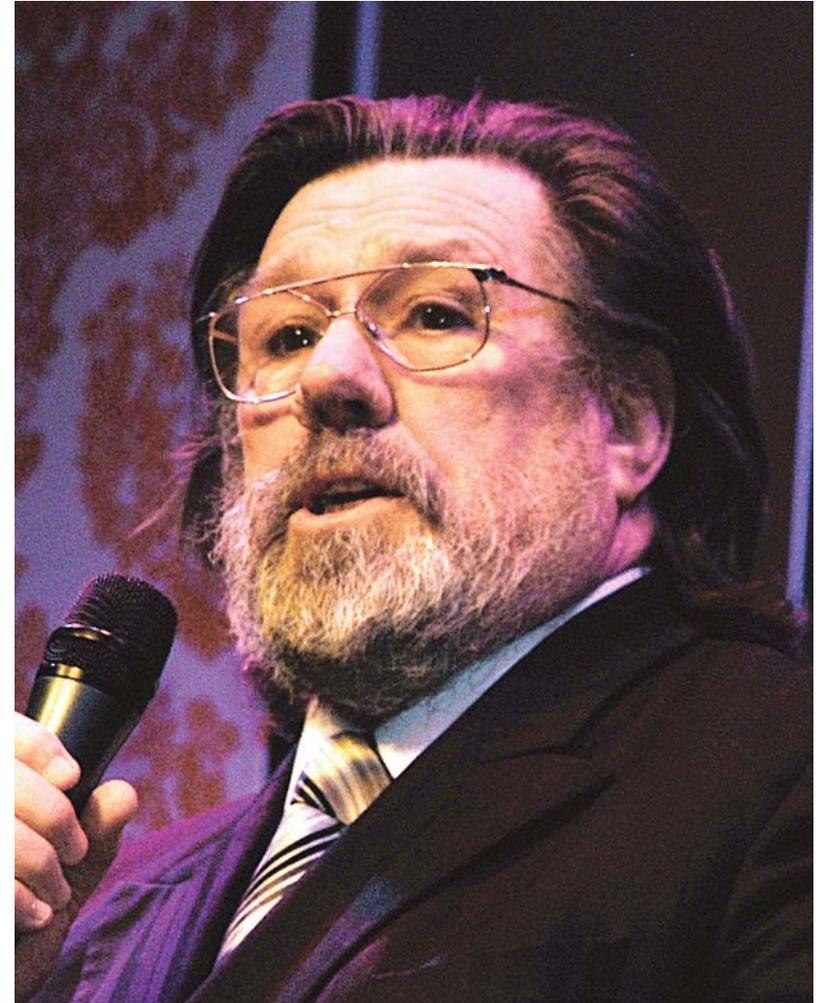


Ricky Tomlinson

Ricky Tomlinson, actor, film and television star, singer, screenwriter, club owner, best-selling author and Freeman of the City of Liverpool (for his contribution to the arts and charity causes,) there are so many strings to the bows and arrows of Ricky Tomlinson.

His on screen partnership with that other formidable inspirational Scouser Sue Johnson shone first in *Brookside* and then the BBC classic *Royle Family*. Whether it is a Ken Loach film or one of his own projects his enthusiasm is astonishing – he makes it all look so easy. Ricky one of the famous Shrewsbury Two pickets was jailed for his conviction and has spent many years attempting to clear his name. He doesn't give up.

He is a father figure to many actors starting out in their chosen professions.





I have had a great life and learn from every experience. I've been through the mill but I learned from all the people I have met along the way, inspirational people, those who, for whatever reason, believe in you. They change things. One of the most inspirational books I have read was the Ragged Trousered Philanthropists. It is about hope and fighting on. I used to play as a musician Banjo Rick in the dock road pubs and then I landed the role of Bobby Grant in Brookside. I was an actor. I made films, television comedies and did stand up tours. I opened my own cabaret club called The Green Room, even heart surgery couldn't stop me especially when you have great friends and supporters like my Rita you are on your way. Value people, people who support you are invaluable inside and outside the industry. Doing what you love is the best thing ever it's sound as a pound as I say. If you believe you can do it. Go for it ... just look at me. If you fail along the way dust yourself off and try again.



Media

The Media is ever-changing. Year by year. Week by week. Sometimes daily.

Read and hear all about it. More importantly READ AND HEAR ALL ABOUT YOU.

But the organisations that provide news, features and listings for those in the Arts - from actors, poets, dancers, choirs, orchestras - will always be there to support amateur, dramatic companies.

Media people move on quicker than politicians who lose seats at elections, so it is advisable when contacting such organisations that job titles are used as opposed to individual's names.

Eg: Write to 'Arts Editor / Correspondent' or 'Listings Compiler.' It's best to write to newspapers. It is NOT advisable to ring. A succinct e-mail is far more effective than a phone call. Many arts writers are not staff members, so do not work from an office in the paper.

Get to know the papers, TV and radio and their specialist writers. For papers have a good photograph to support your show. Remember it is your show. On radio, find a good speaker who can relay information with sound bytes or anecdotes.

A story has more chance of making it on air, or in print if there's a back-story either about the writer or any of the performers. Local stories about local people are the essence of regional Arts coverage.

Think local but that doesn't mean you don't think big.

MEDIA DIRECTORY

Please note all information is correct at the time of going to press, but it is advisable to check all relevant websites for full contact details before sending out information avoid duplication.

KEY NEWSPAPERS

Liverpool Echo

PO Box 48 Old Hall Street Liverpool L69 3EB

General switchboard 0151 227 2000

www.liverpoolecho.co.uk

news@liverpool.com or echolive@trinitymirror.com

Liverpool Echo is part of Trinity Mirror NorthWest which includes the following weekly papers.

It is also the publisher of the Manchester Evening News.

Local Trinity titles

Wirral News

Southport Visiter

Contact the Communities Editor at Liverpool Echo HQ 0151 472 2498

OTHER LOCAL NEWSPAPERS & MEDIA

Wirral Globe

Haymarket Court Hinson Street Birkenhead CH41 5BX

0151 649 4050

www.wirralglobe.co.uk

St Helens Star

23a Hardshaw Street, St Helens WA10 1RT

01744 762766 (Editor)

www.sthelensstar.co.uk

St Helens Reporter

Martland Mill, Martland Mill Lane, Wigan WN5 0LX

01942 228000

www.sthelensreporter.co.uk

Champion Newspapers

Clare House, 166 Lord Street, Southport PR9 0QA

(Southport & Formby, Crosby & Litherland, Aintree & Maghull, Bootle, Anfield & Walton, Ormskirk & Skelmersdale)

01704 392392

www.champnews.com

Southport Reporter

4a Post Office Avenue, Southport PR9 0US

08443 244 195

www.southportreporter.com

Metro

www.metro.co.uk

webnews@metro.co.uk

The Skinny

Second Floor, Swan Buildings, 20 Swan Street, Manchester M4 5JW

0161 831 9590

www.theskinny.co.uk

events@theskinny.co.uk

Free magazines and papers.

There are many newspapers and magazines given away free in information centres, pubs and hotels. Always pick up a copy to see if they cover the arts and have listings. Keep an eye out for the chance to get a mention no matter how small, it all helps promote a show or a performance. Remember, paper and websites, like most local dailies and weeklies work hand-in-hand. The paper and the website are now 'media twins' - the website is a great friend of Arts groups as it can use a lot more background material than a newspaper. A good image speaks volumes.

RADIO

BBC Radio Merseyside

31 College Lane, Liverpool L1 3DS

0151 708 5500 (main reception)

www.bbc.co.uk/radiomerseyside

ateam@bbc.co.uk and radio.merseyside.news@bbc.co.uk

Radio City

96.7 St John's Beacon 1 Houghton Street L1 1RL

0151 472 6800 reception and 0151 472 6840

www.radiocity.co.uk

Juice FM

One Park West 33-39 Strand Street Liverpool L1 8LT

0151 242 0600

www.juicefm.com

Wirral Radio

Wirral Media Centre Twickenham Drive Leasowe Wirral CH46 1PF

0151 637 3790

www.wirralradio.co.uk

TELEVISION

Granada Television

0161 952 6073

www.itv.com/news/granada

granadareports@itv.com

BBC North West

0161 335 6000 and newsdesk 0161 335 6900

www.bbc.co.uk

nwt@bbc.co.uk

Bay TV

The Television Centre 37-43 Windsor Street Liverpool L8 1XE

0151 559 8688

enquiries@baytvliverpool.com

WEBSITES

www.liverpoolconfidential.co.uk

www.liverpoolsoundandvision.co.uk

www.thestage.co.uk

www.chrishigh.com

www.kin2kin.co.uk

www.liverpool-live.tv

Marketing

You have written or devised it
You have produced it
You have struggled with it, loved it,
You want people to see it...

It all feels pretty pointless if nobody actually turns up. So to give your event the best possible chance of getting an audience, you need to ask yourself the five W's.

Who are my audience?
Where will I reach them?
What do I need to do to attract them?
Why should they make the effort to come along?
When should I start marketing?

Who is your show aimed at? It isn't always immediately obvious. Is it age-restricted or does it have general appeal? Does it have a particular theme that attracts special interest groups? So they respond to social media? Are they radio listeners? Identifying your desired audience can save a lot of unnecessary time and effort, and will allow you to target a specific market.

Where is your audience? Once you know who they are you should be able to work out where you need to advertise. Social or special interest groups are often readymade networks who will spread the word for you. If there's not an obvious sector, ask yourself where you've seen an advert that interested you – bus or train station, or a waiting room, a shop window, or online website.

What do you need to do to attract them? If you're targeting online users you can flick through to the social media section further on in this guide. Again, understanding who your audience are will help you plan your campaign. Radio interviews, fliers or posters in waiting rooms, leaflets in libraries...Stand out. Approach this task with the same amount of creativity that you put into your event.

Why should they bother to come along? Even if your event is free, it doesn't guarantee you an audience. And if you're selling tickets, you'll have to work twice as hard to make your show too good to miss. What's the main selling point? Is it funny, scary poignant or inspiring? Is it thought provoking? If you've addressed the previous three W's you'll have an easier task for this one – especially if you've found a potentially captive audience in a social or specific interest group.

When should you start? Right now. From the moment you start planning your event you should also be planning your marketing campaign. Radio is usually most effective closer to the event, whereas social media can be started well in advance. Flyers and posters fall somewhere in between. People can discard flyers if the event is some time off in the distance. Make yourself a plan and monitor its progress. Evaluate the effectiveness of your plan to help with your next event.

Always be positive – enthusiasm is usually infectious.

TOP OF THE BILL – A WORD ON PRINT...

You'll need to design a flyer – even if you're only using social media. E-blasts need to be eye catching but are only as effective as the contact list you are sending to. Print is currently cheap if you shop around. Microsoft word is more than adequate to produce a good flyer.

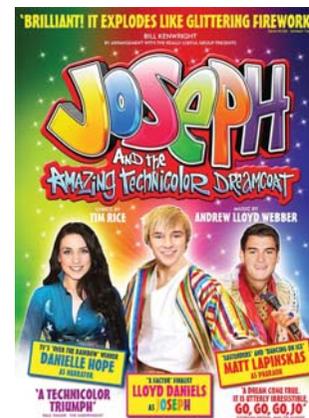
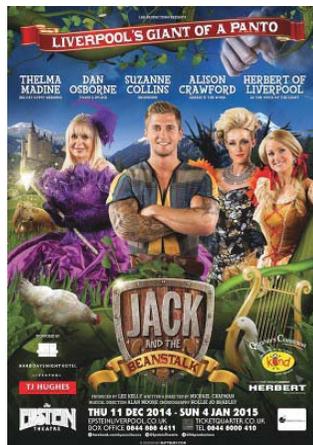
Don't waffle – stick to the essential details: who you are, what you're doing, when you're doing it, where it's happening and why they must see it. A few well chosen words will direct your message more effectively.

Choose your image carefully. A good cast photo – especially expressive faces – draws the eye.

Don't over-complicate your font – remember people need to read it. Make it clear and simple.

Next time you're out and about, pick up any flyer that grabs your attention and ask yourself what makes it so effective. Certain colour combinations are easier to read than others, which is why, traditionally, so many public notices were written in black font against a yellow background. Red fonts are hard to read unless imposed on a black background. If you must use a colour that's hard to read, outline it in black.

Here's a few examples:



NETWORKING

This should cost you nothing but if well selected will prove invaluable as a highly effective marketing tool – as well as providing new contacts for resources.

Don't forget to contact other companies similar to yours. Don't see them as competition, they could just as easily be potential community partners. Most groups are happy to share knowledge – just make sure you show the courtesy of reciprocal contact. They probably won't hand over their database, but they might well mention you on twitter or Facebook. It might even be worth considering collaborating if they are presenting work with a similar ethic, theme or target audience.

Many an arts festival has grown out of a simple initial collaboration. You'll have shared costs and a doubled marketing impact.

Communication is the key. Attend as many events as possible – go to shows. Always carry a business card or some flyers with you – you never know who you could run into.

Locally, we have a thriving creative business scene – immerse yourself in it.

Social Media

No doubt any serious minded Arts organisation be it a major theatre group to a village choir will have discovered that emails and social media have now become by far the most effective method of both developing the group and gaining support for various activities.

Most organisations will by now have found their own ways (usually a knowledgeable member or supporter) of handling these areas but new programmes, many of them free of charge are constantly being developed. It would be impossible in a report of this type to produce a program for groups with widely different experience levels. Instead we have included a recommended list of programmes which can be easily accessed on line to provide help, guidance, instructions and provide support at all levels plus a few comments on the important social media possibilities

www.gcflernfree.org/computers

www.learnmyway.com/get-started/online-basics

www.ageuk.org.uk/work-and-learning/technology-and-internet/computer-training-courses/

www.moonfruit.com

www.websitebuilder.com

www.wix.com

www.freewebsitetemplates.com/freewebsite/

TO TWEET OR NOT TO TWEET...

There's really no question about it – twitter is a free, fast, mass communication tool that gets your message out there. Once you develop followers, you have a ready made database. All it takes is a bit of familiarisation, some imaginative thinking, as you only have 140 characters in each tweet. Economy with words is never a bad discipline for a performer to learn.

Find followers by clicking the discover key once you have signed up for an account. Type in the keywords - community theatre, panto society, choirs, anything relevant - and choose to follow any of the accounts that pop up under your chosen subject. Also search for contacts – personal and business – it's that simple.

You can also have a look through other groups similar to yours and see who they are following and being followed by.

Twitter admin will suggest tweets that are of potential interest. Follow the sender to build up your followers. It's an ever expanding chain. It's good protocol to retweet messages of particular interest. Starting your message with the @ symbol followed by the twitter account you have read is a good way of reaching that account's followers, again make sure that the content is relevant.

Inserting a hashtag symbol in front of a key word will automatically draw attention from other accounts that search for that particular key word. Your tweet can then be retweeted.

Be consistent, the more you tweet the more likely you are to attract followers. Adding a picture can increase the level of engagement by 300%.

FACEBOOK

Facebook for your organisation can be an excellent virtual shop window or stage. You should set up a business page and not a personal page. People can then like your page and keep up to date with your news. It's an excellent way of engaging with your potential audience and partner organisations. Keep strict maintenance of your page. There's a whole Facebook generation out there who can't imagine life without it, so make it work for you. It's fairly self explanatory although support can be hard to access. It will take time to administer – like a website. But it's great for gauging response to your work and can create a useful community if used well.

REDDIT

This is a fast-growing platform that is geared more towards quality of content. It is ideal for creative work. Again, it's free to join, and fairly easy to use. Popular postings can go viral, worldwide very quickly. A recent example is Grumpy Cat - if you don't know about it google it. There are subheadings for every subject – including geographical What's On's. The Liverpool heading is steadily growing. A well chosen photo or video clip, accompanied by engaging copy could reach multiple audiences.

BLOGS

Its hard to make blogs provide income these days, although witty and useful content can still attract potential revenue from advertisers. Blogs are still an excellent way of maintaining your profile. More and more news and listings programmes are sourcing their news and features items from blogs. The key requirement is consistency – once you start you must continue. Wordpress and Blogspot are free to join.

Legal

Don't forget all the pros and cons of running your operation: Sooner or later the taxman, the VAT Inspector or even the Charity Commission may well come knocking on your door. Many Arts organisations have been lucky enough to get a solicitor, accountant or banker on to their Board or Committee and they have provided extremely valuable in avoiding legal and accountancy problems, especially in the early or formation stages. For those not so lucky, chats with local firms might well produce a volunteer. Many of the larger firms of both solicitors and accountants will provide an initial interview free of charge and some also offer regular newsletters providing latest information, advice and data often without charge for charitable organisations. In producing this guide we acknowledge the assistance and support we have received from Liverpool based Solicitors Bremners and Accountants BWMacfarlane both of which advise a large number of charitable and Arts organisations.

Please remember that in legal and financial matters there is no substitute for genuine professional advice which this guide does not provide or claim to provide. Nevertheless we hope the following will serve as an initial checklist of some of the areas which will need serious consideration and planning:

Main reporting requirement

Every charity with an annual income above £5000 is required by law to register with the charity commission. Every charity even if not required to register with the Charity Commission must keep accounting records (including cash books, receipts, records of grants etc.) and prepare publicly accessible reports of their accounts retained for six years.

Every registered charity must produce a Trustee's annual report and make them available on request although it may not be required to send them to the Charity Commission. Those with an income below £10,000 are not required to have an Annual Return but must advise the Charity Commission of changes to details including income and expenditure year which is called an Annual Update. Every registered charity with an annual income above £10,000 must submit an Annual Return to the Commission each year.

Those with a gross income over £25,000 must also submit the Trustee's Annual Report and an independently examined or audited set of accounts. These must be sent or filed online within ten months of the end of the financial year. A charity which is a registered company must file its accounts at Companies House within nine months.

Legal

Charities can be split into two basic categories:

Non-company charities:

Unincorporated associations; Charitable trusts; Charitable incorporated organisations (CIO)

Company charities (previously known as charitable companies}

A company charity with either a gross income above £500,000 or gross assets above £3.26 million must have accounts audited by a registered auditor. Similarly a non-company charity with a gross income above £500,000 in the relevant financial year or one whose gross assets exceed £3.26 million and gross income exceeds £250,000 must have an audit. The constitution or other governing document will usually require you to send Annual accounts and the Trustees Annual Report to members and approve them at an AGM. It is considered good practice to do this even if not required to do so.

Contacts

DIRECTORY

Merseyside is an area synonymous with entertainment, so it is not surprising that there are numerous small scale, community and amateur groups right across its five boroughs. Some groups are long established, others newly formed. Some have their own venue and production facilities, others are touring. What they all have in common is enthusiasm.

Merseyside's professional large and mid-scale theatres are well served by media, but small-scale not-for-profit groups struggle to advertise, let alone attract revues. With the current local council cuts closing libraries and recreation centres across the area, finding affordable, accessible venues is becoming an increasingly hard task. Looking at our list of organisations operating within this sector, there is an obvious opportunity for productive networking. For example, a small group planning a Merseyside wide tour could find potentially suitable venues in all five boroughs by simply contacting other groups on the list. Opportunities for script/costume/prop swops, and the potential for cast recruitment are all there – if you know where to look and who to contact.

The ever evolving nature of the list means that an online version should exist alongside the handbook – with updates available for free email subscription. Casting alerts and urgent production needs could also be tweeted and emailed. Theatre companies however – possibly more than any other industry, still rely on printed formats.

Amateur and semi-professional companies are enjoying something of a revival – partly due to the success of TV shows such as The Choir and Strictly Come Dancing. As libraries and social centres reduce opening hours or even close, people are turning to local performing groups to socialise and participate in the wider community. Fledgling professional small scale companies can benefit hugely through association with these groups to build audiences, share production facilities and transfer skills. There is a thriving, vibrant performing community out there. It just needs signposting.

Active Drama Productions	Birkenhead	info@activedrama.com	0151 650 2335
All Souls Dramatic Club	Southport	contact@allsoulsdramaticclub.co.uk	07976 988126
Allerton RADS	Liverpool	rads.allerton@gmail.com	07543 669351
Bebington Dramatic Society	Wirral	bebingtondramaticsociety@hotmail.co.uk	0151 643 8757
Bentley Operatic Society	Prescot	info@bentleyoperatic.co.uk	
Birkenhead Operatic Society	Birkenhead	enquiries@bostmusicals.co.uk	0151 666 1200
Black Box Theatre Company	Liverpool	admin@blackboxmerseyside.co.uk	0151 260 3000
Bos Musical Theatre Company	Southport	Liz.clarke@bosmtc.co.uk	01704 220301
Carlton Players	Wirral	info@carltonlittletheatre.co.uk	0151 647 6593
Citadel Adult Theatre Company	St Helens	faylamb@citadel.org.uk	01744 762304
Claremount Players	Wallasey	claremountplayers@outlook.com	0151 639 5505
Collective Encounters	Liverpool	info@collective-encounters.org.uk	0151 345 6266
Creative Drama Club / Sing Me	Wirral	becky@singmemersey.co.uk	07745 943772
Formby Theatre Group	Formby	susan14parkes@gmail.com	01704 832954
Gladstone Theatre	Wirral	alan.shone@gladstonetheatre.org.uk	0151 643 8757
Hand In Hand Theatre Company	Wirral	hihtheatre@gmail.com	07949 457698

Headstrung Theatre	Liverpool	info@headstrung.org	07791 564759
Heswall Operatic Society	Wirral	heswalloperatic@hotmail.com	0151 648 3457
Hillbark Players	Wirral	info@hillbarkplayers.co.uk	
HAWK (Hoylake & West Kirby Theatre Group)	Wirral	enquiries@hawktg.org.uk	
Hope Street Lts		Liverpoolpeter@hope-street.org	0151 708 8007
Liverpool Network Theatre Group	Liverpool	liverpoolnetworktheatre@googlemail.com	0151 733 9606
Lucilla Dramatic Society	Crosby	enquiries@lucilla-dramatic.merseyside.org	
Maghull Musical Theatre Company	Sefton	gbhhall@btinternet.com	01695 632372
MAD Merseyside Academy of Drama	Liverpool	hello@merseysidedrama.com	0333 344 1980
Opera Viva	Merseyside	operaviva@ymail.com	07970 938661
Past Productions Theatre	Wirral	info@pastproductions.co.uk	07894 866432
Pilkington Musical Theatre Co.	St Helens	pilkingtonmtc@hotmail.co.uk	01744 616531
PurpleCoat Productions	Liverpool	info@purplecoatproductions.com	07722 600091
Rainford Amateur Dramatic Society	Rainford	kwood78@sky.com	01744 889700
Rainhill Garrick Society	Rainhill		01744 813429

Rainhill Musical Theatre Company	Rainhill	maria.heaton13@gmail.com	0151 426 2649
Rock Ferry Amateur Operatic Society	Wirral	emsalter@btinternet.com	0151 645 1369
Southport Dramatic Group	Southport	info@littletheatresouthport.co.uk	01704 504800
Southport Spotlights Musical Theatre Company	Southport	secretary@southportspotlights.co.uk	07976 977058
Sudden Death Murder Mystey Company	Wirral	sudden@talktalk.net	07790 531034
Suitcase Ensemble	Liverpool	mail@suitcase-ensemble.com	0151 707 2277 / 07916 920415
St Pauls Operatic Society	Wallasey	ciclare@hotmail.co.uk	0151 200 0672
Too Friendly Theatre	Southport	cliffgillies@gmail.com	01704 808951
Ullaloom Theatre Company	Liverpool	info@ullaloom.co.uk	0151 291 8678
Waterloo and Crosby Theatre Company	Crosby	jemima.puddlepuess@gmail.com	01772 334543
West Kirby Light Operatic Society	Wirral	all@gazbie.myzen.co.uk	0151 678 3145
Wirral Community Choir	Wirral	info@wirralcommunitychoir.com	0151 652 5575
Woolgatherers of Heswall	Wirral	lynette1253@hotmail.com	07795 312899
Woolton Drama Group	Liverpool	wooltondramagroup@hotmail.co.uk	07977 562314

A FINAL SMILE

Could this rank as the most memorable showbiz quote ever?
Daily Mirror writer Bill Marshall interviewing Allan Williams:

Bill: Allan, it's many years since you let Brian Epstein take over your contract to manage The Beatles. How do you feel about it now?

Allan: I think I slipped up there...



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